Piano Pedagogy Forum
Volume 2, Nos. 1-3

Table of Contents

Piano Pedagogy Forum

Volume 2, No. 1
January 1999

Table of Contents

The Doctoral Degree and the Final Writing Requirement

by Scott Price

Nearly every doctoral degree in music, whether it be in research or in performance, carries with it some form of final writing requirement. Candidates for the Doctor of Philosophy degree are required to complete a full research paper or study that can vary in length depending upon the breadth of subject and accumulation of data and its analysis. Candidates for the Doctoral degree in performance are generally required to complete a short paper or "treatise" that often is thirty to fifty pages in length. Candidates for the newer hybrid degrees, such as the Doctor of Musical Arts in Piano Performance and Piano Pedagogy, often complete a research project that falls somewhere between the other two degrees both in scope and content. As more people seek the doctoral degree, and avenues for research become more competitive, it is imperative that we attempt to provide directions in research for our degree candidates. It is also imperative that we examine these types of research and determine which are appropriate and germane to differing degree options.

A survey of entries in Dissertation Abstracts shows that research in keyboard-related subjects falls into a number of general categories. (I stress that these are very general categories and are only used to illustrate posible directions for research.)

1. Original Composition
2. Analytical/Theoretical Study
3. Edition Preparation/Comparison
4. Performance Analysis
5. Stylistic Analysis
6. Pedagogical Overview
7. Literature Survey
8. Historical Overview
9. Biographical Study
10. Curriculum Development
11. Curriculum/Program Evaluation
12. Skill Testing/Measurement
13. Geographical Survey

While most of these categories are self-explanatory, several merit brief discussion;

3. Edition Preparation/Comparison As interest, study, and performance in period music and historical performance practices continues to grow, an increasing number of studies are being done to compare historical editions and to create scholarly editions of newly discovered works. In the growing area of piano accompanying, preparation of orchestral reductions remains a viable opportunity for research and productivity for doctoral candidates.

4. Performance Analysis In this type of project, a work or body of works is analyzed and

presented in a format that includes the theoretical analysis, historical information, performance information, and recording listings and reviews as available. The objective is to make all of the important and pertinent information on a specific musical work available to the public in a centralized and organized form.

5. Stylistic Analysis The stylistic analysis is an attempt to define the personal musical language of a single composer, or group of composers working within a limited historical setting. A group of works by one composer (or by a group of composers) is analyzed in an attempt to identify the inherent musical idiosyncrasies that define the individuality of the composer and his ouevre.

6. Pedagogical Overview This type of study is newly-emerged and is not yet well-defined.

7. Literature Survey These documents create resources for the cataloging and location of a specific body of literature. The listing may be for a single composer, or may center around a specific body of works such as piano music published by a specific historic publishing house, or music for a specific combination of instruments.

12. Skill Testing/Measurement In this type of study existing models may be used to develop tests to measure and evaluate specific musical skills or levels of musical development. This often leads to the development of educational materials.

13. Geographical Survey The geographical survey is a study that attempts to evaluate the influence of a specific factor on a limited geographical area or group of people and their musical activities.

As categories for research are clearly defined by a survey of existing models, it remains our task to understand which of these types of research are appropriate for the varying degree options. On first perusal, the organization of research categories is somewhat obvious as to their relevance to degree options:

Music History

- Edition Preparation/Comparison
- Stylistic Analysis
- Literature Survey
- Historical Overview
- Biographical Study
- Geographical Survey

Music Theory

- Analytical study
- Stylistic Analysis

Music Composition

- Original composition

Music Education

- Curriculum Development
- Curriculum/Program Evaluation
- Skill Testing/Measurement
- Geographical Survey

Music Performance

- Performance Analysis
- Literature Survey

Piano Pedagogy

- Pedagogical Overview

After reexamination, it is possible that some research categories may be appropriate for several different degree options.

Music History

- Edition Preparation/Comparison
- Stylistic Analysis
- Literature Survey
- Historical Overview
- Biographical Study
- Geographical Survey

Music Theory

- Analytical study
- Stylistic Analysis

Music Composition

- Original composition

Music Education

- Curriculum Development
- Curriculum/Program Evaluation
- Skill Testing/Measurement
- Geographical Survey

Music Performance

- Stylistic Analysis
- Performance Analysis
- Literature Survey
- Edition Preparation/Comparison
- Literature Survey
- Historical Overview
- Biographical Study
- Geographical Survey

Piano Pedagogy

- Pedagogical Overview
- Edition Preparation/Comparison
- Stylistic Analysis
- Literature Survey
- Historical Overview
- Biographical Study
- Geographical Survey
- Curriculum Development
- Curriculum/Program Evaluation
- Skill Testing/Measurement

The inclusion of so many research categories under the areas of Performance and Piano Pedagogy must, of course, be limited to very specific subjects. The breadth and scope of these projects may also become somewhat limited due to the dual requirements of some degree options.

The explosion of possibilities and opportunities in the arts also allows for new and exciting directions for research in keyboard-related disciplines which may be expanded to include Interdisciplinary Subjects, International Studies, Music Business, Recording Technology, Music Technology, Arts Administration, and other newly emerging areas of interest.

As an increasing number of doctoral candidates seek employment in academia upon graduation, it becomes necessary to reevaluate the purpose and function of the final writing requirement and assess the importance, relevance and nature of the work being done by degree candidates. A continuing question to ask is whether the purpose of the terminal writing project is to create a new and ground-breaking body of knowledge, or is it to create a venue for a smaller and exhaustive study where a candidate learns the painstaking process of research, evaluation, and publication.

We must also determine if the current writing requirements for the degree options are of import and relevance. In an arena where the keyboard disciplines have seen a period of fantastic growth and development of doctoral degrees, we must ask whether the shorter written treatise remains a valuable alternative for candidates who may be directing large research projects as they seek employment in academia. We must also ask if the writing requirements for the hybrid degrees are truly specific enough to prepare candidates to direct the larger research components of their doctoral students. In emerging areas of study, we must determine if existing formats are appropriate for areas of study where technology research demands new and different alternatives for study and presentation.

These questions are, of course, very sensitive issues as we all believe in and support the work that we have done in our quest for the doctoral degree. However, there is a vicious circle that is beginning to return to university faculty. The question of educational excellence is increasingly used as leverage in societal discussions and political campaigns. Very soon, people are going to start pointing fingers and ask where the training of scholars occurs and what standards and processes are used to ensure the quality and relevance of research and productivity in our areas of study. We, as faculty, ultimately are responsible for training those who will further the quest for excellence. If we are to continue to foster new study and research, we must constantly reexamine our traditions, methods, and requirements if we are to serve the new generations of degree candidates who will ultimately come back to us with questions about the nature, relevance and method of our research process. Experiments must be made, for better or for worse, and debates must continue or we risk the integrity of standards that define who we are as musicians, scholars, and as a profession.

As one leafs through the abstracts of scholarly work that has been done in the area of music, the breadth, scope and depth of study in music is staggering. The standards and procedures set by our foremost researchers (both present and past) are indeed formidable. I believe that we also continue to uphold high standards of scholarly excellence while vigorously debating the value of differing types of musical research. I also believe that, more than many other disciplines, the nature of our art demands that we "practice what we preach."

As some say, the proof is in the pudding, and our musical table is very well set.

Scott Price is Assistant Professor of Piano, Piano Pedagogy, and Coordinator of Group Piano at the University of South Carolina. A graduate of the University of Oklahoma, the Cleveland Institute of Music, and Bowling Green State University, he has studied with Jane Magrath, Thomas Hecht and Virginia Marks.

He has performed at the national conventions of the Music Teachers National Conference, Music Teachers National Association, the National Conference on Piano Pedagogy, and has given performances and seminars at the Meyerson Symphony Center in Dallas TX, the University of Oklahoma Seminar for Piano Teachers, the North Dakota State Music Teachers Convention, the South Carolina State Music Teachers Convention, and the Bowling Green State University Summer Music Institute. He has served as repetiteur with Lyric Opera Cleveland, and as music director for Lyric Opera Cleveland's Educational Outreach program. He has been a faculty member of the Cleveland Music School Settlement and the Bowling Green State University Creative Arts program. Dr. Price is Co-Editor of Piano Pedagogy Forum.

Remembering Frances Clark

by John Walker

Twenty years ago, I attended the New School for Music Study. It was a different world from California, living near Princeton, New Jersey for nine months - heavy snow and heavy humidity, highway jug handles, diners, the "shore" instead of the "beach," and a much older history including Revolutionary War battlegrounds. I found myself working in a colonial house, home of the New School, which felt like being at the narrow end of a microscope with Frances Clark and Louise Goss observing from the other end. With only five pedagogy students and two directors in a school, there is nowhere to hide. While appreciating the low student-to-teacher ratio I bent to learn my lessons, the first lesson being that when Frances called in her commanding, bass voice, you reported in quickly. The second, and really more imperative lesson, was that six-foot-three-inch pedagogy students should *bend* while running through doorways built in a time when the average male was five-foot-eight.

I asked myself, after taking this article assignment, what I had learned from Frances, and had to answer that I could not immediately think of a thing. Had I forgotten the teaching wisdom and methodology transferred into the absorbent brains of us pedagogy interns? Andrea, Susan, Joanna, Jane, and I knew we were a bit special to be on the receiving end of Miss Clark's lectures (both scholarly and personal.) Our education came hard and fast: intensive training sessions; group teaching of beginner classes (observed and videotaped with notes and comments); teaching twenty-five private lessons to New School piano students per week (intermittently observed); and weekly intermediate repertoire classes with occasional teaching by the interns (also with notes and comments given.) We were out from under the Clark/Goss microscope for Sunday afternoons only, plus Thanksgiving, Christmas and Easter. Through lectures, teaching observations, videotape, direct experience in teaching, and collegial conversation, we picked up an astounding amount of information and training in nine hard-paced and exhausting months. The fine points stayed with me for several years. I recall well enough now how Frances taught, but what she taught, piece by piece, is harder to pin down.

One mark of Frances Clark's teaching style was her ability to be severe with her students at just the right time. She took the most emotionally difficult measures with her most talented students, relying on knowledge of their own ability to bring them through the ordeal. In my thesaurus I have found 133 words that include the word "severe" in their definitions, many of which apply to Miss Clark's methods: blistering, calamitous, distressful, draconian, doom, exacting, gauntlet (as in "run the..."), heart attack, hurricane, meltdown, nervous breakdown, scorching, sledgehammer, tough, unsparing, and wringer. But not one of these words, applied to F. C., describes actions that attack the person, only what the person has not yet done. Students with musical ability who did not work up to their potential were made variously to identify their areas of weakness and write out their own lesson assignments; practice on their own during the lesson and prove their progress before leaving; call their parents to be picked up because they were insufficiently prepared to take their expensive lesson with the country's leading piano teacher; or, worst

of all, suffer the arctic glare of Frances Clark for one full hour because they could not yet do what she knew full well they could do. She never failed to push a student to tears who would benefit by it. A lesser teacher might hesitate to risk pushing high caliber students to emotional extremes in order to motivate them. Not Frances Clark. She knew what a student could and should do, and brought that student to the right point of development at the right time.

I would never tell Frances this, but to be honest, she had kind of a scary face. It was large and expressive, with all of a clown's frightfulness as well as humor. She could inspire most any reaction from her students, from fear to fun, with her face. When teaching The Music Tree to a student it appeared that she could force (and I mean "force," not just "inspire") the student to smile while playing. We were all taught that bizarre and useful skill. A student was not allowed to play "Happy-Go-Lucky" without feeling happy about it, and to achieve that we teachers had to learn to put on idiotic smiles on cue. And to get us to do that, Frances would grin like a maniac until we complied. It seems natural now - one of the many things I learned from Frances.

While writing this, I have been thumbing through Frances Clark's Questions and Answers: Practical Advice for Piano Teachers (The Instrumentalist Company, Northfield, IL, 1992). I recall that during my time at the New School Frances was asked several times by her students when she would write "her book," which we all knew would be the authoritative reference on piano pedagogy. She always answered that she wasn't ready to write such a book. Unknown to us acolytes, "the book" was undergoing authorship week by week, column by column, in *Clavier* magazine's "Questions and Answers." It was not the book we were expecting because it contained much of the same material that we were experiencing day by day at the New School. The clueless interns did not fathom that the column's practical advice was based in part on day-to-day results at the New School, and even on our part of the process. We were all essential elements of the proving grounds, the working model, of Miss Clark's educational philosophies and pragmatisms.

As I leaf through the book I find it contains information, most of which I now assume to be incontrovertible and obvious. I can no longer distinguish between that body of wisdom and training learned at the New School and the continual creation of teaching ideas that I think are my own. Of course I have assimilated my pedagogy instruction so thoroughly that I no longer "follow" the precepts I learned, but subconsciously use those precepts as the core of reading, technique and interpretation; but like a hybrid plant, though the fruit looks different, the roots have not changed.

I believe that my creative impulses in teaching stem almost entirely from a handful of sources, most of which are indebted to Frances Clark. And to whom was Frances Clark indebted for her inspirations? In her opening lectures to my pedagogy class she spoke of the educational philosophers that formed a basis for her thinking: Aristotle, Comenius, Whithead, and Dewey. The writings of these four great thinkers were the compass and map for her answers to Questions and Answers. Turning educational philosophy into practical piano pedagogy was her particular genius, and, with Louise Goss, she created not a method (she frequently denied having a method) but a body of literature, experience,

wisdom (general and specific), and practical methodology that encompasses the teacher's art.

In the Spring of 1978 Frances was stung by a bee while shopping. Being highly allergic to bee stings, she fortunately made it back to her car and to the hospital, and narrowly lived through it. It was then that I started to think about her mortality. She seemed old then, and I have since wondered how she kept going these past twenty years. I was not surprised to hear of her death this year, but was always amazed to read in Louise's Christmas letters how well Frances endured and continued her work. I saw the pair once at a music teachers' convention in California a few years after my New School graduation, and I am not sure that Frances fully recognized me. But she made me feel as if she did, and I appreciated it. Frances, like a prime minister, contained and conveyed the grand concepts and hawk-like observations. Her teachings, philosophies and style have become such a part of me that I cannot separate the concepts from myself anymore. Thank you, Frances, and thank you Louise, for the year of learning, inspiration, exhaustion, desperation, and ultimately the single most challenging and inspirational year of my life.

Questions and Answers: Practical Advice for Piano Teachers by Frances Clark is available from The Instrumentalist Publishing Company, 200 Northfield Road, Northfield, Illinois, 60093. Phone: 847.446.8550.

John Walker holds a D.M.A. from the University of Colorado at Boulder, M. M. from the San Francisco Conservatory of Music, and B.M. from the University of California at Santa Barbara. He studied pedagogy at the New School for Music Study under Frances Clark and Louise Goss in 1977-78. Dr. Walker has been Assistant Professor of Piano at Adams State College since 1995, and is frequently called upon to serve as a piano festival coordinator and adjudicator throughout Colorado. He is a regular performer with the Colorado Music Festival orchestra in Boulder, and has appeared with the Diablo Symphony, Contra Costa Chamber Orchestra, Shasta Symphony, and Paradise Symphony orchestras in California. Dr. Walker currently lives in Alamosa, CO, with his wife and two boys Tristan and Dorian.

Accompanying Skills: When To Begin?

by Joyce Grill

What is so appealing about sports? Why do our piano students eagerly forego piano practice or lessons or quit piano study because of soccer or baseball or some other sport? Young students like the idea of "team", of camaraderie. But except for the occasional duet, piano students practice alone and go to their lesson alone. The vocalist or the instrumentalist gets to sing in a choir or play in a band or orchestra, but the piano student goes on alone, never getting to know the joy of making music with others.

Many students do start accompanying in junior high school. Their teachers often complain that it detracts from solo work and so the pianists learn by trial and error, often quitting lessons so they can just accompany. Yet accompanying is the one lifelong skill that a pianist is most called upon to use. How many calls do pianists get to accompany a soloist, a church choir, a community chorus, a musical, or to play chamber music, or be the pianist in a jazz band versus "we need a piano soloist?"

Accompanying skills need to be taught from the beginning, after all, it is the same instrument, the same notes and rhythms, dynamics, phrasing, musicianship. It simply requires an additional thought process to provide another positive, meaningful musical experience. It doesn't diminish the quality or expectations of the level of learning achievement. Some students will become proficient more easily, but every student should be taught the skills.

College students are often asked to accompany but refuse claiming they are too busy. Often it is because they don't know how. When do pianists get the experience to play chamber music or a concerto with orchestra often required for a degree? It is too late to start learning in college. (However, college piano pedagogy students should be taught how to teach accompanying skills.)

Band and choral directors should work closely with piano teachers. If a choral director can find a 5th grader who knows the 5 finger patterns in all keys with a grasp of tonic and dominant chords, you have the basis of vocal warm-up exercises. When piano students realize there is a way to use those skills, they are more apt to practice them. (Often, aren't technical skills the hardest ones to get students to practice?) Then too, choirs at that age mostly sing two-part harmony, an easy way to get started score reading. Later, the choir adds a third voice working up to 4 or more part harmony. Score reading takes practice like anything else and needs to start at an early, easy level.

Every band and string method book has a piano accompaniment book. When an instrumentalist starts lessons in 4th or 5th grade, the pianist has already been studying for several years. The accompaniments are very easy, and what a wonderful experience for a young instrumentalist to hear the harmony with their part . The young pianist gets to learn about tuning and can be a mentor. It would make both students practice more and I'm certain any band or orchestra director would be delighted to have their young students

working with a pianist. By the time they get to solo and ensemble contest, they have been playing together for several years and can work on playing musically instead of just getting the notes and rhythms together.

Listening to another part can open a pianist's ears. We tell young pianist's to listen, but why? Tuning is not an issue. But after hearing a singer's or an instrumentalist's part, texture and voicing become more apparent. This can transfer to solo literature, finding and bringing out inner voices which otherwise could be lost.

Teachers often have their students play duets. Why not skip a beat or a measure to see if the student can make the adjustment. (This requires the student knowing both parts of the duet.) Have the primo speed up or slow down----can the secondo adjust? If the students learn these skills at an early age, it prepares them for the performance when a soloist does something unusual.

Young pianists need to play so many thousand notes to develop the skills needed to play the piano, whether it is classical or popular music, accompaniments or solos. If studying accompaniments would keep students practicing and taking lessons, isn't that important? Above all, we are giving students a "team" opportunity with the rewards and joys of making music together.

Joyce Grill is on the faculty of the University of Wisconsin-La Crosse teaching piano and accompanying. She accompanies area faculty recitals as well as recitals for touring professionals besides doing solo work. She is active as a clinician giving many clinics and workshops to piano teacher groups as well as high school and college students. She is active in MTNA and holds the Master Teacher Certificate. Publications include *Accompanying Basics and Character Pieces, Preludes*. She holds degrees from the University of Wisconsin-Madison with advanced work at the School of Fine Arts, Fontainebleau, France.

Upgrading Student Motivation and Teaching Effectiveness in College Group Piano Classes

by Tom Pearsall

College group piano teachers face a tough challenge. Music majors traditionally enter our classes with a mixture of fear and excitement. These feelings can easily evolve into resentment and frustration for those who lack coordination or good reading skills, particularly if they only receive the usual one or two credits for all their efforts and fail to appreciate the value of the skills they are acquiring.

Several years ago I found myself growing increasingly frustrated with my group piano classes. The students were not progressing and harbored negative attitudes that only seemed to worsen as my own frustrations increased. Teaching five or six sections a day under these circumstances, as I was at the time, was quickly leading to burnout. Realizing that something had to change, I searched for ways to improve my teaching effectiveness and motivate the students to improve. Some of the changes I implemented were visible, while others were the result of a shift in my thinking. My classes have improved significantly as a result of these changes. I once again look forward to meeting with my classes each day and, judging from the response I have received from my students, they do as well.

What follows is a look at some of the steps I took to motivate my students to do better, along with other ideas that I have always applied to my teaching. Some of them are applicable to teaching in any situation but warrant mention nevertheless.

Use Practice Assignment Handouts

I recently began using practice assignment handouts in my classes, and they have become quite popular with my students. These handouts list their practice assignments for each class. Students receive three per semester, each of which prepares them for an upcoming exam. Included on these handouts is information on the exam itself, with a clear explanation of exactly what will be on the exam and how it will be tested.

The benefits for both the students and myself have been significant. Besides saving valuable class time writing out assignments, students now have a way of keeping up even when they are absent from class. Assignments are clearly listed to avoid any confusion. I encourage my students to work ahead if they feel comfortable doing so. The handouts also provide them with a clear outline of the organization and pacing of the class materials. I also use these in place of lesson plans by simply adding notes concerning other items I plan to cover in class and assignments to be checked. My overall organization of the classes has improved significantly since adopting this practice.

Listen To Your Students

Just as students learn from us, we too can learn from them. Their comments can provide valuable insights into how we may improve our teaching. I have always strived to keep an open mind toward any suggestions they may offer. Several years ago, a number of my students said that I moved through the presentation and assignment of materials too quickly. In response to their comments, I revised the curriculum by cutting back on the number of assignments and, to a small extent, some test requirements. By doing this, I was able to allow more time for explanation and individual attention. Overall course goals and objectives were not altered, as I concluded the established ones were fair and reasonable. Complaints about the pacing have decreased significantly since I adopted these changes.

Keep The Goals And Objectives Of The Class In Perspective

As piano teachers, we have certain goals for our applied piano students. These goals are somewhat different, however, for our group piano students. They are not, after all, enrolled in the class to become pianists. Musical playing should, of course, be encouraged and nurtured, but what these students really need are functional skills that will serve them in their careers. Obsessing over details such as correct fingerings or sophisticated playing techniques can easily lead to frustrated students and teachers. These things should certainly be addressed and guidelines established as to expectations, but overall objectives should be considered in the process.

Encourage Productive Practice Habits

Incoming first year students have often not yet acquired effective practice habits. This can be particularly evident in group piano, where students often claim they have practiced diligently with little or no progress to show for all their efforts. Some of these claims are suspect, of course. Others, however, are quite sincere.

I stress effective practice habits by providing ideas about how to practice as assignments are introduced. As new practice techniques are suggested, I have the students try them out in class and often instruct them to copy steps from the board into their books. This reinforcement of my suggestions seems to increase their motivation to actually use them.

Giving your students thoughts to reflect upon can also be helpful. I have several that I like to use. "Let your conscious be your teacher" refers to actively listening for how and where mistakes are occurring. If you have ever stopped a student who just made the same mistake for the third time in a row, followed perhaps by the same sluggish correction, then you will not be surprised at how often they are totally unaware of this pattern in their practicing. "Don't practice your mistakes" is based on a similar precept and refers to finding a tempo or practice technique that eliminates mistakes so they do not become "written into the music."

Use Class Time Wisely

With so many skills to cover and the need for individual attention, effective use of class time is crucial for group piano classes. The presentation of class activities should be thought out ahead of time to ensure proper pacing. Beyond that, however, I have adopted some simple, yet time-saving practices in my classes that have proven to be quite helpful.

I use sticky notes to keep track of what has been checked when monitoring the progress of individual students as they prepare their pieces. Typical notes include page numbers, measures or sections heard, hand or hands heard, and a check mark if it was satisfactory. This saves valuable time because the students often forget what they have already played for me. I have also used sticky notes in the past to distribute quiz scores so students could instantly and confidentially know their grade.

Listing practice items on the board for students is an excellent way to encourage them to practice before class begins. It also gives them a chance to warm up before going over assigned items. Not all assignments are checked in every class. Priorities are established for what may need the most assistance to allow adequate time for the introduction of new assignments.

Having students assist their classmates can be both time-saving and motivational. Students enjoy being asked to help other students. It gives them a feeling of accomplishment, and those requiring assistance may sometimes feel more comfortable receiving help from a fellow student. This also gives me additional time to help other students individually.

Search For Ways To Motivate Your Students

In an ideal world, all of our students would be self-motivated and require no assistance from us. In reality, however, this is often not the case. I believe those that are not self-motivated can often be encouraged to do better with the right approach. Finding ways to do this can be a challenging but rewarding endeavor. Conveying a sincere interest in their progress and establishing standards and expectations are essential first steps.

Creating a learning environment in which the student feels comfortable is also important. I make it a point to find humorous ways to point out mistakes and illustrate activities in class. For example, to avoid excessive elbow movement when crossing the thumb under, I suggest they try not to "flap their wings." "Glue on your shoe" is my way of reminding students to keep their heel on the floor and shoe on the pedal. Suggesting a fondness for stubborn note errors or referring to hesitations as "expressive pauses" are gentle ways to point out mistakes. Although some of these are silly, they motivate the students in a positive way to respond to my suggestions.

Students enjoy doing ensembles together. When my students rehearse their ensembles, laughter is sure to follow. At Georgia Southern, we previously had all of the group piano

students perform ensembles in recitals. Needless to say, preparing for these events left more than a few nerves frazzled, yet the students worked hard and, for the most part, really had fun with it! While my students are no longer performing their piano ensembles on stage, they still enjoy performing them for each other in class.

Having students record parts separately on individually sequenced tracks can also be fun and helpful. Our current lab allows students to do this at their own keyboards. This can be useful in a variety of ways. Students can practice one hand or part while hearing another. Accompaniment patterns can be created and added to melodic lines. Experimentation with harmonization and improvisation activities can be done quickly and easily by the student. Parts from score reading assignments can also be combined.

Having students play for class is another motivational tool. By hearing the accomplishments of their classmates and preparing to perform for them, students are often motivated to practice more diligently. Students can be easily embarrassed by poor performances, however, so I never force them to perform if they feel unprepared.

As teachers we expect our students to grow and improve. We should expect no less of ourselves if we are to set a good example. We can easily become set in our ways and satisfied with our teaching methods and ways of thinking. By constantly endeavoring to improve we are challenged to keep our teaching fresh and effective. In doing so we are more likely to inspire our students to do their best.

Tom Pearsall is Assistant Professor of Music at Georgia Southern University, where he teaches group piano, piano and piano pedagogy. He also maintains a private studio and teaches piano classes for adults through continuing education. Former faculty appointments include Bowling Green State University, the University of Toledo, the University of Wisconsin-Marathon County, and the Wausau Conservatory of Music, a community music school in Wisconsin. He holds degrees in performance from the University of Kentucky and Bowling Green State University (OH), and a doctorate in performance and pedagogy from the University of Oklahoma. An active clinician, performer and adjudicator, Dr. Pearsall is currently Vice President of In-State Auditions for the Georgia Music Teachers Association, and collaborates frequently in chamber music recitals.

The Virtuoso Teacher

by Christopher Berg

My intention is not to present steps to good teaching. I don't talk about ways of approaching rhythm, interpretation, the importance of sight-reading, or how to get your students to practice. I am not writing about pedagogy in the traditional sense, the "what" you tell students to do. I want to explore the relationship between teacher and student in a way that will be helpful to teachers regardless of the specific content of their pedagogy. I want to offer teachers a different way of thinking about their work - a way that may help them and their students achieve their full artistic potential. That is the way of the true virtuoso.

Virtuoso teaching is more about helping students move towards conscious change than it is about getting them to do certain things. This advice is true for a teacher's development too. The best way to use this material is to read it over occasionally but not to try to "do" certain things. Rather, let the material sit with you, think about it, and one day an opportunity will present itself for you to respond to your students in a different way and for you to take a step forward into the unknown with them.

I once had a student who studied at a conservatory in Asia as a boy. During our work together I learned that his teacher would beat him whenever he made a mistake. The result was an adult who beat himself verbally whenever he erred. This created incredible tension within him, which only increased the chances that he would err and ensured that this cycle would never be broken.

Years later, while living in Switzerland, I met a retired Anglican priest. He told me that he enjoyed playing the piano but that he couldn't read music. I learned that he did have lessons as a youth, but every time he missed a note while reading music, his teacher would swat his hands with a ruler. The result was that he became "blind" to written music. Students will learn through violence but what they learn is *never* what their teachers intend. Pedagogical violence is more than physical abuse. Pedagogical violence ranges from physical abuse through manipulation, arrogance, rudeness, to the inability to really "see" or "know" the student - in short, any act that treats the student as an object. Anat Banial, a well-known teacher of the Feldenkrais Method, states that ". . . violence distorts functioning in some way."[1] I would add that students are usually unaware that their functioning has been distorted.

If these teachers could have known the destructive results of their pedagogy, would they have persisted? The likelihood is that the damage they caused would have been invisible to them. Either it would not manifest itself until years later, or the teacher would attribute its presence to the student's lack of talent or industry.

It is hard for me to imagine anyone teaching this way today. But I must ask, are there things we might be doing now that will have effects on our students we can neither imagine nor see? Are they learning hidden lessons from the *way* we are teaching them?

And if so, what can we do to understand our own teaching and how can we change it for the better?

We need to carry within us a model for good teaching. How can we approach the teacher/student relationship so that it will flourish? Some of us may have had the wonderful fortune to work with a teacher who taught us with compassion, respect, high standards, who could see what we had to offer, what we needed, and how we could best learn. But others among us most likely had teachers who were gifted in some areas and blind in others.

While musicians spend thousands of hours studying and practicing their instrument, their teaching skills are neglected and left to develop haphazardly. Mastery of an instrument or voice does not automatically make one a good teacher. Yet almost all musicians will find themselves teaching others in a one-on-one setting. It is disturbing to see creative and intelligent artists approach their teaching without the creativity, intellectual integrity, compassion, insight, and flexibility they often bring to their performances.

The private lesson is a unique phenomenon in education. The relationships teachers have with their students are long term, close, and intense. While some students will be trusting and vulnerable and others headstrong and defiant, they all are trying to learn something of paramount importance to their lives. But it often seems as if the students who succeed do so in spite of the way they are taught. Despite good intentions on behalf of teachers and players, their efforts at improving their work will be limited if they cannot better understand the process of teaching and learning, and the medium in which these things occur: the private lesson.

If the process remains invisible, it is immune to contemplation and change. Yet change is the means whereby we improve: if a thing cannot change, it cannot get better. How can our teaching change so that we are able to see beyond the confining walls of our own experiences as artist, teacher, and student?

How can we develop healthier and more positive relationships with our students so that the act of teaching does not interfere with act of learning? A healthy student/teacher relationship will increase the possibility of joyous learning and the teacher bears most of the responsibility for the health of this relationship. The following are offered as suggestions to serve as catalysts to your own imagination so that the lessons you give may emerge as works of art, as finely shaped as any piece you might perform. This is the way of true virtuoso teachers. I hope that you and your students will flourish in your studio and that you can help them become independent and creative learners.

Your Relationship With Your Students

Know your students. Talking to your students is one way to begin the lengthy, rewarding and necessary process of learning to know them. They will surprise you if you let them. Ask them questions. Listen to them. Why are they here? Find out what they think about what they are doing. They may be working under some false assumption that

is creating a problem. Find out their goals, how they think they can best reach them, and what they perceive to be their problems and their strengths. How do they best learn? Some will be able to respond to your suggestions instantly. Others will need more time to process and absorb the material. Do they seem to be convergent or divergent thinkers? (A convergent thinker tends to be able to generate or focus on only one solution to a problem while a divergent thinker can generate many possible solutions and then chose among them.) Is a student more verbal, aural, visual or kinesthetic? Some will flourish by hearing things. Others may prefer detailed explanations. Still others may learn more through a demonstration. Dominance in one area has little to do with their level of musical talent, only the way in which they learn best. Even if they are inarticulate about their work you will have learned something about them.

Your ability to know your students has everything to do with your openness and willingness to observe individual differences. You wouldn't necessarily force all of your students to move their hands the same way, or expect them to shape a phrase the same way, yet many teachers unknowingly require all of their students to learn in the same way, usually the way the teacher learned.

Unless you know your students, you will not be able to meet them where they are.

Meet your students where they are. Your work with your students needs to begin where the student is, not where you'd like them to be, where you might assume they are, or where some real or imagined syllabus says they should be. This means you must have cultivated the ability to discover and understand the root of problems and work to restore those roots to healthy function. It is the teacher who must discover and define the starting point of this work. The accuracy and integrity of this starting point has everything to do with the future of the student/teacher relationship. Unless you know where to meet your students, you will not be able to lead them into the unknown.

Lead them into the unknown. You job is to meet your students where they are and then lead them forward into the unknown. It is not to stand on the shore with them and say, "Swim across, by yourself, to that distant shore." Nor is it to perch yourself on that shore and say, "You must swim to where I am." Although these approaches often pass for good pedagogy, what they really do is relieve the teacher of the responsibility of guiding students over confusing, difficult, or even elementary terrain. There will be ample opportunity for your students to be on their own as they become more advanced. When it does become appropriate for students to become more independent and to take more responsibility for their learning, their success will depend on having acquired the necessary tools and direction.

Protect their passions. Students often lack insight into their work, or the depth that comes from experience, or a sense of artistic taste, or a sense of the connection between different areas. But one thing many of them do have is passion. This passion is precious and must be protected by teachers. It provides the energy that will help students through difficult times in their work. Off-handed dismissals of their ideas, likes and dislikes, are ways of extinguishing these passions.

Help the student learn to know about you. This means leading the student to an understanding of the language you use to teach. What terms do you use? What is important to you? How do you communicate? Bringing the student to an understanding of how you work is an important step, but remember, the lessons are not about you - they are about the student.

Remember that the lessons are about the student, not the teacher. Your job is to help your students learn, grow, and develop. It is not simply to present what you would do . . . they are not you. This does not mean that your experiences will not be relevant to them. They might be, especially your struggles and discoveries, but it helps to realize that you, as teacher and artist, exist with an entirely different sense of physical, intellectual, emotional, and spiritual sensitivities that have already been developed to a certain level.

Part of your job is to help your students refine and deepen the sensitivity and integrity of their abilities to respond to music on a physical, emotional, intellectual, and spiritual level and then to express those responses through performance in a way that is authentic and creative, rather than mannered, derivative, or manipulative. Expecting the student to be able to duplicate your positions, movements, sounds, phrases, musical ideas, or artistry, will only frustrate you both. Self-centered ability often forgets the paths that must be traversed.

Watch their faces. Students may not always be articulate about the impact your work is having on them, but you can almost always know by watching their faces. Your ability to do this is in inverse proportion to your own level of self-absorption.

Let students have their own experiences. Avoid setting up self-fulfilling prophecies for your students. This can happen, for example, when you present a new technique or concept prefaced by, "This is very difficult. It will take you years to master." If a student does express difficulty with an area of study, there is nothing wrong with letting him or her know that others have had the same experiences. Similarly, beware of saying something is easy. At times this will be helpful to students, especially when you can present new material in ways in which its simplicity reveals itself and can be grasped quickly by the student. If students experience overwhelming difficulty, however, their first response will be to assume that something is wrong with them. Sometimes it may be necessary to say that something is difficult or easy, but in these cases it is essential to explain why.

Understand the relationship between the student's experiences and your teaching. If your pacing is good, and your explanations clear and creative, students will have a better opportunity to learn with ease. If you move too fast and your explanations are confusing, the student will experience difficulties.

The more rigid and inflexible teachers are, the more alienated from the relationship students become. When a teacher is inflexible, or teaches a system and loses the ability to respond to individual students, that teacher's effectiveness in causing positive change is diminished. Inflexible here simply means predictable and unchanging in response -

whatever the situation. A consistent response of "Do what feels right" to problems, while clothed in the language of flexibility, becomes inflexible by nature of its unchangeability, its lack of direction, and the degree to which it is unable to address the real problem.

If the way you present information (tone, phrasing ideas, technical ideas) is always the same and does not take into account the context of where a student is, you may be doing the same thing with bits of information that unmusical students do with the notes, that is, to teach (or "play") them without regard to their context, deeper meaning, or how they relate to other "notes." This is not virtuosic pedagogy.

Cultivate a vision that explores the best of your student's potential. After I had been teaching for several years, I noticed that I would form within me an image, or impression, that contained the best of the student's potential. This image included information about repertoire, technique, musicianship, even performance. I began to notice that as their studies progressed, my students would have grown into that image. Since I did not tell them about it, I concluded that I was psychic. But that was not it. It was not until later I realized that my willingness and ability to hold the student's potential within me helped us both come closer to realizing it. You will be amazed at your students' abilities to grow into your vision of them, whether that vision is positive or negative. If you make assumptions that reduce a student, that student will find him or herself less able to develop freely. Your measuring of them fixes them and makes it more difficult for them to change.

Become aware of projection. Teachers and students regularly project elements of themselves or their past relationships with others onto one another. For example, a student may project onto his teacher aspects of his relationship with a parent. How the student relates to his teacher will then depend, in part, upon on the dynamics of this parental relationship. Reactions based on projection can take many forms, positive and negative. The student may react to his teacher with rebellion, unquestioned acquiescence or fear of authority. Or he may respond to his teacher with unearned respect, or an unquestioned and unproved assumption that the teacher's motivations have his best interests at heart, or that the teacher is wise.

Teachers also project things onto their students. A teacher who has disowned the role of his intuition in music making may respond negatively to a student with a highly developed intuitive side. Another teacher who has grown to believe that "thinking too much about things" will hinder her creativity may not be able to see clearly the gifts of a student who can and needs to think about what he is doing.

Teachers also project onto their students elements of their past selves, when they were students. Projection assures that the teacher will not be able to respond to the student as an individual.

Projection causes students and teachers to relate to one another with the weight of their respective pasts. It requires skill and psychological sophistication for teachers to understand this. Teachers must learn to recognize when a student's response to them has

more to do with the student's past experiences then the present. If you do not allow yourself to be drawn into a relationship with the student's past and you can respond to your students with an understanding of this phenomenon, your students will find less and less in you upon which they can project.

Even without your awareness, the effects of projection will eventually wear off, but with varying results. Teachers and students may become disappointed with each other as their idealized images of the other slip away. Or they can begin even more meaningful work as they learn to relate to one another as individuals.

Love your students. There is much to love in students: their openness and willingness to learn, their struggles to become unstuck, their trying, their inability to try at times, their passion, their fears. Understand, though, that this doesn't mean you need to have a relationship with them outside the studio, but if you are not able to love them, your ability to teach them will be mechanical.

Teaching And The Teacher's Role

Teach through positive movement. Students at all levels need to succeed. If you really know your students, you will be able to be provide them challenges that will be stimulating, while at the same time provide them with ways of successfully meeting those challenges. This is teaching through positive movement. If you do not know your students, you run the risk of giving them assignments that will teach them frustration and confusion. You can see this through your results. Over time, have your students progressed towards greater technical and artistic liberation, have they become more inhibited, or is there little perceptible change?

Don't confuse the types of teaching needed when you are presenting facts with when you are responding to the student's grasp of the facts. When it is necessary to present material for the first time, present it as an independent part of the lesson rather than as a response to the student - even if the need to go into the new material has arisen from the student's work. For example, when it becomes necessary to introduce a new technique, give some basic direction and advice (the facts) that can lead the student to its successful mastery. Later, after the student has had a chance to work with the material, you can respond in terms of his or her grasp of the facts.

If you ask students to do something for which they are not prepared and then respond to what they are *not* doing, you are teaching through negative movement. You can know the degree to which you do this by observing the number of statements you make to students that begin with the words "Do not . . . ."

This does not mean that you must pretend that everything is fine. It does mean that you must provide the student clearly defined means to achieve a clearly defined end. This is teaching through positive movement.

Good teaching means helping your students change the way they think rather than simply telling them what to do. While teaching may often consist of telling students what to do, it almost always involves helping them change the way they think. While it is folly to *tell* them what to think, you must provide them experiences and challenges that help their consciousness expand its current boundaries.

If you are not happy with the results you are getting, then maybe what *you* are doing needs to change. There is a time when a preoccupation with results is appropriate. But when there are important problems to be solved, it can be equally appropriate to examine the process and how it may need to change.

Albert Einstein once pointed out that it is impossible to solve a problem unless one can move to a higher level of consciousness from that at which the problem was created. This means that it is our *perception* of the problem and how we are attempting to solve it that need to change in order for us to be able to discover a solution. This calls for creative thinking. Problems are rarely solved without this fundamental change of insight. This change of insight allows us to change our process.

A change of consciousness rarely comes about through focusing exclusively on a desired result. It does come about by creatively exploring connections between different elements of the problem, or between things that do not initially appear to be connected. For example, suppose a student is not producing a good sound. Good teachers will quickly be able to discern whether the problem is that the student has not developed a concept of a good sound, or that he simply cannot reproduce what he hears in his inner ear, or both. But beyond this, creative thinking may reveal the real problem to be one of hand position, inhibited physical sensitivity, or even seating. Problems usually have simple solutions once one is willing to let their level of consciousness shift.

Know when to use the language of the means, and when to use the language of the ends. This is an especially divisive issue amongst artist-teachers. It comes down to knowing the difference between training and coaching, recognizing when one is needed and one is not, *and* being able to function in the space where the two overlap.

It is important to cultivate a series of fluid and creative responses based on where the student is and what he or she needs. In order for the student to become adept at recognizing the true cause of problems and then solve them, they must, over time, develop an understanding of the relationship between the means and the end. It is your ability to do this that will serve as a model.

If the only teaching you can offer a student is to evaluate his or her playing in terms of an end not yet reached, then you are like a doctor who can treat symptoms but not causes. Or if the only teaching you can offer is to define or demonstrate an end (a beautiful sound or melodic phrasing, for example), even if you present it with extraordinary eloquence and artistry, the student in need of training can only interpret and absorb your vision as process or means, which is what he or she needs. This is one of the main causes of the frustration and failure students experience. Conversely, if you have devoted your time to

discovering more efficient ways of teaching the means but have lost a vision of the end, you run the risk of involving the student in some meaningless mechanical activity.

A single-minded preoccupation with the end may cause teachers not to hear or be able to respond accurately to a student's questions or problems. Suppose someone asks, "How can I get to Venice?" and you respond with a description of Venice's beauty or show them pictures. You may have further inspired them to go, but you have not answered their question. Or suppose you say, "Venice is in Italy." You have given them some information but you still have not answered the question. Your answer can only lead them back to their original question: "Where in Italy is Venice and, again, how do I get there?" If you say, "Look at a map," or "You must find your own way," you have effectively devalued your role as teacher. Finally, suppose your answer is simply, "Go to Venice." Once again, you may think you have told them what to do, but you still have not really helped them. A more appropriate response might be "Where are you now?" or, "Oh, I see that you are in Berlin now," and then to explore ways of traveling from Berlin to Venice.

Each of these examples has its corollary in the world of music teaching. Good teaching does not offer students the *what* to do without the *how*. Good teaching is not circular and will never lead a student back to their original questions or problems. The path offered by master teachers will contain the seeds of the destination, *but information about the destination alone will only reveal knowledge of how to get there to those who have already been there*. Virtuoso teachers understand the implications of this statement. Those who are less fluent will be left wondering why their efforts and good intentions are not getting the results they expect. Your high standards mean nothing unless you can help a student get there.

The essential difference between training and coaching is that during training (or re-training), whatever area is under consideration must first be presented using a language that is primarily relevant to, or grows out of, the thing itself. For example, if you see the need to recommend a change in a student's positions or movements, either because what the student is currently doing is mechanically disadvantageous or damaging, or because you believe that a change will enhance certain musical qualities, you must cultivate a language that grows out of the thing to be changed, *not the result*. If you say something like, "You must hold the instrument in a way that's comfortable," or "You must move your fingers in a way that gives you a beautiful sound," you are saying things that are certainly true, but you have said *nothing* about how the student is to get there. It will be better to have cultivated the ability to discuss posture and movement on their own terms. Madeline Bruser writes in The Art of Practicing, "Every musician needs a working knowledge of the body mechanics involved in using his or her instrument. Posture and movement have enormous impact on one's ability to control an instrument and on how music sounds."[2] This is good training.

Later it will be right to discuss the relationship between positioning and movement to sound, or the relationship between an increased sensitivity to physical tension to an increased freedom of phrasing. This is being able to function in the space where training

and coaching overlap.

Finally, when it is time to focus exclusively on musical and performance concerns, teachers must ensure that their students can respond freely and effortlessly to suggestions and demonstrations. This is good coaching.

Understand the difference between mysteries that need to be solved, and other deeper mysteries that are not meant to be solved, but are meant to be lived in. Art is mysterious. There are some mysteries that are not meant to be solved, but are meant to be lived in, worked in, expressed, and tasted. But these mysteries can only be reached through other mysteries - mysteries that must solved if we are to progress. While master artists may only work within the former mysteries and mistake the latter for the former, virtuoso teachers understand the differences between the two.

Technique from music or music from technique? For advanced artists there is a seamless integration between technique and music: a musical thought is inseparable from its execution. Students, on the other hand, often have the perception of technique and music as separate entities that then grow towards one another over time. If you focus only on the music (the desired result) expecting technique to take care of itself, you will have split music off from technique as much as if you spoke only of technique. If you believe that "technique comes from the music" is an inexorable truth that applies to students at all levels, does that mean that seating or hand position can be explained in terms of phrasing? The unstated corollary here is that technical problems are the result of faulty or undeveloped musical ideas. In reality, the reverse is more likely true. During training, if technique is not working well, how can teachers know whether musical problems are the result of undeveloped musicianship, undeveloped technique, or a combination of the two? Madeline Bruser writes, "Regardless of talent, musical imagination, and exhortations from teachers to play with a more velvet or penetrating tone, if the body isn't working efficiently, the music that comes out will be only a fraction of what lives inside the person."[3] It is possible to have developed a technique that is not physically sensitive to the minute variations of force, pressure, or movement that are necessary to express musical refinements, regardless of what one's musical intentions are. A host of effective pedagogical tools, as well as solutions to problems, will remain hidden unless you have cultivated the ability to understand the difference between the means and the ends.

When a student is trying to learn a new technique, he or she must consider changes in positioning and movement, and possess a desire to make those changes habitual. This process may often be accompanied by an increased awareness of musical values. But when new habits are being formed, the brain is working under what is known as "conscious control," a learning stage where changes must be consciously monitored and corrected. This is its purpose: to allow us the opportunity to develop proper positioning and movements before habits are developed. When the cerebellum, which is responsible for habitual movement, finally does take over, a different system of control is in place: we no longer have to think consciously about what we are doing. If habits are efficient (and remember, the cerebellum can make ineffective or counter-productive technique a habit as easily as it can good technique) we can come closer to musical freedom.[4] When a

musical phrase is played with artistry, technique must be habitual and transparent. The belief in musicality as a panacea for technical problems leads one to the faulty expectation that musical vision can magically establish good habits.

That advanced players constantly make adjustments and refinements to their technique according to their musical ideas often leads them to assume that this process is valid for students in need of training or re-training. This assumption creates what is in effect a pedagogical hoax in serious music teaching, or at the very least, leads to bad teaching.

If you ask a student to give up something, you must replace it with something better, even if that something can only be a promise right now. During re-training it may be necessary for students to stop playing music for a period so they can focus on developing a more effective and responsive technique. Or they may need to work on easier pieces while they learn a new way of studying or approaching interpretation. Although it may be pedagogically responsible to ask the students to give up their old way of doing things, it can be difficult and disorienting for the student. This makes it imperative for you to use all of your artistry, eloquence, and patience to explain to the student why changes are needed and how these changes can lead them to a higher level of musicianship.

Understand the nature of improvement. How does one actually improve? How does the process of improvement work? And if we understand it better, can we improve at a faster rate?

1. Improvement means change. A repetition of what we are already doing offers no opportunity for improvement. Change occurs through choices we make based on our increased sensitivity to movement, tension, our awareness of proper use, and how these relate to sound.

2. Change is more effective when it occurs at those points of greatest leverage. This is where the art of good teaching resides. Good teachers have the sensitivity, openness, insight, and humility to discover those places in a student's musical understanding, technique, practice habits, or attitude that are blocking the development of future abilities.

3. The points of greatest leverage usually rest within a student's faulty grasp of the fundamentals or the student's default assumptions. A default assumption is one that is so deeply rooted in the student's psyche that it defies identification. These seemingly basic and elementary assumptions remain unchallenged or unquestioned. Habits and beliefs based upon those assumptions stubbornly resist change.

Understand the difference between mindful repetition and rote learning. While repetition is important - movements must be executed thousands of times before a player can attain competence - rote learning teaches the student to use one mindless response. Harvard psychologist Ellen J. Langer writes, " . . . when people overlearn a task so that they can perform it by rote, the individual steps that make up the skill come together in larger and larger units. As a consequence, the smaller components of the activity are essentially lost, yet it is by adjusting and varying these pieces that we can improve our

performance."[5] The subtle details of a movement become consumed by the larger movement and are thus unavailable for change. If flexibility and mindfulness are learned from the beginning, it will be much easier for a student to make both small and large scale changes in their playing. This flexibility and mindfulness often pass for talent by teachers who believe that talent cannot be taught.

The more mindful a student's practice, the more he or she will be able to trust that they have assimilated the details, and that during performance they can focus on musical values and release technical concerns. Students who have learned only by rote, often have the unsettling experience of becoming hyper-aware of what they are doing on stage. This is usually because things are not working and they are trying to make adjustments *during* the performance. This throws them back into the conscious control part of the brain, which functions more slowly than cerebellum. Performance then becomes erratic and the experience unpleasant for the student.

Understand the difference between information, knowledge, and wisdom. All good teachers must have in their possession a superior set of facts. This is information that has the potential to become transformed into knowledge through the student's experiences. Outstanding teachers provide their students with the means for this alchemy. Without these facts and guidance in their use, a student's movement towards knowledge will be impossible.

Wisdom comes more slowly - if it comes at all - usually after years of working with and developing knowledge. Virtuoso teachers understand that the most elegant expression of their acquired artistic wisdom and creativity can only appear as difficult or obscure information to students. A student's attempt to mimic the outward appearance of this wisdom will be mannered, contrived, unsatisfying, inauthentic, and probably meaningless.

Learn to recognize when it is time to teach a student on a different level. As a student's mastery of facts grows and deepens, it will be necessary to begin to respond to their work on different levels. ("Facts" can be any basic information: how to use the body, the notes of a piece, a concept of phrasing or sound, or an understanding of the form and structure of a piece.) In initial work it may be important just to recognize and respond to the student's understanding of the facts. Later, as the student works with the facts, these facts may become transformed into knowledge - something of intrinsic value and deep meaning the student feels he or she has discovered. At this point, the way you communicate with your students will need to change, but you are the one who needs to recognize this. As students work more with the knowledge they have earned, they may begin to transfer their knowledge and understanding of one area to another. Without this important step of transference, students will be able neither to solve problems on their own nor make important independent discoveries. As students become more fluent with the process of transference, their work can become more independent, creative, and eventually, an expression of artistic wisdom. Your ability to communicate with your students in a language that reflects where they are, while expressing where they need to go, will help them in this process.

The way in which you understand this process can either help your students move forward, or keep them stuck. Through their questions you can know if a student has begun to demonstrate mastery of a set of facts and seems ready to begin to transform them into knowledge. If you have mistakenly decided they still don't grasp them and insist on spending lesson time reviewing them repeatedly, you will hold your student back and frustrate him or her. Conversely, if a student's mastery of the facts is not good, or if they are trying to use inappropriate or erroneous facts, yet you insist they be able to work with them in a piece as if they were knowledge, you will be asking the student to do something for which he or she is not prepared. This most often occurs when students are assigned repertoire that is too difficult for them. It is a pedagogical non-sequitur for a student working on hand position or tone production to be assigned a difficult piece and for the teacher to respond to the student's problems with advanced musical coaching instead of appropriate training.

Know when it is necessary to change the facts. In their hunger for specific information, students and teachers will often cling to tired bromides about positioning, movement, or even interpretation. These irrelevant facts may have once been important but more thought and insight need to be applied to discover a new set of facts relevant and helpful to more advanced students.

For example, while training students it is important to give them clear guidelines about positioning and movement that are immediately relevant to them. There is no purpose in exploring all the numerous deviations and modifications to these guidelines right now - that would only confuse or overwhelm the student. But teachers often don't say later: "Remember when we talked about moving the fingers this way? Well, now you are ready for the next step and the rules have changed." This is one of the problems with method books: they present basic information that is usually relevant to beginners, but they never recognize the need to modify that information to accommodate the needs of students as they progress. If you look around at your fellow teachers you may notice that most of them are able to succeed best with one type of student. Your ability to recognize that changes are needed in the information you offer as students progress is the one skill that will allow you to successfully teach students at all levels.

Understand the difference between directives and principles. A directive is a simple statement such as "Keep your wrist straight." A principle is the soil out of which these directives grow: "Muscles work best when aligned with their joints." Directives are necessary and can help a student apply principles, but they are often presented in an inflexible or even capricious way. A deep knowledge of underlying principles will liberate students by helping them understand the *why* of your teaching, as well as provide them with a clear idea of what to return to on the many occasions when it is necessary to deviate from these principles.

Directives need to be fluid and may change from student to student. Principles are fixed. If you mistake a directive for a principle you may end up offering a student something that is inappropriate for them *and* you will not have given them means discover why.

Avoid tossing out negative directives ("Don't bend your wrist.") unless you have clearly explained the principles behind them.

Do not use "artistry" as an excuse for vagueness. If you consistently respond to students' questions or problems by saying, "There are no answers," or "You must find your own way," or "If you think of the music, things will take care of themselves," you are not offering any direction or guidance, even though these things may be true at some levels. Try to determine if this is a way for you to avoid the work of discovering and expressing a heretofore hidden truth. Vagueness, often masquerading as artistic intuition, can feel as rigid and unfair to students as inflexible pedantry.

Know when to get out of the way. When a student is working with a new technique, musical concept, or the relationship between the two, there is a period of gestation where new things are taken in, absorbed, and consolidated before they manifest themselves outwardly. Learn to recognize and honor this process. If you start to make corrections or add new material too soon, the student will become overwhelmed and may experience some internal crises and confusion. Your ability to "get out of the way" is a reflection of the measure of trust you have in your students.

Don't forget that you are a student too. If you remain open, your students will have much to teach you. They probably will never be aware of their role as your teacher, but they will offer you many lessons that can help you grow as a teacher. Your ability to continue learning will have a profound impact on your ability to teach.

Practical Matters

Clearly define the direction of the lessons. Framing your lessons with an expression of direction will help students understand the context of your work together. It will help if you can say something like, "This is where you are, this is where we need to go, and this is how we are going to get there." Understand, though, that this direction is always subject to change based on your increasing ability to know your students and to understand the real cause of problems.

When listening to the student perform his or her prepared work, listen attentively without interruption. This is the student's time. Do not do (or even think of) other things while the student is playing. Let the student have the experience of your clear focus on his or her work. Listen creatively, not only with your ears but with your entire being. When it comes time to respond to the student's work, be specific in the context of where the student is.

Be aware of the relationship between where the student is and the appropriate goals for that student. Lauren Sosniak, who has studied the backgrounds of successful concert pianists, found that "the pianists learned to work toward more difficult and distant goals as they learned to care about achieving those goals."6 The far-off goal of playing in Carnegie Hall *did not* serve as the stimulus for the day-to-day work of solving problems.

Rather, it was the ability to succeed at the day-to-day goals that opened up the possibility of caring about and formulating longer-term goals. As a student's facility, musical understanding, and ability to succeed expand, so will their goals.

When giving assignments, be specific. Say, "Memorize this piece and pay attention to the movement of the thumb as we discussed," or "Study the phrasing of the first section and pay special attention to the melody and the way harmonic tension builds and resolves." For advanced students, this may not be necessary - they will have enough experience and direction to know what to do. But students in need of training need specific guidance. They do not yet have the skills and experience needed to join the means with the ends. Avoid comments like "Look at this piece," or worse, simply not giving an assignment under they assumption that your students will know what to do.

Students need to know five things as they work. It is the teacher's responsibility to help their students:

1. know *what* to do (their objective) for each task or assignment
2. know *why* this is important
3. know *how* to best go about doing it
4. know how to *evaluate* what they are doing to see whether they have succeeded (the 5. ability to apply objective criteria)
6. know *what* to change and *how* to change if they see that they are not successful

Ask students to mirror back to you important ideas and assignments to ensure they understand. Asking whether they understand may not be enough. Ask students to reflect back to you the main points of the lesson before they leave your studio. You can dispense with this once the student can do this consistently.

Honor questions and problems. This means more than just asking, "Do you have any questions?" although this is important too. The way in which you respond to students' questions and problems has everything to do with creating an atmosphere conducive to or inhibiting to true learning. Do you always dismiss them with the same response ("It will work itself out.") or have you cultivated an environment of creative exploration and discovery? Can you answer questions using a language that helps explore the real problem, or does your answer confuse more than clarify? At times it may be necessary to respond, "I don't know, let's see what we can find out," or "That should be clear once we get to . . . ", but if these are your consistent responses, your students will eventually stop asking questions. Consider it a harbinger of the lack of trust your students have in you when they stop asking questions.

Remember that although a question can indicate confusion or frustration (and not always about the subject of the question), it may also indicate curiosity and creativity. Your students' questions have the potential to be important lessons for you.

Beneath the veneer of myriad details that serve to distract us, there are only three causes of problems between student and teacher, at least when it comes to presenting

information and learning how to use and process it. It is important not to get these mixed up:

- The student is not capable of understanding what you are offering at the moment. This usually means you have asked the student to do something for which he or she is not prepared. The solution may lie in the answer to the following, "What does this student need to know (or be able to do) to understand this and succeed?" (Where is the point of greatest leverage?) This could be anything from cultivating better study habits, to working on producing a better sound, to studying harmony, or to working on some easier pieces.
- The student may not be able to get the results you want because he or she is doing what you are asking. Does your explanation *actually prevent* what it is you are looking for? This can happen when your explanation of *how* to get what you want is, in reality, not aligned with *what* you want. This happens when teachers do not have a clear idea of how to teach the means. The real problem is often invisible to teachers because they are the ones who have created it. For example, a student with a faulty technique may not be physically sensitive to the subtle movements required to execute certain technical refinements, such as a delicate chord voicing. A teacher who only connects this inability with the student's level of musical understanding will spend lesson time trying to solve the wrong problem (or trying to solve problems in the wrong sequence), which will only make matters worse.
- The student is not paying attention to what you have been offering, is distracted, or is unable to practice. There are numerous causes for these, ranging from events unrelated to the lesson (concerns about other classes, relationship problems, and many more) to causes that grow out of the lesson (frustration, demoralization, confusion, and more).

Avoid global judgments about the student's work. A global judgment is a general condemnation of the student's work. These comments do not offer students anything specific from which they can discern a direction for change.

If you make statements like, "That was chaotic," the student can be left with a vague feeling of disapproval and many questions: "What was chaotic? Every note? Was it my technique, my musical ideas? Was it because I was nervous? If I knew what to do differently, and how to do it, wouldn't I? What criteria render this chaotic? What and how do I need to change?"

Students will be more open to your message if you can phrase things in term of your responses and criteria you have already established. This direct and discerning approach will increase the possibility of meaningful learning: "This sounds chaotic to me. Here's why: the melody comes out clearly sometimes but then disappears. You draw my attention to the bass line and then it's gone. Let's work on these problems."

If you are in the habit of consistently responding to students' work with a judgmental attitude, you will only add to the power of the student's own internal negative and judgmental voice. What are needed are ways to express discerning and intelligent

responses to the student's work that are honest, compassionate, respectful, and non-threatening. If your students trust you, your honest responses to their work will always be meaningful.

Good teaching also means reflecting back to the student the good things: "I loved the way you built that phrase and then backed off. You really took me someplace," or, "Your sound is great here!" When making a positive comment, keep the tone and do not qualify it by saying: "That was good *but*. . . . ." Your good intentions will disappear into the conjunction "but." Many teachers think good teaching is always letting the student know what's wrong or where their performances fall short. It's not. Help your students see what is good about their work.

Contemplate the purpose of perfection. A healthy attitude towards error and perfection is among the most valuable gifts you can give your students. If you convince your students that they are capable of flawlessness in their work in the hopes it will cultivate higher standards, you will end up with unhappy and frustrated students. Such an approach is often counter-productive. Frank R. Wilson, writing about juggling, says "Intuitively one might suppose that practice pays off by making movements more and more precise: you learn to toss the balls to exactly the same height all the time. That, however, turns out to be a terrible mistake, because this kind of practicing inevitably leads to serious limitations in a juggler's development. An inflexible routine built on the expectation of a long sequence of perfect tosses would be extremely vulnerable to deviations in the behavior of the object being juggled."[7] In other words, one purpose of practicing should be to develop the freedom to respond confidently when things *aren't* going perfectly. Madeline Bruser writes about the hidden consequences of the expectation of perfection: "The fear of not being perfect drives musician to overpractice without joy."[8] Your students will become much more relaxed, as both musicians and persons, if they can see that you have the courage to be imperfect. The true value of perfection lies in its ability to keep us humble.

When coaching technique or music, use a variety of approaches, and understand the benefits and limitations that inhere in each. Sometimes it is necessary to explain why you are asking your students to do something. Learn to explain the reasons behind your advice. This may be harmonic analysis, an explanation of muscle function, or a discussion of Baroque dance music. Sometimes simply sing the phrase in question, or ask the student to sing it. At other times it may be good to describe verbally what you want. And at other times it may be good to demonstrate the phrase on the instrument. Sometimes it is helpful to present a non-verbal demonstration of a passage, followed by a verbal description, and then a return to the non-verbal demonstration. Try not to get locked into only one approach, this will help you more quickly discover what your students respond to.

For example, if the only way you can teach interpretation is to sing or play a phrase and then ask the student to duplicate it, you may be helping a student who has not yet learned to make musical decisions and who needs a model. But this approach may not work as well with a student who is a divergent thinker, that is, a student who is capable of and

enjoys generating many possibilities and exploring them. In this case, verbally exploring the meaning of a phrase, or talking about what is important, will not limit the student to only one solution, yet will still provide direction. These students will usually do better when they are given choices and allowed and encouraged to make their own decisions. In this case, recognize your role in providing a framework within which their decisions need to be made. If a student then makes a decision that obscures rather than enhances the meaning of a piece, then there is the opportunity for deeper discussion and demonstration. The latter approach, however, may not be successful for students who are convergent thinkers or students who become paralyzed when confronted with too many options.

Be clear about the purpose of exercises. Once musicians reach a level of technical proficiency, the need to practice certain exercises may disappear. As a result, many teachers, thinking they have discovered a universal rather than a personal truth, fail to recognize the value of exercises for their students. A common explanation is, "Those patterns don't occur in music!" But that is not the point. The real value of exercises lies in the opportunity they provide students to solve problems by applying concepts and principles in a concentrated way. Once this has been done, some exercises may naturally lose relevance. Without an understanding of what ideas or principles need to be studied, exercises will not hold any value or benefit for a student.

Let students know both your expectations and their responsibilities. Students need to hear from you what you expect from them. Be clear about this. It is entirely appropriate for you to base a student's responsibility on where he or she is. Part of your work is to get them to the place where their responsibilities become broader and more inclusive. Again, this depends on your ability to truly know your students. If you do not let them know their responsibilities, your attempts to let them know that they are not doing their job will be disingenuous.

Make the consequences clear if students fail to meet their responsibilities. It is unfair for you to mete out consequences about which you have not informed the student. These consequences must never be stated as a threat, but simply as one action growing out of another: "In order for you to give your recital next semester, your program must be memorized by the end of this term."

When students are not doing their job, let them know. Be direct about this. You need to let them know that they're not living up to their part of the implied student/teacher contract. There may be a number of reasons for this, but if you have made assignments clear and confirmed their understanding, it is appropriate for you to have the expectation that they complete their work. Their failure to do so may be an indication that you're not doing your job as well as you could, they're not being honest with you, or that there is a deeper physical, technical, or personal problem.

The Integrity Of The Lesson

Rudeness is not the same as having high standards. Expressing yourself destructively through abusive, sarcastic, mean-spirited, or arrogant comments is not an expression of

high standards, but merely an expression of your inability to understand the true causes of problems or to express yourself creatively. Teaching through positive movement does not mean ignoring problems or the student's responsibilities. It *does* mean that standards can be very high because they can be clearly defined. A student's failure to meet them can then be understood and addressed with precision.

Students usually have great respect for their teachers and are not likely to challenge or question behavior that would be unacceptable in other relationships. I see two reasons or causes for intimidating and unethical behavior. The first grows out of the teacher's inability to get his or her point across in a way that is meaningful to the student. The energy of this frustration is not directed towards change, but rather, towards a more emphatic re-statement of material. This cycle can be repeated endlessly and, much like raising your voice to a deaf person, it will never work. It is better to learn a new way of communication. The second cause of much disrespectful behavior is that it is the way the teacher was taught. Teachers will unconsciously pass this on to their students, in part so they can believe that the way they were taught wasn't so bad.

Good teaching is not manipulative. Manipulation is "tricking" students into doing something. Good teaching is helping them change so they can do things out of their own free will and creativity. Be sensitive to the spontaneous emergence of students' ideas rather than trying to control or manipulate their ideas.

Do not talk about other students in a negative way. This is an important ethical issue. If you are in the habit of complaining about current or former students to another student, it will erode that student's trust in you. Students will have no choice but to think, "I wonder what (s)he is saying about me when I'm not there?" Students need to have trust in the confidentiality of the student/teacher relationship.

Do not introduce the comments of an absent third party into the lesson. This technique is usually used by teachers to express something negative without their having to take responsibility for it. ("Professor Johnson doesn't think your trills are very good.") The problem here is that the student is left with a vague feeling of inadequacy and disapproval, yet there is no one to whom the student can respond to ask for clarification

Avoid global judgments of other performers. If you have a consistent pattern of comments to your students that implies that no one is good enough, you need to be aware of the dangers. Your students will not be able to be themselves when you are present and they will learn this attitude from you. This is one of the most pernicious and hidden causes of performance anxiety. If a musician listens to a performance with a judgmental and destructively critical attitude, his or her psyche will have little choice but to assume that others attend his or her performances with the same attitude. This can create unnecessary internal anxiety that may not manifest itself until the musician is on stage.

The Final Lesson

Finally, learn to let go. There will be a time when it is right for your students to leave you. If you can acknowledge this with grace and encouragement, it will be among the most important lessons you can teach your students. Your chances for extraordinary teaching will be increased if your motivation is always to try to do what is right for the student.

References

1. Frank R. Wilson, *The Hand*, (New York: Pantheon Books, 1998), 252.

2. Madeline Bruser, *The Art of Practicing*, (New York: Bell Tower, 1998), 64.

3. Bruser, 64.

4. For further discussion of habits and the role of the central nervous system in practicing, see Christopher Berg, *Classic Guitar Technique: Process and Essence*, (Pacific, MO: Mel Bay Publications, Inc. 1997), 18-23.

5. Ellen J. Langer, *The Power of Mindful Learning*, (Reading, Massachusetts: Addison-Wesley Publishing Company, Inc.), 17-18.

6. Quoted in Wilson, 281.

7. Wilson, 109.

8. Bruser, 19.

Christopher Berg received his training at the Peabody Conservatory of Music with Aaron Shearer and in masterclasses with Andres Segovia at the University of Southern California. He made his New York debut at Carnegie Recital Hall in 1981 and has performed throughout the United States in recital and in concerto appearances with orchestra. He is a recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts and is the author of ***Classic Guitar Technique: Process and Essence*** and ***Giuliani Revisited*** (Mel Bay Publications, Inc.). He is Professor of Music at the University of South Carolina where he has directed the classical guitar program since 1978.

Developing Alliances With Industry: An Alternative Solution to Supplementing Academic Budgets

by Tom Stampfli

We've all heard it said, "Love makes the world go round." In the 21st century, educators may need to create a paraphrase of this old adage "Money keeps higher education sound." Downsizing of governmental subsidies for higher education at all levels, coupled with rising costs, have presented administrators with the ever-increasing challenge of simply maintaining existing programs, much less initiating new ones. The cost of maintaining and replacing existing assets too often requires capital expenditures exceeding most departmental resources. The relatively new role that technology plays in various music degree tracks puts further strain on departmental budgets. The useful life span of computers, digital keyboards, and other peripheral technology-based equipment is far less than traditional musical instruments. Yet the technology must be regularly upgraded or replaced to remain state-of-the-art, if it is to retain its value as a teaching tool and recruitment asset. Finally music departments, always at the bottom of the academic food chain, must inherently battle for their share of institutional funding, a struggle exacerbated by the continuing decline of student enrollment within the field.

The point of this litany of woe is obvious: traditional funding sources are currently insufficient to meet the needs of many college and university music programs. Finding economic alternatives to balance the ledger will continue to be the order of the day for some time to come. One promising source of alternative funding may be possible through alliances with the music industry.

There are a number of reasons why such a partnership can be advantageous to both parties. First and foremost, music departments and the music industry share the same demographic constituency. Both are equally alarmed at the shrinking number of children studying music and the subsequent reduction in college-bound students who are entering music as a profession. Music industry analysts finally realize that a further reduction in the number of qualified music teachers will result in an even more limited market potential for their products. Secondly, in this diminishing market, competition is fierce and companies attempt to establish product loyalty as early as possible. That means capturing the attention of future music educators and performers during their academic years. Working with academic institutions by supplying their products at little or no cost is one means of securing that loyalty. Finally, successful marketing in the '90s requires a positive PR image that can be best secured through a perceived interest in the education and welfare of our nation's children. Supporting educational institutions is one of the best ways for the music industry to achieve a positive public image.

While this type of alliance is potentially fruitful, it is by no means a panacea and requires a good deal of effort to achieve results. As with understanding the conditions for successful grant writing, educators must acknowledge and work within the operational parameters of any company with which they desire assistance. As a customer, educational institutions can often dictate many of the terms of a transaction. When seeking economic

aid from a company, however, the situation is reversed and educators must sell themselves to be successful. This type of relationship is doomed unless it is approached and established with a quid pro quo mindset. The following guidelines may help to develop such a relationship:

1. Always remember that the goal of any private sector institution is to make a profit. To lose sight of this fact when negotiating with the music industry is to guarantee failure. They are not in the business of philanthropy! While this concept may seem foreign or self-serving to educators more familiar with the nonprofit, service-related activities of the public sector, it is nevertheless a fact that business executives answer to their shareholders who legitimately demand monetary profit. As a result, most business-related contributions to an educational institution must result in some form of reciprocal value to the company. To simply ask for economic help on the basis of its educational merit will usually result in a polite brush-off. Businessmen respect savvy educators who understand these facts and market their proposals accordingly.

2. With the assumption of a quid pro quo relationship, a school must thoroughly scrutinize its strengths and liabilities from the industry's perspective before presenting any proposal. The strengths of any institution are name recognition, student enrollment, and its influence with its at-large constituency, who represent potential clientele for the manufacturer. The extent of an institution's willingness to lend these strengths to a company via endorsement and promotion is also a contributing factor in developing a partnership. Large schools usually have the advantage of name recognition and regional, if not national prestige. Association with well-recognized institutions can enhance the company's public image and marketing capability through effective advertising. Student enrollment is also a factor in the consideration of such alliances, since vendors see larger programs as a guarantee of greater student exposure to their products.

However, small schools should not despair as larger institutions are often more limited by governmental and bureaucratic restraints concerning the endorsement of products or for-profit companies. Smaller schools usually have more leeway in this area, particularly private institutions. Further, smaller schools may also be better able to tailor their relationship to the needs of a specific manufacturer, thereby offsetting the limitations of a smaller student enrollment. Small colleges and universities often represent a specialized regional or parochail constituency not necessarily available to a manufacturer through general marketing. In either case, an academic institution must know its strengths and minimize its limitations while negotiating with company representatives.

3. It is easier to procure contributions of in-house product than hard currency. It costs a company far less to give an institution an in-house product with a retail value of $5,000 than the equivalent sum of money. Institutional placement programs are the most common means by which companies work with educational institutions. These programs range from placing instruments within a school at no expense to supplying product for a nominal cost through a lease program. Lease programs usually supply product on an annual basis, offering equipment for a marginal lease fee (usually 1-5% of retail value) and the maintenance/shipping costs. In the best arrangements, there are no lease fees, but

these are harder to secure. In most cases however, educational institutions must also provide assistance in selling these instruments at the end of the lease period through endorsement and promotion to their constituency. Their success in aiding the sale of these instruments may be tied to the continuation of the lease program. In rare circumstances, companies will sell their product at manufacturer cost to an academic institution. But for most schools, the lease program is the optimum means of securing equipment, as it is constantly updated at an affordable cost.

Contributions of currency are usually limited to specific events cosponsored by the educational institution and a manufacturer. Cash contributions are rare and usually limited to high-profile service events with media appeal, such as major competitions or national convention events. Individual colleges and universities may be able to secure such sponsorship for events, but only if the company is certain of sufficient media profile to warrant the expenditure.

4. When seeking such an alliance, it's important to have realistic expectations of the industry partners available to your school. Companies whose products are in high demand may be less inclined to establish a relationship with any educational institution, or at best, only with those institutions of highest profile and prestige. Yet there are expanding companies with fine products that are interested in increasing their market share. These are the manufacturers that are likely to do business with an uncommitted school- if it can offer them an opportunity for positive exposure and growth potential.

5. Before entering into negotiations with any manufacturer, an educational institution should be certain that long-term compatibility is likely between both parties. Part of a school's responsibility in this type of relationship is the concrete demonstration of product loyalty. The school will be identified with this company for an indefinite period and possibly long after the relationship ends. The faculty and administration must be willing to support the company image and its product line. This can involve recommending these products to affiliated institutions and constituents during company sales of used or new equipment. It also involves a willingness to recommend these products to the institution's students.

6. Finally, be wary of playing one company against another for a better situation, once a relationship has been established. These tactics can backfire, giving an institution a poor reputation within the music industry. The industry is small and everybody knows everybody else! Alliance possibilities could disappear quickly if an academic institution is labeled as unreliable. Very few schools have the prestige and power to work with more than one company of a specific product line at time.

Developing and securing a working alliance with industry is time-consuming and may require several attempts with different companies before a satisfactory relationship can be forged. Remember that most companies prefer to work though a local dealer who carries their products. A good working relationship with the local retailer is essential to securing and maintaining your partnership with the parent company. Making contact with national representatives of targeted music industries at conventions can also provide opportunities

for opening negotiations. Perseverance and a well-marketed proposal have a good chance of eventually bearing fruit. It's well worth the effort.

Tom Stampfli is Director of Keyboard Studies at Milligan College in East Tennessee where he teaches group and applied lessons, music technology, music education and piano pedagogy. He also directs the Milligan College Keyboard Ensemble, a 21st century performing group that tours regionally and nationally. A piano pedagogy and technology clinician, Mr. Stampfli has presented at national and regional workshops, conferences, and summer camps throughout the nation. As a pianist and keyboard ensemble conductor, Mr. Stampfli performs throughout the Midwest and Southeast. An organizing committe member of the World Piano Pedagogy Conference, he also serves on the executive board for the Tennessee Music Teachers Association and is chairman of the Electronic Media Festival for the 1999 MTNA Convention. Active as a clinician, journal contributor, and educational product specialist for Kurzweil Corporation, Mr. Stampfli has published with Alfred Publishing Co., Inc. and Warner Brothers Publications, Inc.

Functionality For Twenty-First Century Keyboard Musicians

by Andrew Hisey

A large part of my own professional effort is directed toward helping young music students move forward on the road from "dysfunctional" (or non-functional) to "functional" at the keyboard. I interpret this to include developing an understanding of music theory in a concrete and practical way, playing music with some understanding of how it is constructed, and finding ways of using the keyboard that support a student's own area of music study. We piano teachers group such skills as harmonization, transposition, and improvisation into the category "functional skills." What is this concept of "functionality"? Who is "functional"? Does "functional" carry with it a different meaning than it used to? These are some of the questions I have grappled with on my own and I will do so in a more public way in the following paragraphs.

The word "functional" and its antonym "dysfunctional" have seen increased general use in recent years. The Oxford English Dictionary tells us that "functional" means "designed for or suited to a particular operation or use." A strong sense emerges that for an act to be functional, there must be a recognizable and integral connection between what is done and the reason for doing it. In short, an act must achieve its desired end if it is to earn the label "functional."

I will begin by examining certain parallels between music and spoken or written language in the hope of establishing that music is meant to be communicative, that music practitioners have in the 'language' of music a vehicle eminently suited to making a difference in their world. After proposing several categories of historical or traditional functionality, I will attempt to understand and state in broad terms some of the ways in which the world has changed in recent decadesÑand how these have rewritten our definition of functionality. Lastly I'll offer a few ideas for achieving that new functionality as teachers and performers, allowing us to remain relevant to life in the coming decades.

Music And Language

On many occasions, I have been struck by what seem to be compelling similarities between language and music, and between the *study* of language and the *study* of music. Like language, music can be viewed as an intentionally communicative art. Parallels between music and the language arts seem to emerge quite naturally. In both, communication is enhanced by at least some shared understanding between author and reader, composer and listener. There must be some agreement about vocabulary, grammar and syntax or, on the musical side, chords, harmonic progression, melodic motifs and phrases, voice-leading and modulation. Connection also is enriched by a shared understanding of expressive intent and a link, however tenuous, of common interest, emotional understanding, and human experience between creator and receiver.

Both music and language can be - some would say *must be* - expressed in performance. A medium or performer is necessary: a printed text, electronic sound recording and reproduction systems, or - what interests us the most - a living interpreter. This individual or group must be able to establish and maintain the connection between composer and listener, author and audience by use of language, bolstered by a palette of physical and facial gestures, timbral and dynamic inflections, and other, less tangible components of human communication.

Not Eliminating The Middle Man

The role of performer or mediator is a complex one. It requires, in my estimation:

1. **a deep and personal knowledge of the language**. It is almost unthinkable to imagine a truly convincing and humanly expressive oral interpretation of W. H. Auden's *Funeral Blues*, for example, by a neophyte of the English language - one who cannot extract the basic meaning of the text or its tonal shadings, one who has never used English to express his or her own thoughts.
2. **a level of contextual understanding.** I find it equally difficult to imagine an effective reading of this poem by an individual who has never experienced even a part of the loss, pain, outrage, and despair - the emotion - expressed in this poem. Of similar importance would be some awareness of the cultural meaning of crepe-bowed public doves and black-gloved traffic policemen, as well as the poetic device of metaphor used in describing the departed as "my North, my South, my East and West/My working week and my Sunday rest."
3. **the "I care" attitude of a teacher.** When it is the audience who cannot decipher the artistic language, it becomes the responsibility of the performer to attract the audience and elucidate what is presented. No interpreter who cares about communicating can long take the attitude that an audience must generate its own complement of interest, knowledge, and understanding.
4. **the larger-than-life instincts of an actor.** Every performer must be able to act. To convey the emotional and intellectual content of the Auden poem to a group of listeners, one must exploit the devices of exaggerated inflection, varied vocal timbre, meaningful pause, facial expression and physical gesture. One must be both bigger than and other than one's usual self.
5. **a level of connection with the creator and the audience.** Any oral interpreter of this poem plays audience to Auden's work, experiencing it as both reader and listener; and conversely, plays the role of the living Auden to a present audience, sharing the creative role with the poet himself.

Communicating: The Basic Functionality

In my years of adjudicating, masterclass teaching, and auditioning young pianists, I have observed so many performances that impressed me but did not touch me humanly on an emotional or intellectual level. Admittedly, most young performers have not yet the life experience to 'speak with their own voice' at their instrument; many have not yet had

opportunity to understand the cultural, personal, spiritual or intellectual climate in which a work they are performing was conceived. They may evidence great joy and physical pleasure in the athletic feat of performance, *and* the concomitant recognition and adulation, but what sometimes fails to come across very well is the intellectually informed, but primarily emotional message of the music as it is probable the composer conceived it.

What is the function of a performing musician? What is it that we seek to do and to teach that will render music making a "functional" activity in twenty-first-century society, or at least in sizable segments of it? How must we re-define or edit our notions of functionality as we aim to be and help our students become "functional" for the coming decades?

Historical Functionality

Let us start by asking the question of how, over the last four centuries or so, musicians, and especially keyboardists, were functional or relevant in their social, political, and cultural spheres. In reality, of course, these categories of functionality were intertwined in the overall functioning of musical keyboard *artists*. Consider the following general areas of functionality:

- **Interpreter**: Symbols into sound and sound into symbols. Through their development and knowledge of notation and technique, musicians have been able to bridge the gap between the composer's mind and the public's ears.
- **Enhancer**: From earliest times, musicians have been called upon to accompany and thus enhance human activities of religious and secular, ceremonial and social natures. These activities have required a flexibility and ability to adapt their skills to the demands of changing personnel, acoustical setting, and time constraints.
- **Creator**: Along a whole spectrum of creative skills, keyboard musicians have served as composers and improvisers, able to work from outline-style notation (figured bass), and to improvise cadenzas and chorale preludes, varied returns, tasteful ornamentation, and entertaining variations on popular tunes.
- **Collaborator**: Through their work with composers, instrumental and vocal soloists, chamber ensembles, producers of music-theatrical productions, and larger performing forces, keyboard musicians have enhanced their skills and enriched their creative resources through the cross-germination of ideas. In many instances, keyboard players have also played leadership roles as conductor-soloists collaborating with and rehearsing large groups of musicians.
- **Technician**: Instrumentalists, often even keyboard players, were responsible for tuning and maintaining their own instruments. Many modern keyboard players are in the almost unique position among musicians of not fully understanding their instrument or being able to articulate their expectations of the complex machine they play.
- **Disseminator**: Keyboard musicians were largely responsible for bringing new music to the larger public and keeping it before them, through arrangements of symphonic, orchestral and operatic works. Before the advent of machine-reproduced music, keyboard musicians helped to define what was deemed 'popular' in a given time

and place.
- **Entertainer**: Keyboard musicians were highly visible public icons associated with popular and art culture.
- **Teacher**: Almost every keyboard musician has taught younger generations of students at some level, at some time, in some way. Those with particular areas of expertise - improvising, for example - were recognized and sought out for more focused training.

What's Different Now?

If we are to understand how functionality has changed and continues to change, it is essential to understand and articulate some of the ways in which today's world is significantly different. This, in turn, will help us to be clearer about how a musician of the future will be functional - relevant to the society in which she/he operates.

The following statements, I think, are true for North American culture, but may also apply convincingly to a larger cross-section of the world.

- We value the instantaneous, the effortless, the personally convenient.
- We value the power to choose for ourselves from the widest possible array of options.
- We crave stimulation and sensation that in many cases do not require our active or "effortful" involvement or attention.
- We are a visually oriented culture.
- We value both pluralism and conformity. Although the rights and identity of the individual are held almost sacred, there is enormous pressure through peer groups, consumer marketing and advertising, and the existence of national and international standards, to keep up, be like, and achieve success as our world defines it.
- Our instrument, the piano, is far from ubiquitous, and playing it no longer holds the cachet or reflects the necessary social finish it once did. General music education and literacy are much less valued than they have been historically. This area is improving, however, due to the devoted efforts of music educators, researchers, and scientists.
- Ceremony, pageantry, and royal, government or philanthropic patronage are waning elements in our world, and involve a much smaller segment of its population.
- More is More. A large cross-section of our world seems to operate on the principle that having more, getting more, doing more, and going more represent high human achievement. Many feel stretched and paralysed by the number of choices offered them, all of which involve giving something else up.

Musicians today, and for the foreseeable future, must deal with a world that is contradictory and fragmented, one where many espouse values that are frankly inimical to individual and collective art-making.

The New Functionality

Given the cultural climate of our time, the definition of functionality or at least the ways in which it is worked out must be radically expanded. Functionality for today and for the future seems to encompass three broad, but distinct, areas.

A general music functionality: Many of the "functions" of musicians as cited above are still valid and necessary. Music as a language still needs traditional practitioners - those who can understand it, share it, understand its instruments, create with it, entertain and enrich life's activities with it, and teach it. This is good news! Much of what needs to be taught today and tomorrow is what has always been taught by music pedagogues. In today's world, musicians may still personify fruitful effort, excellence, achievement, and dedication to an art that reflects the human drama, feeds the human spirit, and whose worth is primarily intrinsic.

Specialty functionalities: One beauty of living on the cusp of the twenty-first century is that historical aesthetics, sounds, and instruments as well as those of other cultures around the globe are eminently accessible and ready to be studied, used creatively, and appreciated. It's all here - right now! At no other time in history have musicians basked in the opportunity to be stimulated by and interested in musics of almost every time and place. Specialists and performers in jazz, early music and musical traditions of other cultures, as well as those who would explore music's connections with other components of human art and life - all of these, at least potentially, enjoy access to materials for study and performance, an audience to appreciate and critique their efforts, and an institutional climate to support their work.

The third, and most radically needed component of a vital musical functionality for the next century lies in what I will call **communicative functionality**. This is the soil in which the first two components may continue to flourish and thrive, and without which the musical arts may irretrievably falter. Many social and education paradigms that for decades seemed 'sure things' - public concerts, basic music literacy and education in public schools, affordable performance training, philanthropic and institutional support for the arts - the list goes on - seem to be vaporizing, or at least on the wane. Such "hinge" times in artistic history can be viewed with a doom-and-gloom longing for the way things were or they can be viewed as moments when the bridge between art and life is ripest for re-thinking, re-designing, and re-invigorating.

I must change as a musician in order to have ongoing and renewed connection with my world. I can't simply ape the proverbial ostrich and hope that I won't feel the growing pains of being an art-maker in a changing world. I want to do more than survive in the decades to come and I must do so by becoming aware of a few more pieces of my 'job description.'

As we consider our role as performing and teaching musicians in our ever-changing world, it is incumbent upon us to examine how we function in the world and to make the needed adjustments. Functionality in every area of life can be learned and must be taught.

Let us develop and then take full advantage of our musically connective powers as the new century approaches.

Communicative Functionality: How To Bring It Into Your Studio

BE AN EVANGELIST (!)

The language I'm about to use to describe our new duties has powerful resonance for me from my growing up years and time of study at the Moody Bible Institute in the early 1980s. I still recall the title of a book I read for a class on "Personal Evangelism": Rebecca Manley Pippert's *Out of the Salt Shaker and Into the World*. The message as it translates for me now as a musician is clear: communicating only with the already-convinced, those who value my approach to music-making, is an important activity, but one whose return diminishes as the world at large changes. Musicians must become educators, advocates, and - if the term fits - missionaries. Such activities are not uncommon now as individual artists and arts associations such as symphony orchestras and chamber music societies become committed to outreach and education efforts in a bid to survive.

NOW TEACH IT ...

When I think of an "average" teaching studio (does such an animal exist?), I think of private lessons, recitals attended by friends and family of the participants, maybe a periodic partner or group lesson, or musicianship class. Consider some of the following options to open up your studio and create windows in the music/piano learning process - windows that can be looked through both ways!

- a studio open house complete with demonstration lessons and students chosen to talk about their lessons
- performances in non-traditional venues chosen for their access to people who wouldn't ordinarily attend such an event: a nursing home, a mall, a store, a park gazebo, a library, a school
- student creativity and other resources used to advertise at school, church, and other locations for upcoming studio recitals and other studio activities
- students preparing and presenting comments about their repertoire and/or preparation process at recitals. As a teacher, model this whenever *you* perform. I have found that talking to an audience before playing establishes my connection with them, and explains and personalizes the music in ways which printed notes do not.

TALK THE TALK

Musicians, keyboard musicians most of all perhaps, need to be able to 'speak' their own language. One laughs at an imaginary people who only speak and hear the written and

published words of others. It is the sea of everyday language ebbing and flowing around us - the mimicry, creative reassembling of vocabulary and phrases, and newly framed thoughts - that gives birth to what might be called masterpieces. *Playing* with the elements yields the seeds of great art. It is the contrast between the everyday flow and the 'fixed' work of art after intensive consideration and refinement that provokes our appreciation of it. Without a context of participatory language use, the value of a masterpiece is moot. We must learn again to experiment and improvise, to compose and converse musically, modeling for our students the process through which music comes to life.

But there isn't time, I counter, to start making my own music; I have too many fugues to learn, too many lessons to plan and execute. The creative-use component of musical training however, is one of the most vital links to the world around us. People are interested in process as well as product; the opportunity to project oneself into a creative process awakens curiosity and draws in real or potential participants. By entering through the door of real or at least imaginable personal experience, these people are forging links of appreciation to art and artistry upon which they couldn't otherwise gain a handhold.

NOW TEACH IT ...

The flexible use of the language of music can be taught in many ways through the usual channels of performance preparation with a slightly different emphasis.

- Teach and name concepts and principles. Be sure that each detail addressed during the work on any repertoire is connected to a general principle of piano technique, expressive intent, or theoretical (harmonic/rhythmic) understanding of the score. If well articulated, concepts can be transferred to other music and used in composed or improvised music in ways which unexplained corrections cannot.
- Teach style. Ask questions and orient comments towards the *sound* of the music as it compares to other pieces, composers, etc.
- Teach theory ... in practical ways. Harmonically analyse a phrase of music, transpose it, write a new melody to the old harmony, put a new series of harmonies to an existing melody, play a differently configured accompaniment that uses both hands and sing the melody. The possibilities are endless.
- Make short transposing, by-ear, improvising, composing and other creative processes a regular part of lessons and assignments from the beginning. Make it a matter of course that music is an on-the-spot activity, too. Model interest, time allocation, change and progress for your students. Preach only what you practice.

PLEASURE AND CONNECTION

How often I have been hooked and then motivated to work by experiencing pleasure in or with my first encounter of something new . I'm afraid my pleasures are simple and, almost without exception, sensual. I am attracted by the natural serenity of a sunset, the rugged beauty of the mountains, the savory smell of cooking food, the quiet and comfort

of curling up in my study with a new book. Fun and feel-good company are powerful influences on my perception and memories of more serious subjects, though it seems somehow superficial to say so. How important it is for us as educators to give experiences which are positively memorable to those we wish to attract to our art. The connection between music (or anything) and pleasure is an elemental one. Let us learn again to feel the sensual stirrings that sound can evoke, to make use of this as a basic motivator in our teaching, and continually to draw it back to the attention of young teachers (who may forget it as they read their pedagogy course syllabi).

There is inherent pleasure in discovery and in finding relationships between disparate entities. From childrens' earliest toys that involve matching or ordering shapes, colors, and sizes to adult 'murder-mystery' parties, humans take joy in seeking out and making new connections. As a teacher, I want to help students draw connections between music and other areas of exposure in their lives: art, travel, drama, cinema, human relationships, and emotions.

NOW TEACH IT ...

The first order of business for every teacher attempting to bring the power of pleasure into the studio is to model pleasure in the sound of music, in performance, in teaching, in creating, and in the social situations that surround musical life.

Some other ways in which we might acknowledge the centrality of joy and sensual pleasure (and the human delight inherent in just *feeling*) in music-making for both performer and listeners are these:

- Focusing on the expressive, emotional, and representing nature of any music. Sound must serve expressive intent, and technique must serve sound. Losing sight of this hierarchy can quickly dissipate the motivating joy of music-making.
- Look for ways to help listeners 'connect' to the joy and pleasure of *process* experienced by the performer as s/he has learned about and prepared the repertoire
- Especially for intermediate and advancing students, pay attention to variety and balance in any program prepared for performance. The pleasure of impressing and being impressed is not the only one. Charm, delight, and humor play their part in well-balanced programs.
- Longer isn't often or even usually better. In the world of the soundbyte, teachers and performers alike may benefit from attention given to learning through shorter works and presenting shorter programs

Surround the acts of music-making, performing and learning with pleasant activities whenever possible.

Andrew Hisey, a native of Canada, is Assistant Professor of Piano and Piano Pedagogy at the Oberlin Conservatory. He holds degrees in piano performance and pedagogy from Wilfrid Laurier University (Waterloo, Canada) and from The University of Michigan, where he studied with Nina Lelchuk, Arthur Greene, and Joanne Smith. At Oberlin, Andrew coordinates secondary piano studies and student piano teaching, and directs *Piano Lab*, a pedagogy laboratory program for area children that he founded in 1995. Dr. Hisey was the 1988 Ontario Young Artist Competition winner and has performed throughout that

province and the midwestern United States. He won the University of Michigan's graduate concerto competition in 1992. He is in frequent demand as adjudicator and workshop clinician, is active as a solo and collaborative performer, and served several years as coordinator and instructor in the All-State Piano Programs at the Interlochen Center for the Arts. As part of a continuing project to perform the complete works of Shostakovich for piano solo and piano in chamber ensemble, Dr. Hisey presents this year a two-recital traversal of that composer's Opus 87 Preludes and Fugues. In March 1999, he will present a lecture-recital, *Soviet Snapshots: Teaching and Performing the 24 Preludes of Dmitri Shostakovich*, at the MTNA National Convention in Los Angeles.

Memory: Beyond Remembering

by Stephen Weber

The subject of memorization for performance has become a hot issue among pianists and teachers over the last few years, with parties on either side making compelling arguments for or against memorization. The issue continues to cause a stir among pianists and teachers as it is often a featured topic at workshops, conventions, and in periodicals.

This article will not deal with the pros and cons of memorization in performance. The purpose of this article is not to choose sides in the debate. The issue of concern here is "what do psychologists know about memory and how can we apply that information to our discipline?"

Most studies on memory generally agree that memory has three stages or aspects; acquisition, storage, and retrieval. Acquisition is the actual process of learning the information to be recalled later. Storage, the second stage, is the system of organization chosen to file the information for recall. The final stage, retrieval, is often thought of as the "remembering" part of memory.

We all recall "breakthrough" moments in our training as pianists. One of my important breakthroughs came when I was a doctoral student at Texas Tech University where I was studying with artist-in-residence William Westney. The date for my first doctoral recital was fast approaching and for the first time the issue of memorization came up. Dr. Westney asked how I memorized. I explained that memorization was never something I had really had to do; it just happened. I assured him that even though I'd had occasional memory lapses in performance I was always able to keep playing in an appropriate style until I could get back on track. He pressed me for more information about how I actually memorized, implying that memory was an active and specific process. After some research about memory, and with Dr. Westney's help, I came to realize that I didn't really memorize; I was just remembering. There is a difference. During all those years of piano playing I had neglected the acquisition and storage stages, relying only on what I could remember from continuous exposure to the music I was studying. Preparing for that doctoral recital taught me that "knowing" the music is a far more secure place to be than simply "remembering."

It is important to acknowledge that memorization is a process. It is something that is done consciously and with a specific intention. Certainly, exposure to music being studied allows for much information to be stored and recalled, and repetition is one of the key principles of memory. But security in recall hinges on the effectiveness in the acquisition and storage stages. Students often believe that memory lapses are simply caused by their inability to remember the material, when in actuality memory lapses are likely due to ineffectiveness in acquisition and storage of the material.

Acquisition

Acquisition must be first accepted as intentional, not incidental. Memorization must be an active process, as opposed to something that may (or in many cases, may not) happen over a period of time. Acquisition of information to be memorized involves simply studying the material at hand. For pianists, this is often done "on the fly," or as we are playing. This is certainly an accepted practice as it brings together the physical and mental processes. However, there are some problems with this approach. For information to be assimilated physically and processed mentally the matter of adequate attention is a concern. The performance tempo of a piece may not allow for adequate attention to all the details of the score. Retention of material is more effective when done in a deliberate and conscious manner with consideration for the amount of time it takes to process all the details. If memorizing is to take place at the piano it must be done slowly so that nerve "imprinting" and muscle movements are programmed effectively and mental memory traces are established and stored for all the details in the score.

Isn't it puzzling that we might neglect to consider memorizing from the score, away from the piano, as an effective technique? Students learn early in school the need to study their notes, repeat information, and affirm what they know while double-checking their study notes. Yet, our piano students are perplexed at the thought of studying the score away from the piano. The score IS the source of the information to be learned. Away from the piano the student or performer has control over the amount of time it takes to process information, giving complex areas more time for assimilation, if necessary.

Two other key concepts deserve mention in the acquisition process. The first of these, association, is considered by psychologists to be one of the most significant factors in successful recall of information. The more associations we can make with a single idea the greater the chance for recall. The second concept, encoding or registration, is the process whereby information is acquired and stored and will be discussed below.

Storage

The brain has an incredible capacity for storage of information. Memorized material is stored in various parts of the brain as memory "traces". The more traces stored regarding a singular idea the greater the chance for recall. Bits of information, the traces, come to a central processing center and the specific item is then effectively recalled.

The key to effective storage of information is establishing a process or system of organization. We are all familiar with different approaches to memorization: aural memory, harmonic memory, tactile memory, etc. All of these certainly have some merit as they present an organized approach to memorization.

On a more comprehensive level, however, the memorization process involves establishing specific mental files for information regarding each note to be memorized. Each note may have a file for its fingering, dynamic level, articulation, and timbre.

Mental files may also be set up for what comes before and after each note so that traces are linked sequentially in the brain. Recall is further strengthened when emotional or visual attributes are tied to information. Thus, it may be helpful to establish files for the myriad of places in the music where we are seeking to communicate a particular emotion or adjective, paint a picture, or tell a story. Psychologists refer to this process of learning and storing information as encoding; giving each item consideration and attention and establishing a memory trace for it. In so doing, a single idea has numerous associations and related information to increase the odds of successful recall.

Retrieval

This stage is often the first to get the blame when memory problems arise, though the pitfalls here are relatively few. The most common reason information cannot be retrieved is that there are inadequate traces acquired and stored, i.e., the person doing the memorizing has not been complete or effective in the first two stages. Hopefully, it is now apparent how important the acquisition and storage phases are in memorization.

There are, however, other factors that can impede retrieval of memorized information. Many of these are external factors or disruptions in the retrieval process that make it difficult to recall information. Crowd noise, room temperature, and performance environment can be disruptions in remembering. Even the instrument on which the pianist performs can be a disruptive factor. In these cases we may not have much control, but the pianist must maintain a positive attitude and have confidence in the work he or she has done in the memorization process, knowing that a strong performance is still possible despite the external conditions. It is also helpful to give students adequate time for adjustment to a difficult performance environment; have them play numerous times under the anticipated less-than-ideal setting so that the body and mind can become acclimated to the situation.

One of the most significant disruptions in the retrieval stage is performance anxiety. Nervousness, tension, and stage fright strongly inhibit the brain's ability to process information for recall. A substantial percentage of performance anxiety cases are due to apprehension about memory. Imagine how much less performance anxiety students might feel if they were completely confident regarding the memorization of their pieces. Again, this affirms the importance of the work that needs to be done in the acquisition and storage phases, something over which the student does have control.

Another important aspect of the retrieval stages is affirmation. This is often neglected by performers. Affirmation simply involves the mental recall of all information that has been acquired and stored. This will single out problem areas where there is inadequate information and give the student the opportunity to encode more information, and to establish and strengthen existing memory traces. We commonly check for affirmation "live" in lessons and in performances. Certainly, this is one of the best ways to assess the effectiveness of the memorization process. Affirmation, like acquisition or encoding, might also be done mentally away from the piano. The student should be able to account for every detail in the score by mentally "playing the piece in their head" in super-slow

motion, affirming all the available stored memory traces.

Finally, many writings on memory suggest that attitude is a significant factor in acquisition and retention of material. It is important that we have a positive perception of what we are trying to achieve as we memorize. Rather than considering memorization a time-consuming and risky necessity that has been handed down as a tradition, we might think of it as an opportunity to be freed from the written page. In the end, we might be able to make the confident claim that we truly know the music; that it is a part of us.

Stephen Weber is currently Assistant Professor at the University of Science and Arts of Oklahoma, where he teachers studio and class piano, accompanying, piano pedagogy, music fundamentals, and music technology. He maintains an active schedule as a solo and collaborative pianist and workshop clinician. In 1997 and 1998 Dr. Weber received university awards for teaching excellence and for scholarly activity. Dr. Weber was a winning composer in the 1994 National Conference on Piano Pedagogy Composition Competition, for which he also served as panelist for two workshop sessions. He has recorded on the Opus One label and has over 60 published compositions to his credit, nearly half of which are for piano. His publishers include Concordia Publishing House, H.W. Gray Corporation, Permus Publications, Voice of the Rockies, Warner Brothers and Zalo Publications. Weber has received annual awards from ASCAP since 1994.

Piano Pedagogy Forum

Volume 2, No. 2
May 1999

Table of Contents

Piano Transcription: Recovered Skills

by Scott Price

The latter half of this century has witnessed a continuing debate over the value and validity of the piano transcription. Composers and performers have practiced the art of transcription as long as music has existed as a profession in the western tradition. While some have seen the art of transcription as a corruption of the original composer's intent, others have seen transcriptions as a way to disseminate little-known compositions to a wider audience.

The piano transcription is often at the center of arguments over artistic taste and musical merit. The varying ideals and quality of piano transcriptions have only added fuel to the debate over the art form's usefulness and validity. While some transcriptions are viewed as high achievements in the art of music, others are seen for what they are - vehicles for the display of a particular artist's individual gifts. As these arguments play themselves out through the changing social climate, the piano transcription is inevitably subject to the whims of social fashion - popular in one moment and in the next, reviled.

The fact remains that many of the greatest composers and pianists have practiced some form of the art of transcription. While I would not presume to know the minds of these celebrated artists, I do think there are several reasons why the piano transcription is a vital part of keyboard artistry. More importantly, I think there are intriguing reasons why this art should be a part of every student's musical education.

As teachers (and as students who continue to learn and develop after we cease our academic careers), we continually struggle with the fact that students do not often wish to do what they are told. They struggle between submission to authority and the desire for self-expression of their individual artistic personalities. Although most students dutifully submit to their teachers' wills (in part because they know that they must learn from someone who has mastered certain necessary skills), do they fully experience the given subject with the passion and drive that they would associate with something that came from within their own heart and intellect? If a student has a burning love of a particular non-keyboard musical work, perhaps we could help them discover for themselves the same things we wish to teach to them. Through the art of transcribing that beloved piece of music for the piano, the students may truly learn their lessons in keyboard artistry because their internal desires for knowledge and self-expression are being validated and gratified.

The list of skills that can be learned through transcription is too long to fully examine in a format such as this article. There are, however, several skills that we as teachers consistently strive to impart to our students. Students often fail to see details when faced with the sometimes overwhelming page of musical text. If they are forced to deal with the details through actual decision-making and the process of committing those decisions to paper, they may be able to transfer the importance of their own discoveries to the next sonata or salon piece they are assigned to learn.

Note-Length and Rest-Length

When students are studying the music of the Classical period, it is often difficult for them to understand the importance of note and rest length. Even advanced pianists see the combinations of rests and notes and fail to release the fingers or the pedal in the actualization in sound of the composer's intent. The exact length of these score markings seems unimportant, partly because the piano is a very forgiving instrument in the concert hall. Perhaps also, the student has never experienced a musical setting where the exact lengths of notes and rests is of crucial importance.

When transcribing an orchestral score of any level of complexity, a student must come to terms with the sound and role of the orchestral instruments. If one note sounds for a longer time on the piano, the ear doesn't necessarily discriminate the culprit as every sound around it is of the same timbre. In an orchestral setting, the failure of an instrumentalist to rest in a given spot affects the entire musical ensemble in a sometimes embarrassingly noticeable way. Any student who is trying to duplicate the sound and texture of an orchestral score at the piano may become more aware of the vital importance of small details as they endeavor to create the same types of sound at the piano. The student who notices the vital importance of these details through involvement in another musical setting may be able to transfer that new knowledge to their understanding and actualization of their piano repertoire.

Sound Color

Works for the orchestra, organ, solo instrument and voice have all been transcribed at one time or another for the piano. We have continually marveled at a great performer's ability to transform the uniform sound of the piano into a sound quality that seems to defy the properties of the instrument. We talk to our students about the importance of differing sound colors not only in the performance of music written during a specific cultural period, but also of the importance in sound color between stylistic musical periods. Do our students really understand the concept of sound color when they practice for many hours a day on an instrument that basically sounds the same all of the time?

When students are involved with transcribing not only the music of a different instrument or instruments for the piano but also the sound of that instrument to the piano, they must visualize the sound in their minds as they endeavor to capture it on the two-stave or three-stave piano score. As they experiment with the piano, they begin to realize that different combinations of finger attack and weight do actually approximate the sounds of these other instruments. Not only do they begin to understand that different sound colors are possible on the piano - they gain the knowledge of how to produce them in performance. These skills may also be transferred to their solo piano repertoire.

Attack/Articulation

Attack and articulation are equally nebulous subjects for students to understand when

dealing on a daily basis with an instrument that has one basic sound quality. When transcribing an orchestral score for the piano, they may realize that two or more instruments playing at the same time create one sound of unusual quality. As they learn to read the many lines of an orchestral score as one unified thing, they begin to see how the differing attacks and articulation styles of the instruments relate as they create a unified sound. As this concept transfers to the piano, they may realize that eight fingers and two thumbs may actually work with differing articulations and attacks at the same time in the creation of a sound that appears to defy the principles of the piano as an instrument. Also, by understanding and aurally visualizing the differences in articulations and attack of the various instruments, a student may begin to play orchestrally, that is, to give passages and themes different levels, qualities, and characters of sound.

Score-Reading/Texture

One of the immediate benefits of transcribing a larger musical texture to the piano is that students are forced to learn how to read a larger score. Three-stave piano music is not a commonly occurring construct and four-stave writing is somewhat of a rarity. As students are faced with the task of negotiating the maze of a larger score, they begin to really notice that even the smallest internal sound events influence the sound texture of the whole. Students most often are taught to distinguish between melody and accompaniment in their piano studies. When these labels are attached, awareness of the inner delights of the score fades. Through transcription of a larger score, a student may realize that every note of an accompaniment figure is actually part of the melody and influences the color, texture and sound of the melodic note. Alberti Bass can somehow immediately become a very intriguing force in a composition. Transference of this awareness to a Mozart or Beethoven piano score can transform the student's perception of the rhythmic forces at work in the music

Solution of Technical Problems

All good students practice their scales, arpeggios and chords. These are the basis of solid piano technique. However, the performance of any work in the piano repertoire requires so much more in the realm of complex physical movements. Even a strict diet of technical exercises and etudes does not fully cover the spectrum of piano technique nor do they always equip a student with the necessary skills needed to detect, examine and solve the technical problems of the more complex repertoire. As a student must deal with the masses of notes occurring in an orchestral, organ or vocal/instrumental score, the problem of what to keep or discard and how to remain faithful to the original becomes paramount. If a student loves a non-keyboard piece enough to transcribe it for the piano, they will eagerly surmount the technical challenges of how to perform it on the keyboard. Trying to do with two hands what is normally done by eighty people gives a student some very complex decisions to make and problems of technical facilitation to solve. The way a piano score sounds and the way it looks on the page is not always the way it is played. Just as with our popular folk stories, the truth is often more fantastic than the legend. As the student learns how to facilitate the demands of a multiple instrument score onto the piano keyboard, they solve technical problems that are equal to, and often surpass, what

they need to accomplish in the piano literature thereby allowing them the gratification of knowing that they solved the problem not as their teacher told them, but in a manner that satisfied their personal internal musical desires.

Conclusions

Not all students are prepared to deal with the demands and problems of transcribing a complex musical score to the piano. They can still gain the same rewards through the simplest transcription assignment. These rewards are often most precious because they were won through the student's own desires and not through the demands of the teacher. Perhaps the most important skill a student learns through the transcription process is that they must aurally visualize the music they wish to transcribe before they commit it to paper. Through problem-solving and reflection, they learn to always hear with their mind's ear what they wish to achieve before they play. As this becomes habit, the process of piano playing is set on a course that will allow students to teach themselves rather than be taught. They become self-sufficient artists who truly understand their craft and can impart the process of their knowledge to those who are beginning the musical journey.

Scott Price is Assistant Professor of Piano, Piano Pedagogy, and Coordinator of Group Piano and Piano Accompanying at the University of South Carolina. A graduate of the University of Oklahoma, the Cleveland Institute of Music, and Bowling Green State University, he has studied with Jane Magrath, Thomas Hecht and Virginia Marks. He has performed at the national conventions of the Music Teachers National Conference, Music Teachers National Association, the National Conference on Piano Pedagogy, and has given performances and seminars at the Meyerson Symphony Center in Dallas TX, the University of Oklahoma Seminar for Piano Teachers, the North Dakota State Music Teachers Convention, the South Carolina State Music Teachers Convention, and the Bowling Green State University Summer Music Institute. He has served as repetiteur with Lyric Opera Cleveland, and as music director for Lyric Opera Cleveland's Educational Outreach program. He has been a faculty member of the Cleveland Music School Settlement and the Bowling Green State University Creative Arts program. Dr. Price is creator and co-editor of the on-line piano pedagogy journal "Piano Pedagogy Forum," and publishes educational piano compositions with the FJH Music Company.

Career Strategies...Teaching Our Students Survival Skills

by Andrew Cooperstock

One day, nearly twenty years ago, while I was a student at Juilliard, I attended an eye-opening guest seminar, given not, as one might think, by a famous performer or recording artist - we had those too, to be sure - but by an unassuming, yet dynamic woman named Janice Papolos. Author of a wonderful, though now out-of-print guide called *The Performing Artist's Handbook* (Reader's Digest Books), Janice spoke to us not of how to play our instruments, but of how to begin making a career at playing our instruments once we had graduated and left the protective cocoon of our school environment. Sure, we could all play; and some, with seemingly little effort, would go on to stunning international solo careers, but for most of us, Janice delivered some surprising - and even discouraging - news. The world would not come knocking at our doors, begging us to perform that concerto at Carnegie Hall, to accept that teaching post at the Paris Conservatory, or to make that recording for Deutsche Grammophon.

Yet, there was hope... If we were willing - in addition to practicing diligently - to take personal responsibility for our own career paths, we could dare to dream of success. She went on to talk about professional-looking materials, and my friends and I immediately set about creating resumes, press bios, publicity photographs, and demo tapes. The results of our naive, yet energetic efforts seem all but quaint now, particularly coming from a time, not that long ago, when "cut and paste" referred to something more literal and less technological than it does today.

Years later, another dynamic young woman made an equally great impression. I met Ellen Highstein at a piano pedagogy conference in Chicago. I had known her name as executive director of New York's Concert Artists Guild innovative international competition and management agency and was excited now to have the opportunity to speak with her in person. Author of *Making Music in Looking-Glass Land: A Guide to Survival and Business Skills for the Classical Performer* (available from Concert Artists Guild, 850 Fifth Avenue, New York, NY 10019), she regularly toured the U. S., giving workshops on career management. We were fortunate to have her for a few days at the University of Oklahoma and the response was so great that I felt encouraged to develop a seminar course, which we called "Career Strategies," based on Ellen's teachings. (I must also credit my friend Martha Hilley, who years ago created a similar course at the University of Texas and whose guidance was invaluable.) Not only was Ellen's advice extremely practical and insightful, but her own career served and continues to serve as a wonderful model. A fledgling composer from Juilliard, Ellen went on to her great work at CAG and now serves as Director of Tanglewood Music Center.

A marketing course for musicians? Isn't that contrary to the art? The truth is that music is not a solitary profession. We can certainly study by ourselves, and indeed spend a great deal of our time alone in the practice room. But a performer needs an audience and a teacher needs students. In order to attract attention in a professional manner, we need to be represented by professional-looking materials.

With undergraduate and graduate students enrolled from a variety of majors, the content of our OU course necessarily covered a broad range of subjects. Indeed, a knowledge of business skills is vital for the orchestral player, the recitalist, the independent teacher, and the college faculty member alike. Advertising an independent studio, interviewing for a college teaching position, and announcing an upcoming concert can all benefit from a knowledge of professional skills.

Scheduled for one jam-packed hour a week, our course included a wide variety of lectures and guest speakers. First, we took inventory of our skills and goals and assessed the career market. Could we determine specific jobs that suited our interests and talents?
Next, for what would prove to be one of the most popular components of the course, we took a look at publicity materials, designing press kits filled with publicity photos (made in class), concert fliers, teaching policies, sample programs and the like. We also composed publicity biographies and exchanged newly created business cards.

Following, we were visited by a speaker from the University Office of Career Planning and Placement Services, and we practiced creating resumes and application letters for a typical college teaching job opening.

A tour of the internet was next. Still new to this technology, the students enjoyed surfing the 'net (and getting credit for it!). Brian Shepard, our multitalented professor of media technology served not only as a clearly understandable "tour guide," but as an ideal example of the "Renaissance musician" at the end of this millennium. In addition to his teaching role at OU, Brian is principal percussionist of the Oklahoma City Philharmonic and a composer/arranger, (as well as a helicopter pilot and scuba diving instructor!)
A trip to our campus National Public Radio affiliate for a discussion of classical programming was next. We also learned about recording professional-quality demonstration audio and video cassettes.

John Steinmetz, a free thinker and faculty member at UCLA, spoke next about the responsibility of the Artist at the conclusion of the millennium. Students were asked to consider the role of the future-day teacher and performer as well as the future of the traditional classical recital. Have attention spans of current concert goers grown too short or does sitting and listening to a full-length program provide an antidote to lives that are too fast paced?

A financial planner reminded us all of the importance of setting fiscally responsible goals and of planning for our retirement years. Information on investments and insurance was particularly invaluable to those interested in being self-employed, either as teachers or performers.

David Woods, our former dean and now head of Indiana University, spoke to us about interviewing for a college job and about the significant role of the College Music Society.
A trio of speakers, including representatives from our local newspaper and our university communications services department, as well as Scott Price, who at the time served as our School of Music publicity coordinator, taught us about alerting the media to our

upcoming events. We composed press releases to announce approaching concerts and to advertise for studio recitals, and we then wrote mock "reviews" of our recent performances.

Representatives from our proposal services department spoke next, and we learned about Fulbright grants, as well as how to locate possible sources of funding for our various projects.

E. L. Lancaster, now vice president of Alfred Publishing and editor of *Clavier* magazine, introduced us to the publishing industry and made suggestions on how to submit compositions and journal articles for consideration.

The ever delightful and entertaining Martha Hilley shared her many insights on the careers matter in general. A director of our state arts council spoke about the future and significance of governmental support of the arts. And we visited a local independent piano studio to get a close-up view of a successful private teacher. The course wound up with a visit from our director of international programs, who stressed the importance of traveling, teaching, and performing abroad, in order to learn about different cultures as well as to teach about our own.

Additional topics could have included, among many others, the pros and cons of competitions, how to take an audition, how to handle performance anxiety, the ins and outs of concert management versus self-promotion, and the art of networking.

In a May/June 1995 *Chamber Music Magazine* article Ellen Highstein notes the absolute necessity of sharing career information with students, whether by way of specially dedicated courses and seminars or in the private teaching studio. She suggests that not only can private teachers serve as role models, but that it is their responsibility to look out for the professional, as well as musical, well-being of their students. Are our students' goals realistic? Are they aware of the practical aspects of making a career in music? Do we help them to form individual identities as performers? Do we foster a curiosity about the musical world outside of the classroom? Do we encourage them to try adventurous and interesting programs? These are vital questions for teachers to ask themselves.

Andrew Cooperstock is Robert Glenn Rapp Presidential Professor of Piano at the University of Oklahoma and a member of the summer Artist-Faculty at North Carolina's Brevard Music Center. Winner of the National Federation of Music Clubs Competition and the United States Information Agency's Artistic Ambassador Auditions, he has performed in most of the fifty states as well as across Europe and Latin America. His recording, with William Terwilliger, of the complete works for piano and violin by Aaron Copland will be released this year. This Fall Dr. Cooperstock will join the faculty at the University of Colorado at Boulder.

Don't Be Late! Rhythmic Visualization in the Collaborative Musical Ensemble

by Scott Price

As an undergraduate and graduate student, I traversed the usual round of accompanying classes, coachings, studio accompanying assignments and served as recital accompanist. I was also lucky enough to work for a small opera company as coach and rehearsal pianist. In all of these venues, I was fortunate to have some fine teachers and colleagues who worked with me on noticing and refining the details of collaborative piano artistry.

Details in rehearsal and performance are certainly important if one wants to send a stylistically correct and communicative performance past the footlights and into the audience. However, many students can become mired down in the endless pursuit of details. The concept of the unfolding communicative musical process becomes subordinate to the attempt to get that one detail that was discussed in class. I was one of those students who suffered from this syndrome and probably caused my coaches and teachers much frustration. As I became more frustrated in my collaborative studies, both with myself and my coaches, my more stubborn self kept hinting that there had to be a better solution to most of the problems than all of the endless note-by-note detail work.

Now that I am on the other side of the student/coach equation, I have tried to study the problem from the other angle. I think the answer to ensemble problems between young pianists and their partners is in the fact that most young collaborative pianists are instructed to work incessantly on details without a proper grounding in a few simple principles. If these basic principles are understood, then the details are more easily noticed and more quickly managed by the student. The most important thing I have learned is to allow the students to teach me what they need through their performance rather than jumping in and nagging them with my supposedly infinite wisdom.

One of the most important basic principles is that of being able to keep the ensemble together at all times. Beginning and advanced collaborative pianists know that this problem is most often at the center of every rehearsal session. Although the problems of ensemble facilitation are more varied and complex with higher levels of artistry, understanding the basic problem of how to enter, traverse, and exit a musical gesture together serves a student throughout his musical career.

As I listen to my accompanying students and their partners, I find that most of our time is spent working on late entrances, cadences, and other rhythmic gestures. If these basic problems are solved, many of the details often take care of themselves. By dealing with this basic skill, we may teach our students not only how to rehearse, but how to conceive and practice their music so that problems are solved before they occur.

Students these days are frightfully smart and even the most sleepy student mind understands that the pianist and partner must begin together, remain together as they traverse musical gestures, and properly set up major cadence points and endings. This is an admittedly nebulous subject and constant work on details results in mere blind target

practice. A few moments spent on the perception and recognition of a basic principle can save precious hours of repetition. So, why don't our students always have success in these areas?

The first and most important instinct of the student who desires to fix ensemble problems is to count - and count furiously. What most students don't realize is that if they are able to actually count the next beat, they are late. The brain processes the beat and the hands come down on the keyboard a fraction of a second late. This "galloping horses" effect can become a lifelong habit preventing true unity between performers. If a student can learn how to avoid this problem, then detail work can become a joy as partners work through and execute details in a mutually gratifying and consistent act of music performance.

How do students get over this problem? One of the cardinal rules of collaborative pianists is "Know your ensemble partner's part as well as you know your own part." In a perfect world, both parties would adhere to this rule. If both partners are aware that the two parts create a unified musical representation, then the stage is set for exact cuing of the rhythmic gestures leading to a unified ensemble presentation.

In the facilitation of this process, one of the first things I have my students do is to put down their instruments and take their parts to an area where they have to rely on the visual score and aural visualization of the musical sound. They are forced to read the score and and know what sounds they desire before they touch their instruments. I often require that my students and their partners use nonsense syllables to vocalize their way through the rhythmic gestures of a section or the whole piece. By speaking the rhythm to each other, they are actively communicating the natural rhythm of the piece in a manner that is most natural to themselves. We all struggle from early childhood to make ourselves understood and I find that this process of requiring the students to speak the rhythm to each other deepens their understanding of the composer's intent and their understanding of each other's musical desires. As they begin to agree on the rhythmic language of the piece, I have them begin to inflect contours of the phrases so that their understanding and agreement is unified. Because they are not faced with the problems of physically executing technically challenging passages on their instruments, the understanding and communication of the idea is more pure and easily focused within each student's mind. This process facilitates comprehension of the microbeat gestures within the composition.

The students gain a sense of agreement and unity of idea through vocalized rehearsal of the musical gestures. Once this is achieved, they can begin the true process of ensemble collaboration by recognizing the macrobeat structure of the composition. Students who have achieved understanding of the rhythmic structure of their music can move forward in the comprehension and actualization of the larger metric structure. They can sense the relationship of anacrusis to downbeat not only between individual beats, but also between measures, groups of measures, and within larger phrases and sections of the musical form. When the students have become comfortable with speaking and inflecting the phrases and rhythmic gestures of a piece, we then move on to feeling the relationship of the anacrusis to the downbeat. I often have them walk around the room while they are speaking the

rhythm having them swing arms, sway, or hop to feel the beat relationships. If a particular school has a Eurhythmics program, much of this conceptual work is done for the students through the Eurhythmics class sequence. As the students begin to feel the lager metric structure, they can make decisions about how they are going to set up individual beginnings, rhythmic gestures, cadence and ending gestures together in a procedure that will be consistently accurate as opposed to the hit-and-miss target practice that occurs in most rehearsal and performance situations. They begin to think and plan ahead in a manner that facilitates the aural visualization process and creates a sense of community understanding between partners.

No one wants, or intends, to create a rigid metronomic performance presentation through this process. I realize that every student has an individual personality and musical identity and that inspiration is an integral part of a truly moving and communicative performance. If each member of the ensemble recognizes and agrees on these basic principles and has established a basic understanding and agreement of what they wish to present musically, then they have forged a truly unified partnership that can sustain a high level of performance over any mishaps that may occur. They are able to set up anacrusis structures that allow them to feel, hear and begin pieces and phrases together. They are able to feel, hear and rhythmically inflect the internal phrases of the work. They are also able to feel, hear, and set up larger metric structures that create unified cadence patterns and endings that happen together between partners. Most important, they gain skills they can practice on their own without the need of a teacher. They gain basic skills and principles of absolute conviction that also allow for maximum flexibility in the expressive performance setting.

Not every student is willing to go through this process at the outset. However, with a little humor, coaxing, and perhaps some heavy-fisted commands from the coach and teacher, they ultimately will try the experience. I have found that the students are convinced by the results and, most importantly, are able to take those results and become more self-sufficient pianists and collaborative artists.

Scott Price is Assistant Professor of Piano, Piano Pedagogy, and Coordinator of Group Piano and Piano Accompanying at the University of South Carolina. A graduate of the University of Oklahoma, the Cleveland Institute of Music, and Bowling Green State University, he has studied with Jane Magrath, Thomas Hecht and Virginia Marks. He has performed at the national conventions of the Music Teachers National Conference, Music Teachers National Association, the National Conference on Piano Pedagogy, and has given performances and seminars at the Meyerson Symphony Center in Dallas TX, the University of Oklahoma Seminar for Piano Teachers, the North Dakota State Music Teachers Convention, the South Carolina State Music Teachers Convention, and the Bowling Green State University Summer Music Institute. He has served as repetiteur with Lyric Opera Cleveland, and as music director for Lyric Opera Cleveland's Educational Outreach program. He has been a faculty member of the Cleveland Music School Settlement and the Bowling Green State University Creative Arts program. Dr. Price is creator and co-editor of the on-line piano pedagogy journal "Piano Pedagogy Forum," and publishes educational piano compositions with the FJH Music Company.

The "Building Blocks of Reading": Suggestions for Developing Sight Reading Skills in Beginning Level College Piano Classes

by Laura Beauchamp

Introduction

Those of us who teach beginning group piano for undergraduate music majors face quite a challenge. Our classes include students who are expected to become functioning pianists in a very short time, but who have little or no piano background. Further, many of these students will have to demonstrate a predetermined level of competence before being granted their degrees. Preparing beginning piano students to pass their proficiency exams is a big responsibility.

In my experience, when music majors don't pass their piano requirements it is usually because of poor reading skills. Students in this predicament are often quite adept on their primary instrument, but at the piano quite the opposite is true. Weak readers can often play scales, arpeggios and chord progressions adequately, but their performances of repertoire and other reading-oriented requirements exhibit some all-too-familiar characteristics:

6. Inability to maintain a five-finger position
7. Hesitations before shifts and/or chord changes
8. Constant moving of the eyes back and forth from music to the keyboard, checking to see if the hands are in the right place. (Some students will do this even when an example stays entirely within one five-finger position)
9. Lack of understanding and application of basic fingering principles

In an effort to develop better reading skills in my beginning level classes, I have become more diligent with the way I approach sight-reading and technique from the very first class period. Although much of what I've been doing is not terribly unique, the difference has been the way I now breakdown reading into its basic components, the amount of class time I devote to it, and the types of assignments I give.

The "Building Blocks" of Reading Piano Music

Few musicians would dispute the fact that a keyboard score is more complex than music for most other instruments. If beginning pianists are going to attain an acceptable degree of fluency reading at the piano, it is essential that we allow enough time for them to develop security with basic concepts and skills related to reading. I call these the "building blocks."

The remainder of this article presents teaching approaches, class activities, supplementary materials and practice assignments for the five building blocks outlined below. For ease of discussion, the building blocks are numbered and will be treated sequentially, however

this is not meant to imply a suggested teaching order, as most of these areas are best dealt with simultaneously.

Obviously, many important issues could be written about with respect to class piano, but this discussion will be limited to the development of reading skills. For the most part, the students being considered are music majors at the beginning level.

Building Block No. 1: Grand Staff Knowledge. Many non-piano music majors lack fluency in one (or both) clefs and need a crash course on the grand staff.

The Basic Approach: Learn the *Line*, Not the Name!

This strategy is for students with no prior piano reading experience, or those in need of a quick review. The amount of time spent on it will depend on the students. In my experience this approach also works well with private students, especially teenagers and adults. Briefly, the goal is to develop an automatic physical response to the keyboard location of notes on the staff.

Once students have memorized the names of the piano keys, I tell them that when reading piano music from the grand staff, it's more important to know *where* a note is than *what* a note is - knowing the letter name of a note doesn't help you if you play it in the wrong octave. For dramatic effect I usually show them a busy-looking page from a Beethoven sonata and tell them that pianists simply don't have *time* to pay attention to individual note names. Fluent readers of complex piano music "sense" where the notes are, and over time their eyes, ears and hands have become familiar with most of the patterns in front of them.

I explain to students that the lines on the staff represent every other white key on a piano keyboard. If they know where the bottom line of each clef is, they can easily negotiate their way around the grand staff without worrying about letter names.

Referring to each clef as a "range" of notes on either side of middle C, we locate and memorize the first line of each clef on the keyboard. The bass clef range usually needs more attention, so when finding low G we call it "G for the ground floor." The treble clef range is not usually a problem, as most students remember the E above middle C.

Once students know where the line notes are, finding the spaces is easy because they're in between the lines. Also, ledger lines are not problematic when staff reading is approached in this manner, because you simply "add a line" above or below a clef range.

To ensure that my students are secure with this I do a lot of in-class drill, assign independent flashcard practice, and depending on the students, request that they work on one of two software programs: *Music Ace*, by Harmonic Vision, and *Keyboard Kapers*, by Electronic Courseware Systems (ECS).

Suggested Class Activities

One of my first drills is to have the class "play the lines" of each clef range up and down until they are oriented to its position on the keyboard. For variety, we will call out line numbers, say "bottom, next-to-bottom, middle, next-to-top, top," or say the note names. Initially, I play along through the lab system while students are on headphones so they can check accuracy and self-correct when necessary. I gradually extend the range in these keyboard drills to include at least two ledger lines above and below each clef range.

After the students can find the grand staff notes on the *keyboard*, I use the Visualizer to do a lot of staff-based note reading drills. (Depending on their situation, teachers without this piece of equipment can using large flashcards, overheads, or even notes written on the blackboard.) I work first with notes in each clef range separately, then choose notes randomly from the grand staff.

Listed below are three basic note drills I do in class:

10. **Name Only.** Students name the notes as they appear on the Visualizer staff. (I move very quickly.) My weaker students have told me this helped them keep up in the first few weeks of theory class, where fluency with grand staff was assumed.
11. **Name and Play.** This reinforces both the name and the location of grand staff notes. I turn the volume down on my keyboard so the class can see the displayed notes but not hear them. This prevents weak readers from relying on their ear to find the notes.
12. **Play Only.** This further reinforces note location and prepares students for the reality of reading piano music - you can't be fluent if you have to think of a note's name before playing it.

Over time I gradually decrease the amount of time each note is displayed on the Visualizer, and speed up the appearance of the next note.

Suggested Practice Assignments

Depending on the needs of the students, I assign some combination of the following:

- Timed flashcard drills using a basic set of cards that includes ledger lines
- Homemade note-playing drill sheets. These gradually increase in difficulty, and will include fingering, accidentals, intervals, and short melodic patterns.
- Selected lessons and games in *Music Ace*.
- Selected drills in *Keyboard Kapers*.

(To give credit where it is due, my approach to teaching line and space recognition has been heavily influenced by *Kelly Kirby Sight Reading*, a short book that was part of the *Kelly Kirby Kindergarten Method* published by The Frederick Harris Music Company in the 1950s.)

Building Block No. 2: Security Within Five Finger Positions. This includes both reading and technique. In my classes five finger security is addressed through ear training activities and technique drills, and by playing countless sight reading and transposition examples.

While students are gaining security with the grand staff, they should also be developing their ability to read, hear and play five-finger oriented reading examples.
My first goal in this area is that students become totally comfortable with intervals through a fifth. I like to give their hands and ears a lot of experience playing and recognizing intervals before they have to read them from the staff.

Suggested Pre-Reading Interval Drills

13. **Playbacks.** This activity is best done through the headphones, first hands alone, then hands together. With everyone in a five-finger position, I give the starting note, then play one or more notes to be played back. I initially start out with patterns of repeated notes and 2nds, then gradually introduce 3rds, then 5ths, and finally 4ths. Over time I increase the length of the patterns from a few notes to one or two measures. For variety I'll have the students sing the solfege of the pattern while playing it back. Rhythms are usually quite basic.
14. **Interval Chains.** After naming the starting note, I'll call out a series of intervals for the students to play (keeping them within a 5-finger position), then ask them to name the last note they played. If they all say the same note, I know they're on track; if not, I repeat the example or do a similar one. I *insist* students do this activity without looking at their hands.
15. **Solfege Singing.** With everyone oriented to the tonic after a short vocal warm-up, I have the class put their hands in a five-finger position and close their eyes. As I name each interval in a series the students are to sing the notes in solfege while "ghost playing" on the piano.

Intervallic Reading from the Grand Staff

In my classes I use a lot of supplementary reading material, especially in the first semester when students spend most of their time in five-finger positions. My sources include multiple copies of sight reading books and beginning methods, overhead transparencies of selected examples, and handouts of various patterns and melodies. Early on the reading and transposition examples I choose have very basic rhythms, easy key signatures, and feature a lot of parallel or similar motion. I introduce hands together coordination into the sight reading with carefully selected examples, being sure to find music that has more than blocked chords in the left hand.

Suggestions for Sight Reading in Class

To help my students develop a sight reading "routine" I do a lot of reading *with* them in class, which allows me to guide them through important preparatory steps. When looking at an example together, we first tap and count it until secure, especially if there are rhythmic complexities or coordination challenges. We then discuss the music in terms of

its melodic direction and shape. I usually ask questions like the following:

- Do you see scales or triads?
- What is the general direction of the notes?
- The example seems to be in G major but what five-finger position(s) do you play in? (The position and the key signature are not always the same...)
- Can you identify and locate the starting note and finger in each hand?

Before playing, I often have students "ghost play" while naming intervals or counting outloud, and we frequently sight-sing melodies, especially for harmonization examples. When students are ready to play the example I usually set the tempo and play along so they can hear me through their headphones. I do this for several reasons: it communicates to them what is an appropriate sight reading tempo, it allows them to assess their accuracy, and it forces them to keep going.

As long as a realistic tempo is selected, teachers can use MIDI recordings to provide the performance model while students sight read. The advantage to using disks is that the teacher can get up and circulate the room while the students play, observing things like posture, hand position and fingering that are often hard to see from the console.

While playing sight reading examples, I have students either name intervals, sing solfege or count out loud. Depending on the technical difficulty of the excerpt they will transpose it to several keys, and as with other reading and technique drills, I discourage them from looking down at their hands. To prevent this common problem I frequently have students sight read from overhead transparencies. Besides preventing "rubbernecking," overheads serve another purpose-they improve posture because students have to sit up and hold their heads higher than usual to read the music!

Suggestions for Assessing Sight Reading Progress In Class

In our curriculum students are always given 5-10 minutes to practice sight reading examples before playing them for quizzes, tests and exams. To prepare for these events, I do a lot of timed activities in class. I give the students several minutes to look over the music, and when the time has run out I have them record themselves while sight reading. (Most laboratory keyboards have some sort of record feature.) They can only make one recording - retakes are not allowed.

To reinforce the importance of choosing an appropriate sight reading tempo I will often give the count off and play the examples along with the students while they are recording. Almost without fail, they tell me my tempo was slower than the one they were using!

To assess progress and provide individual feedback on a recorded sight reading example, I will ask the class to work on their own for a few minutes so I can use the lab controller to listen to their recordings with them one at a time. While this can be time-consuming with a large group, I value the one-on-one contact with each student.

To assess the class's sight reading without taking valuable class time, I tell everyone to leave their recorded performances in their keyboard's memory for the remainder of the

class. After everyone has left I quickly go around the lab and listen to the recordings.

Most lab controllers allow teachers to listen to more than one student. Some of the newer systems can even be set to "scroll" through a class; they will give the teacher several seconds on each person while working their way through the lab automatically. With sight reading, listening to the students *while* they play helps teachers monitor a class's progress and make on-the-spot decisions about the types of instructions to give, or which example to use next. When "eavesdropping" on a class like this teachers should make sure that the students continue to hear just themselves and not everyone else, which would be too distracting.

Building Block No. 3: Security with Keyboard Topography. Weak readers often look down at the keyboard when shifting positions because they don't gauge distances well; they also tend to be uncomfortable playing in and around the black keys. In short, their hands haven't memorized the geographic "feel" of the keyboard.

Because there is so much physical memory involved, developing security with keyboard topography takes consistent practice over an extended period of time. In my experience it is rare for beginning students to instinctively feel their way around a keyboard. What follows are suggestions for helping students develop security with the geography of the instrument.

The Black Keys are Your Friends...

In his book and video *Mastering Piano Technique* (Amadeus Press) Seymour Fink advocates an orientation toward middle D as a means of centering oneself at the piano. Orienting in this manner makes students aware of the bilateral symmetry of the keyboard. As Fink puts it, "C may be the center of the tonal system, but D is the center of the keyboard."

This highly insightful approach to keyboard topography involves playing in contrary motion from middle D. One of Fink's first exercises is to have students play Ds and G-sharps with finger 3, moving away from center of the keyboard and back in. This promotes lateral motion of the upper arm and encourages students to play "in on the black keys."

Another exercise involves playing a chromatic scale in contrary motion starting on D, which makes the mirrored relationship of black and white keys in each hand immediately apparent. Expanding on this idea, students can practice chromatic major thirds in contrary motion from middle D, and even root position triads. (Be careful with triads: one hand plays major, the other minor.)

Fink's exercises are easily presented in a private or group teaching situation. In my experience they help students become comfortable with the location of white and black keys, and with the "highs and lows" of the keyboard.

Eyes Closed Drills with Triad Shapes

I like to reinforce both triad knowledge and keyboard topography by assigning students to practice playing and naming major triads up and down the keyboard chromatically - C, D-flat, D, etc. Eventually we will do the same for minor, augmented and diminished triads. Students are to do this with their eyes closed, hands alone, then hands together.

After first and second inversions have been introduced, I have students play these shapes chromatically as well, again with eyes closed. Inversions will present more of a challenge obviously, but they pay off in the long run, especially in terms of left hand security.

Helping Students Shift Position Comfortably

Beginning piano students need help learning how to shift from one hand position to another. Naturally, the more developed their awareness of keyboard topography is, the better off they will be. In my classes we talk about "anchor notes" and "creeping" when dealing with shifts of position. These are just informal ways of describing finger substitutions and contractions.

To illustrate with a specific example, an early lead sheet my students play is the first example on p. 72 of *Alfred's Group Piano for Adults, Book 1.* The root position left hand chords used are F, E-flat and C.

To teach them how to shift from F to E-flat, I have them play the F chord and "feel" the B-flat underneath finger 2 with their eyes closed. B-flat becomes the "anchor note" that will help them "creep" to the E-flat chord without looking at their hands. In this shift, finger 2 will be replaced by the thumb. Once the thumb is on B-flat, their hands should be able to feel the E-flat triad.

For the shift from the E-flat chord to the C chord the process is similar; the anchor note is G, first played by finger 3, then by the thumb.

When the left hand shifts from a C chord to an F chord at the end, the the anchor note is F. I remind the students that when playing a C chord, finger 2 rests on F. By quickly contracting their hand they can replace finger 2 with finger 5, form a new five-finger position and be ready to play the F chord.

I make sure students can do shifts like these back and forth with their eyes closed before assigning hands together practice on examples of this type.

Building Block No. 4: Security with Basic Accompaniment Patterns. Weak readers often have trouble playing examples that feature broken chords, Alberti bass, split bass, and waltz patterns. The problem is often technique, not reading. Beginning piano students should be given considerable experience with these basic accompaniment styles.

Once students have learned the basic primary chord progression (I-IV-V) folk songs can be very useful for presenting basic left hand accompaniment patterns - blocked chords, broken chords, waltz style, alberti bass, and split bass. To develop their left hand technique and improve hands together coordination, I have students harmonize, transpose and improvise with numerous folk melodies, most of which are in five-finger positions.

When a song is familiar to the class I usually assign it by ear; if the students don't know it well enough I provide a notated version.

Folk songs are also a great way to develop sight reading and transposition skills. Over time I have compiled a series of examples that I keep handy to reinforce and supplement what is being presented in the textbook. For example, when waltz style accompaniment patterns appear for the first time I will pull out my file of waltz style reading excerpts to use in class or assign for extra practice.

I like to have many versions of a single folk song, in different keys. I notate the melody as a lead sheet with Roman numerals and as a lead sheet with letter symbols, and I'll also notate several versions of it on the grand staff, each with a different accompaniment style in the left hand.

With many notation software packages available now, teachers can easily compile a series of professional-looking examples that will suit their needs.

Building Block No. 5: Understanding of Basic Fingering Principles. Weak readers often get "stuck" because they don't naturally apply basic fingering principles: five finger groupings, thumb crossings, extensions, contractions, substitutions.

Personally, I think it is easier to teach fingering to students who have never played the piano before. It is usually the self-taught players and those who quit after a year or two of childhood lessons who have the hardest time breaking their old habits. Because they don't apply basic fingering principles, these students' performances of reading-oriented piano requirements are often weaker than those of the total beginners.

Fingering becomes more of an issue when the repertoire and reading examples starts to move out of five finger positions. At this stage I remind the class of two important principles usually adhered to by publishers of educational piano music:

16. Absence of a finger number means maintain the previous five-finger position.
17. Presence of a new finger number implies something different: a shift of position, a scale crossing, an extension, or a contraction.

As each new fingering issue occurs in the text I discuss its implications and make sure students circle important finger numbers on their music. I also have them write in the name of the fingering principle being used so they will begin developing a vocabulary with which to discuss elements of a piano score.

The "Stop Routine"

A teaching strategy I use in dealing with fingering and topography issues as well as certain practice steps is something I call the "stop routine." If a new repertoire piece or reading example has something that needs special attention, I tell the class that we will be doing the stop routine as we read through it, which means "pay attention or you'll miss something." (In a lab situation its sometimes hard to prevent the quicker students from ignoring you because they assume everything is easy, but I try to establish early on that when it comes to the stop routine, I expect everyone in the class to listen carefully and

follow my instructions.)

Basically, the stop routine goes something like this: after any necessary preparatory steps, we begin to play. When we arrive at the spot right before the "complication" I say "Stop." The students freeze in position while we discuss what's happening in the score and what they will have to do. I give them a moment to explore the fingering issue and find the next note and then I'll say something like, "OK, have we all got finger 2 on that B-flat?" If enough heads nod, I'll give a "Ready, Go" and we continue playing. We will repeat this process for each issue that comes up as we work our way through the music. Sometimes I'll tell the students to play a shift or a crossover 5 or 10 times while we are in "stop mode" so they will remember it when practicing on their own.

Laura Beauchamp joined the Capital University Conservatory of Music faculty in 1996 as Director of Keyboard Pedagogy. She teaches applied piano, piano pedagogy, class keyboard and directs the Beginning Piano for Children program in the Community Music School. An active solo and collaborative performer, Dr. Beauchamp is in frequent demand as an adjudicator and clinician and regularly gives workshops for local and state teachers' organizations. On the national level she has been a featured presenter at the Music Teachers National Association (MTNA) Convention, the National Piano Teachers Institute and the World Piano Pedagogy Conference. Her interest in the use of keyboard technology in traditional piano lessons has led to an association with the Yamaha Corporation, for whom she has given several presentations about her success teaching with the Disklavier and Clavinova. As a workshop clinician and editorial consultant for the Frederick Harris Music Company, she travels throughout the United States giving presentations on tips and materials for teaching repertoire, sight reading, ear training, theory and technique.

The Well-Furnished Keyboardist

by Ivan Frazier

Keyboard education may be thought of in two ways. First, how one prepares to be a performer, which includes developing technical skills, learning and memorizing repertoire, and finding connections within the field of performing that lead to competitions, recitals, and other outlets for the aspiring performing artist. Second, the broad, comprehensive employment of the keyboard as a means of educating the whole musician. In other words one may take advantage of the unique visual properties, dynamic range, and polyphonic capabilities of the piano to grasp and solidify understanding of melody, harmony (simultaneity, if you prefer), rhythm, and texture as well as performance issues involving volume control, phrasing, and coordination. It is on this second approach that I wish to dwell in these remarks, but more specifically within the challenges posed by the first.

The question now becomes: How many piano students who seriously pursue performance study use their instrument as a means to deepen and extend their musical education? In search for some perspective on this question, I would like to consider the following points.

The very fact that this question can be asked testifies to the changing nature of the once symbiotic relationship between the roles musicians assume. For example, J. S. Bach was, if I remember them all, a keyboardist, string player, composer, conductor, and educator. He played all the principal keyboard instruments of the time, and could also play the violin and viola da gamba fluently and artistically. His improvising and composing went hand in hand throughout his life. Nor was Bach unique in this respect. All keyboardists were proficient in improvising accompaniments from figured bass parts, and improvisation retained its appeal for musicians from that time well into the Romantic era, exemplified in the extraordinary virtuosity of Mozart, Beethoven, Chopin, and Liszt to name only four. Composing, improvising, and performing was so integrated for accomplished musicians of these earlier times, they would surely find our evolved specializations quite curious.

With respect to music reading it was expected of any well trained musician to be fluent with the various clefs, the soprano, the mezzo-soprano, the alto, and the tenor, in addition to the G and F clefs, some of which persisted in use well into the 19th Century. For keyboard writing, the soprano clef, which places "middle C" on the lowest line of the staff, was common. Any pianist who consults the authoritative complete editions of such composers as Bach, Mozart, or Haydn, to research keyboard literature will find the soprano clef more frequently than the G clef . It isn't that musicians were smarter then -- it's unlikely. But, it does seem that the attitude and approach to reading must have been much more flexible, less likely to focus on note names and more likely to emphasize linear patterns and relationships. How else could one make sense of so many clefs and clef changes?

In our day brass, string and woodwind players have preserved something of this flexibility. Many of them routinely must encounter tenor clef and alto clef. Transposing holds no fears for these players even of high school age when they are well trained and experienced. For example it is fully expected that a good trumpeter be able to transpose at sight among C, B-flat, and D trumpet parts. Similar skill is expected among clarinetists, hornists and trombonists among others. Unfortunately this skill is neglected among pianists, except for a few collaborative artists who in their work with vocalists find some necessity for its practice.

In this connection it is interesting to recall Guy Duckworth's *Keyboard Explorer* series of the mid 1960's. The fifth book of the series, *Keyboard Performer*, includes several Baroque era compositions, including a few familiar ones from J. S. Bach's instructional notebooks, which Duckworth published using the original soprano clef on the upper staff. The curriculum leading to this reading challenge progressing through the previous four books emphasizes improvisation, playing-by-ear, transposition, and harmonization, in addition to reading -- in short, everything a piano student would need to develop a flexible linear approach. However, Duckworth's effort was greeted with skepticism.. Don't argue with progress! Why regress from our modern performing editions in G and F clefs which are such a great improvement over the original? Why indeed, unless our objective is to train a generation of piano students who are so eye-bound that they recoil from any reading challenge such as transposing that requires active involvement of the ear?

In our time many pianists of secondary school age are performing at extraordinary levels with respect to repertoire, accuracy, and technical development. But, far too many are unable to read at sight an accompaniment, or transpose, or execute a warm-up pattern through ascending dominant sevenths for a choir, or improvise a simple chordal background notated in chord symbols on a lead sheet. Are these expectations unreasonable for our day and time?

If the students I describe eventually do any work in music education or music therapy, they would find these expectations minimal. Indeed, certification in music therapy requires improvisation at the piano in various moods and styles, and accompanying recreational singing using both hands in acceptable style, not doubling the melody, while reading melody and chord symbols only. Skill at reading two, three, and four part choral scores is an added qualification in music education. Pianists who major in composition will also benefit greatly from experience with improvisation and the other skills. Fortunately there is at most colleges what I prefer to call a "remedial" course in functional keyboard skills for keyboard majors that exists to train them in the practice of harmonization, transposition, improvisation, playing-by-ear, and score reading, skills the student could have acquired before college. We should also say that many colleges offer piano pedagogy courses and programs that can provide some career relevance to performance majors, in that most of them will see some kind of teaching experience in their careers. These programs may also provide an incidental "crash course" in minimal functional keyboard skills.

Although I am unhappy with the comprehensive musicianship skills of most piano students at college entrance, it isn't because they didn't get a good start at the beginning. Happily the method books now on the market do a much better job of preparing students in fundamentals, theory, and musicianship than before. Most of the method series' now have theory workbooks, technique supplements, even computer diskettes, and interactive programs that give youngsters abundant opportunity to manipulate musical elements -- note names, note values, accidentals, meters, intervals, triads, inversions, cadences -- in ways that will reinforce details and concepts. Thus in the early stages, at least, -- through the elementary levels -- many, perhaps most students get a good grounding in the fundamentals of music theory and harmony. Moreover, there are resources for acquainting students with brief composer/musician biographies, and material on stylistic periods and other basic aspects of music history. The outlook would seem bright indeed! But, soon after this positive beginning, most students will abandon continued systematic study of theory, analysis, harmonizing, transposing, and improvising to follow a specialized path through rigorous technical training and performance repertory, none of which I decry. What I do decry is the isolation from activities that could provide context, relevance, and broad, ever-growing musicianly qualities. This is "the road not taken" that might have made a difference.

That decision is not without a defense, however. A powerful factor is the frequency and length of the typical piano lesson. A serious and talented student who has moved beyond elementary and intermediate levels will generally have a weekly lesson with a successful, well established teacher capable of directing him or her into the advanced arena of piano repertoire and technique. This lesson will likely be of forty to sixty minutes in length, which may, or may not be supplemented with a periodic group lesson or studio master class. Most, if not all, teachers will agree that this lesson time flys by so rapidly that there is scarcely time to work and polish performances of the repertoire to the level needed to advance the student into the final rounds of competitive festivals and auditions.

Although the toll this highly entrenched competitive system exacts on the individual is an often stated criticism, it remains one of the chief entry ways into a performing career. At the 1999 annual convention of Music Teachers National Association in Los Angeles, John Perry who has long been at the forefront of the training of piano performers had strong words for the manner in which competitions affect performing and teaching. For one thing competitions encourage winning at younger ages which often generates a premature self image of "having arrived." The top recipients realize too late that there will be another crop of winners to replace them if they are unable to create a unique personal niche for themselves in this rapidly changing performance culture. On the other hand, a fine performer could well become discouraged at not being a first prize winner, when he or she fully has a capability that would have "peaked" later with persistence. Thus our culture is denied a unique pianistic "voice," a Schnabel, or a Myra Hess, or a Horowitz, none of whom Perry thinks could win a first prize in today's contests because the contests do not reward individuality. On the contrary, because of "interlocking juries" that are often much the same group of jurors serving one international competition after another, and requirements for "balanced" repertoire, Perry warns of a growing sameness in performing style, albeit spectacularly impressive in technique and accuracy. Is focus

on competition another factor that restricts our students' comprehensive musical development?

Regardless of what may be at fault, if indeed there be any, a solution for what I believe to be a problem can only be sought within the context of our own time and culture. We obviously cannot bring back the 17th or 18th or 19th centuries, but we can look at their attitudes, approaches, philosophies, priorities, and reapply what we find useful and relevant to current challenges. We cannot ignore the reality of the competition phenomenon, the priorities it imposes on the talented and their teachers, nor the scarcity of instructional time. Accordingly, what I will recommend are strategies that can be used with repertoire currently being used for study or reading, which, it is hoped, would add little to the length of the instruction, and, which could improve and reinforce comprehension, memorization, and reading. Some of these suggestions may prove easier and have their best effect in a group setting.

Keep in mind that these are only examples of what might be done in a given situation, not a closed system. With imagination and creativity they can be adapted or inspire completely new ideas more appropriate to the students at hand. Additional suggestions may be found in articles authored by myself (1996, 1997).

A. Reading Figured Bass

18. If a minuet or other dance movement from the Baroque has been selected at the student's level, play or sing the melody noting the distance between any melody notes and bass notes when they coincide. Write the interval as an Arabic number below the bass staff (i.e., 3 for a 3rd, 4 for a 4th, 5 for a 5th, 7 for a seventh etc.). There it is, a figured bass! A new appreciation for dissonance and how it resolves will follow (4 tends to resolve to 3, 7 to 6, etc.). As an aid for memorization the right hand staff could be covered over with small post-it notes or liner tape, challenging the student to remember the right hand by reading the figured bass. A good follow up activity is to play the chords implied by the figured bass softly in the background on a second piano while the minuet is being played, which would lend it the expanded texture of a trio sonata movement.

19. More experienced students might consult the Bach-Riemenschneider (1941) Chorales and locate among the 69 chorale melodies, which Bach notated with only melody and figured bass, the well known "Komm Susser Tod" ("Come Sweet Death). Play the melody with bass, then add an alto line by ear using the figures as a guide. There is no compelling rule that there needs to be four voices. If you decide to fill in the tenor, play three voices in the right hand. This is a challenging, but musically rewarding reading exercise. One may then move on to other chorales in the collection.

20. Chamber music scores, such as trio sonatas by Corelli, Handel, and others contain figured bass parts, some not very complicated at all. Why not have a Baroque ensemble festival and invite students from local string programs to join piano

students in reading some of this literature as the pianists play background chords from the figured bass. It doesn't matter that much that it is on piano. But, if some teachers have electronic pianos, there is likely to be a harpsichord sound. If there is no string program in the community, substitute wind instruments such as flute, oboe, etc.

B. Reading a Lead Sheet

- Just as the figured bass was the "lead sheet" for Baroque musicians, the lead sheet is the "figured melody" for modern popular music. The conventions or rules for the figures are a little different owing to the demands placed on each system for efficient recognition and execution of the harmony that is needed. A keyboard skills textbook such one by Arthur Frackenpohl (1991) has illustrations of most types of jazz chords and their nomenclature.

- Most young people enjoy a little diversion from the Three B's occasionally. Anthologies for most popular musicals, such as "The Sound of Music," or "Carousel" are published with the chord symbols above the melody. Again, ignore or cover up the written piano part and play from the chord symbols. To be sure, it will be crude at first, and it will be an exciting achievement just to find and play the chords in tempo for the first time. The next step is to add some rhythm, broken chords, perhaps some swing, and one is on the way to an avocation that can be a valuable asset at parties and family reunions etc. By the way the written piano parts always double the melody and are generally quite unpianistic. What can be invented by ear using the chord symbols is much more playable and need not double the melody when others are singing it.

- Applied to actual piano repertoire: My copy of Ravel's "Jeux d'eau" and other similar works have several chord symbols that I have penciled in various locations to remind me of the sound and shape of the harmony without having to read individual notes. A few of them are E Maj 7,9; A Maj 7; C# 9,13; CMaj/F#Maj., etc. I find it very helpful also, to pencil in some chord symbols when learning accompaniments for modern scores, so that with limited practice time I can locate a complex chord quickly. Piano students can apply the technique by gradually learning the nomenclature with the guidance of the teacher and then writing in symbols that are helpful to them, not necessarily what the teacher might have chosen. Chord symbols can be an aid in memorizing as well. See Rebecca P. Shockley's (1997) book on mapping for more suggestions on using chord and other symbols to make memorizing more secure.

- An excellent drill can be made of playing dominant sevenths non-stop around the circle of fifths in various inversions. Another is to play the 24 triads around the circle of fifths with the relative minors inserted between the majors, resulting in a "circle of thirds." (Wieck, 1901)

C. Improvisation and Playing-By-Ear

Playing from figured basses and lead sheets are minimal acts of improvisation. There are activities that can lend insight into the composer's intentions and appreciation for the options open to him. The challenge is to locate a kernel of melody, harmony, or rhythm from a piece of piano repertoire and use it as the basis for an improvisation in order to understand more fully the structure, vocabulary, and inspiration for that composition.

- In an undergraduate piano pedagogy class at the University of Georgia I asked a student to go the piano and play with her left hand a C minor triad in a soft, slow repeated 8th note rhythm. Then I asked her to start moving individual notes within the triad up or down by semitone listening to the changing qualities and colors of the harmonies. (Choral directors often use this technique as a warm up experience.) The next step was asking her to add long tones with her right hand over the gently pulsating left hand sound. The result was exquisite, rather Scriabinesque, which delighted her and the class. My last step was to display on the overhead projector the Prelude in E minor by Frederic Chopin, and ask them to talk about the similarities between it and the improvisation we had just heard. It was an eye-opening, but I should say, an ear-opening experience for them to realize that in most cases Chopin's harmony in that piece progresses by one note at a time moving by half-step!

- Another strategy I have used is to recreate the form and texture of a piece like "Interrupted Melody" or "Melody in Mist" from Bartok's *Mikrokosmos*, Volume IV. The student(s) select(s) a folk song melody that is known well enough to be sung securely from memory. A student goes to the piano keyboard and "interrupts" the singing of the song with tone clusters. The singing is allowed to continue when the brief interruption ends until the next interruption. Next, the activity is repeated with the melody being played on the keyboard, and the clusters added by another student or the teacher. It could become a piano ensemble involving four or more hands on one or two pianos. An individual student might try it as a solo improvisation. (Unfortunately, I have found that children today know far fewer folk songs than when I was a child. This is due to the decline of music programs in our school systems, the lack of group singing in home rooms and families, scarcity of pianos in home rooms etc. I could go on. You may have to teach some folk songs yourself in order to do this.)

- The climactic C major chorale section in Debussy's "Engulfed Cathedral" may be indulged by locating a familiar, slow moving hymn melody such as the Doxology or "Wachet Auf!" and have students play it by ear on white keys, and then add glorious parallel chords in both hands in the manner Debussy used them punctuating the cadence points with a booming low "C." (After I did this once with a group of teachers I went to the piano and played for them the same chorale theme which I harmonized in traditional diatonic harmony and voice leading for an added comparison, which brought out a few chuckles.)

- Following sessions such as these I often ask pedagogy students or teachers how they might use some of these approaches to introduce Kabalevsky's famous "Toccatina," or a two-part invention by J. S. Bach. Fascinating. I leave this portion of the outline by asking you the same question. Have fun.

D. Transposing and Mutation

- Fingering The most basic act of transposing is when we ask a student to repeat the C major scale beginning on the other keys of the piano. The need to start a scale in the middle of the familiar fingering pattern is apparent when starting on a black-key. Transposing skill may be enhanced by asking a student to repeat a portion of a piece in a key in which the keyboard topography is nearly the same as the original. A good example is the "Ballade," Op. 100, No. 15 by Johann Burgmuller, originally in C minor. Playing the left hand theme, measures 1 to 19, in the keys of G minor and F minor with the same fingers reinforces awareness of the fingering and why the composer chose C minor over other minor keys. Again, keep in mind this is only one example. There are passages in common practice repertoire at all levels of difficulty that could be used as short transposition exercises. For something more challenging consider Mozart, Sonata, K.330, First Movement, measure 1 to the first note of measure 16. Transposing this section to the keys of F, G, and D will reveal among other things certain fingering options for the scale passages much more vividly than when played on all white keys.

- Harmony Keeping our attention on the first theme of the Burgmuller "Ballade," a student is forced to be aware of the right hand shift from a minor triad to a diminished one if asked to repeat those measures in G minor and F minor. Again, fingering and awareness are reinforced. Students more experienced with transposition could be asked to play the phrase with both hands together. For more advanced students transposing the Mozart example will certainly cause the harmonic progressions throughout to be well understood in both ear and mind.

- Mutation This involves changing the mode of the excerpt or selection. The tonic note remains the same. For example, a minuet in G major might be mutated into G minor; conversely, a minuet in G minor can be mutated into G major. Students seem to enjoy this more than teachers. There is a fascination about the composer's choice of one over the other. In modern music, such as Bartok's works, there are examples in Lydian, Mixolydian, Phrygian modes which can be mutated into major or other modes to help develop these finer aural discriminations that we deem valuable for our students. Additionally, both transposition and mutation effectively force the learner to look at more than one note at a time which is a key ingredient in good sight reading.

E. Score Reading

- Locate a hymn or other four-voice song such as "America" that can be played fluently. Rewrite it so that each of the four voices is on a separate staff. Then play it while reading your score. The experience is a good positive introduction to this skill.

- Volunteer to be an accompanist for a chorus or choir at school or church. Responding to the needs of the conductor by playing various vocal parts alone and in combination is a good opportunity to refine and enhance the skill.

- Those who have an interest in conducting should consult a book containing guided open score reading exercises, such as Melcher & Warch (1971) or Arthur Frackenpohl (1991). Conductors such as the late Robert Shaw and Yoel Levi have incredibly strong piano skills and can read at sight full orchestral scores at the piano.

F. Summary

I have tried to offer suggestions that have proved to be not only stimulating and challenging but, enjoyable and even fun. This has been the case for students with whom I have tried the various routines. The college pedagogy students who tried them will likely use them in some form later as teachers. I firmly believe that it is never too late to start, but I think these techniques have their most powerful effect on advanced students before they will have become advanced, or in other words, while they are developing reading and musicianship habits in the elementary and intermediate levels. By then the attitudes and habits are secure and will be a part of the advanced student's arsenal at practice, out on the recital stage, and on the field of competition.

It is hoped that the results over time would include greater enjoyment of music, greater awareness and appreciation of musical structure, more keen response to harmonic syntax, enhanced creativity, greater sight-reading skill, more secure memorizing, more flexibility and adaptability to new challenges, and enhanced qualifications for various careers in music.

REFERENCES

Bach, J. S., Riemenschneider, A. (ed.). (1941). *371 Harmonized chorales and 69 chorale melodies with figured bass.* New York: Schirmer.

Duckworth, G. (1963-64). *Keyboard explorer, keyboard discoverer, keyboard builder, keyboard musician, keyboard performer.* Evanston, Ill.: The MF Company.

Frackenpohl, A. (1991). *Harmonization at the piano.* (6th ed.) Dubuque, IA: Wm. C. Brown.

Frazier, I. (1996). Approaching sight-reading through the side doors. *Georgia Music News, 57* (1), 42-43.

Frazier, I. (1997). How do you use exploration to deepen and solidify learning. *Keyboard Companion, 8* (1), 35-37.

Melcher, R. A., & Warch, W. F. (1991). *Music for score reading.* Englewood Cliffs NJ: Prentice-Hall.

Shockley, R. P. (1997). *Mapping music: For faster learning and secure memory.* Madison WI: A-R Editions.

Wieck, Friedrich; Wieck, Marie (ed.). (1901). *Piano studies.* New York: G. Schirmer, pp. 31, 35.

Ivan Frazier Dr. Ivan Frazier, Chair of the Keyboard Area at the University of Georgia in Athens, has been a member of the Piano Faculty since 1977, and was Chair of Piano from 1983 to 1986. He teaches, piano, pedagogy, and supervises the class piano program. A native of Utah, Dr. Frazier attended the University of Utah where, in the first Honors Program class at that school, he earned the Bachelor of Arts and Master of Arts degrees in piano and music education, and in music theory respectively. His Doctor of Musical Arts degree in piano performance, literature, and pedagogy was awarded in 1977 by the University of Colorado at Boulder. Frazier's principal teachers include Frederic Dixon (student of Joseffy), Oscar Wagner, Guy Duckworth, all in piano; LeRoy Robertson (student of Schoenberg & Bloch), in theory; and Alexander Schreiner, in organ. Dr. Frazier is active nationally as a performer, pedagog, and arranger. Appointed a founding member of the Committee on Learning Theory in the National Conference on Piano Pedagogy, his work on that committee has been of influence in piano teaching and teacher training across the country and beyond. Moreover, Ivan Frazier's writings and research in piano pedagogy may be seen in Keyboard Companion, The Southeastern Journal of Music Education, and in Proceedings and Reference volumes of the National Conference on Piano Pedagogy. As a performer Dr. Frazier is active as soloist and collaborative artist. Concert and recital performances have taken him to many locations in the West, Mid-West, and South East. He is a founding member of the Artrazann Trio of Athens, Georgia, which specializes in trio literature for oboe, horn, and piano. He is heard on a compact disc recording released by ACA Digital Recordings in collaborative performances with David Stoffel, bass; and Milton Masciadri, double-bass. As an organist Dr. Frazier has contributed several compositions and transcriptions to anthologies published by Harold Flammer, and Jackman Music Company.

Changing Roles: The Piano Pedagogy Instructor and Keyboard Technology

by Scott Price

The quick rise and development of keyboard technology has been a somewhat frightening time for piano teachers. Most teachers found themselves facing a barrage of new and complicated machinery and programming procedures. Many teachers had to become familiar with computer usages literally "overnight." The constant development of the industry, products, and the competition to see which technology formats would be adopted as standard, created confusion and fear when choosing which formats to learn and which investments to make in equipment. Teachers also hotly argued and debated their position in the market-place and the fear of potential loss of livelihood.

As things have settled down and equipment and formats have become somewhat standardized, piano teachers have been able to reassess their place in relationship to keyboard technology. The livelihood of the independent teacher grows and is enhanced by the use of keyboard technology. Piano pedagogy instructors now include instruction and implementation of keyboard technology not only in their pedagogy classes, but in their intern and demonstration teaching classes as well. In many university and college music programs, some form of keyboard or music technology is being implemented as a learning tool in music theory and sight-singing classes. The development of music and keyboard technology has opened up new career opportunities for students including specializations in music technology and in commercial music. An increasing number of college and university music schools are creating budgets to develop music technology centers and are even going as far as to create specialized degree tracks in music technology.

Throughout the development of music and keyboard technology, the piano pedagogy instructor's position has constantly shifted in focus. While pedagogy instructors and industry insiders were quick to embrace the new technology and bring their influence to bear on the implementation and application of technological advances, other university and college faculty members with a stake in the force of new technology on the academic arena were doing the same. As a result, we now have many brilliant and capable people in academia who are working with the development and implementation of keyboard and music technology. In many cases, faculty have chosen technology as their full or partial specialization making them more qualified than many pedagogy instructors in the learning, application and implementation of technology in the classroom and the teaching studio. Now that many pedagogy instructors do not have to fully support the implementation of keyboard and music technology into their curriculum, what is their role in the application and development of these technologies?

The role of many piano pedagogy instructors in music and keyboard technology now falls into the category of "facilitator." As music technology has separated into the general areas of industry, product development, music technology specialist, and piano pedagogy instructor, it is the pedagogy instructor's responsibility to help their students absorb and use the forms of technology most valuable to them in their future careers. We now

facilitate paths of choice in music technology as we aid our students in shaping their futures and areas of specialization.

Technology instruction and application in piano pedagogy has traditionally fallen into two areas: group piano and demonstration/intern teaching. These areas are unique to the pedagogy curriculum and require in-depth knowledge of technological applications from the pedagogy instructor. Technology instruction in group piano generally includes the following:

21. **Set-up and operation of the group piano laboratory.** The group piano laboratory is a unique phenomenon that allows a student to experience an individual learning environment within a group setting. The equipment currently being manufactured has expanded functions and capabilities and in-depth instruction on the use and applications of this equipment is necessary for pedagogy graduates to fully implement this technology in their curriculums and teaching careers.
22. **MIDI instructional materials.** A number of group piano texts now have companion MIDI disks. Review, evaluation, and implementation of these materials is absolutely necessary for a pedagogy graduate to be a fully functioning and contributing member of the teaching profession.
23. **Computer applications.** In settings where a separate computer or technology center is not practical or economically feasible, keyboard laboratories joined with computer workstations may serve as an alternative. Pedagogy instructors may have a varied amount of involvement with these dual workstations and must be prepared to use and maintain them. For a more in-depth discussion of keyboard laboratories and computer applications, see Piano Pedagogy Forum V. 1, No. 3, "Integrating Computer Software and Keyboards in the Group Piano Curriculum" by Karen Bauman Schlabaugh.

In the area of demonstration/intern teaching, pedagogy instructors are faced with the review, evaluation, and application of MIDI materials that now accompany the current piano method series. Learning and developmental differences in student age groups may dictate different applications of the group piano laboratory. Disklavier and sequencing capabilities may also be utilized.

As the field of keyboard and music technology continues to grow, it is the duty of pedagogy instructors to be responsive to the new technologically adept generation of students and their needs in learning and building and sustaining their careers. Some ideas for future directions may include:

Coursework: It is imperative that we keep abreast of new developments in technology and give our students continued exposure to knowledge and applications that may enhance their career possibilities. Courses may contain a module on technological instruction and application, or elective courses may be developed that allow students to explore specialized projects in keyboard and music technology. These courses may involve the following:

- Survey of technological advances and teaching/learning materials
- Evaluation of existing technologies and materials
- Philosophy of technology usage and implementation
- Creation of teaching/learning materials using current technology

As our students move between survey and evaluation of existing products, they can develop a personal philosophy that will allow them to implement technology in a personally meaningful and career enhancing way.

Teaching Experience: Pedagogy students must have practical teaching experience in the utilization and implementation of keyboard and music technology. Graduate assistants in group piano get this experience through continued assignment to differing levels in the group piano curriculum. Other students may gain experience through assistance and partial direction of the undergraduate demonstration teaching laboratories. Should graduate students enter a pedagogy program with limited exposure and experience in teaching, they should be given the opportunity to be involved in the undergraduate setting to gain the necessary exposure and perspective in teaching applications.

Degree Flexibility: As piano pedagogy degree programs and curriculums go through the periodic process of review and revision, provisions should be made that allow the utmost degree flexibility for students who desire specializations in keyboard technology. In the area of elective coursework, students should be allowed flexibility in choosing courses from the technology curriculum that will broaden their area of interest. Many technology specialists are quite willing to design course projects for these students that complement their pedagogy coursework. The ultimate duty of the pedagogy instructor in this area is that of proper advisement. The pedagogy instructor must facilitate and design a program of study for the individual student that allows him the utmost opportunity for future career enhancement.

Dissertation/Final Degree Requirement Flexibility The rise of music and keyboard technology and specialists in those areas will be reflected in the future through the types of dissertations and final projects that graduate students are required to complete. Pedagogy instructors must be flexible in their ideas regarding these final requirements and standards must be created that will reflect the ideals that are achieved through the process of the thesis or dissertation. These projects may ultimately take the form of studies that resemble only a portion of the traditional writing requirement. We may, in the future, see graduate students who are developing new instructional materials that utilize some form of music and keyboard technology. Degree candidates may also be involved in projects that use technology in the areas of assisted and distance learning. Applications of music technology in the area of teaching/assisting handicapped and learning-disabled students is a new and emerging field of study. Performance medicine, commercial music, and the recording industry are all areas where a pedagogy degree candidate may gain valuable and career enhancing skills.

It is the duty of the pedagogy instructor to facilitate venues within degrees and individual programs of study that will give students a broad base of general knowledge that will

allow them to gain perspective, experience, and to formulate a personal philosophy that is relative to developments in their chosen field of study. We are not giving up portions of our degree programs in pursuit of these goals. We are allowing specialists in these areas to take some of the burden from us as we move on to further explore the art of piano teaching. We are also allowing the course of the piano pedagogy degree to develop freely while keeping a watchful eye on the central core of necessary knowledge and applications. Most importantly, we are allowing new forums for debate and experimentation whereby the study of piano pedagogy may remain alive in the next century.

Scott Price is Assistant Professor of Piano, Piano Pedagogy, and Coordinator of Group Piano and Piano Accompanying at the University of South Carolina. A graduate of the University of Oklahoma, the Cleveland Institute of Music, and Bowling Green State University, he has studied with Jane Magrath, Thomas Hecht and Virginia Marks. He has performed at the national conventions of the Music Teachers National Conference, Music Teachers National Association, the National Conference on Piano Pedagogy, and has given performances and seminars at the Meyerson Symphony Center in Dallas TX, the University of Oklahoma Seminar for Piano Teachers, the North Dakota State Music Teachers Convention, the South Carolina State Music Teachers Convention, and the Bowling Green State University Summer Music Institute. He has served as repetiteur with Lyric Opera Cleveland, and as music director for Lyric Opera Cleveland's Educational Outreach program. He has been a faculty member of the Cleveland Music School Settlement and the Bowling Green State University Creative Arts program. Dr. Price is creator and co-editor of the on-line piano pedagogy journal "Piano Pedagogy Forum," and publishes educational piano compositions with the FJH Music Company.

Curriculum Questions; Career Choices (Implementation of Priorities in the Piano Pedagogy Curriculum)

by Steve Clark

"Superlative teaching is an achievement in any field; it is perhaps even harder to achieve in the field of music, where so much depends on unwritten tradition, elusive style characteristics, and abstract concepts."[1] Gaining mastery of an instrument is, in and of itself, a lifelong pursuit and the acquisition and honing of teaching skills can require many years of experience, experimentation and reflection. A realistic and accurate understanding of the vast number of competencies required, coupled with the solemn responsibility for providing a musical education of others, can seem rather overwhelming for one contemplating a career in teaching. On the other hand, the joys of sharing music with students can be both irresistible and endlessly intriguing as Angela Diller put it in her book *The Splendor of Music*, "After more than fifty years of music teaching, I am increasingly aware of the variety and richness of this stimulating profession." [2]

For those who have found or are finding themselves captivated by teaching as a career, the task of equipping oneself professionally can be daunting. It is extremely important for those considering entering this challenging field that they seek out degree programs that will provide them with practical opportunities and experiences which can form a lasting and solid foundation for their career. The right pedagogy program can make all the difference in the world in helping one to get established in the field, to avoid the frustration of needless mistakes and to obtain professional success and satisfaction. The underlying philosophy, design and implementation of the piano pedagogy curriculum in that program should be carefully investigated by all perspective pedagogy students.

Undergraduate programs in pedagogy should prepare one for success as an independent studio teacher. Graduate programs often concern themselves with preparation for teaching and administration of non-credit programs in an institutional setting.

In addition to the general requirements of all degrees, bachelor of music programs in piano pedagogy typically include the following elements with varying degrees of emphasis on each and with widely differing strategies for implementation of these elements.

24. Pedagogy courses which include instruction in methodology, and pedagogical literature related to both group and private instruction. Study in areas of educational, psychology, learning theory, and studio management.
25. Supportive courses in music (music history, theory, counterpoint, etc,)
26. Private study and ensemble participation on one's major instrument with experience performing in a variety of formal and informal settings.
27. Intern teaching

For many students the bachelors may be their highest degree. Therefore, the existence of the bachelors degree program in piano pedagogy is critically important as perhaps their

only opportunity to engage in pedagogical training and it must provide the kinds of practical experiences which would enable their success as independent studio teachers with a primary, but certainly not exclusive, focus on the beginning and intermediate levels of instruction.

Graduate programs in piano pedagogy should have as a prerequisite for admission the completion of appropriate bachelors degree in pedagogy or equivalent coursework in the field, including intern teaching, and they should continue the development of skills begun at the undergraduate level. Those seeking degrees in pedagogy programs at the graduate level often have as an additional career goal that of teaching in a variety of institutional settings. Therefore, in addition to a continuance and deepening of skills obtained at the undergraduate level, graduate programs in pedagogy typically concern themselves with preparing pedagogy students with experiences in the following areas:

- Teaching class piano for non-keyboard majors and non-music majors
- Set up and administration of precollege preparatory programs
- Teaching of pedagogy including the conduct of demonstration teaching and observation of intern teachers
- Intern teaching with primary focus on intermediate to advanced level intern teaching
- Performing experiences to include lecture recitals

The National Association of Schools of Music (NASM), the major accrediting body for schools of music has published a set of guidelines for degree programs in pedagogy. A look at their guidelines is quite instructive and provides a standard for those comparing degree programs in the field.

(reprinted by permission of NASM from the1999-2000 Handbook of the National Association of Schools of Music)

Competencies, Standards, Guidelines and Recommendations for Specific Baccalaureate Degrees in Music: The Bachelor of Music in Pedagogy and The Masters Degree in Pedagogy.

Bachelor of Music programs in performance with less work in pedagogy than stipulated by these standards, but more than is normally expected for the for the performance degree, may designate pedagogy as an "area of emphasis."

28. **Curricular Structure.** Curricular structure, content and time requirements shall enable student to develop a range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in pedagogy. Curricula to accomplish this purpose normally adhere to the following guidelines: study in the major area of performance, including ensemble participation throughout the program, independent study and electives, should comprise 20-30% of the total program; supportive courses in music 20-30%; courses in pedagogy, including comparative methodology and internships, 15-20%; general studies 25-35%; and elective areas of study, 5-10%. Elective choices should

remain the free choice of the student. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.

29. **Specific Guidelines for General Studies.** Study in such areas as psychology, learning theory, and business is strongly recommended.

30. **Essential Competencies, Experiences and Opportunities** (in addition to those stated for all programs):

    Ability to organize and conduct instruction in the major performing medium, including performance at the highest possible level and understanding of the interrelationships between performance and teaching; knowledge of applicable solo, ensemble and pedagogical literature; and the ability to apply a complete set of musicianship skills to the teaching process.

    Solo and ensemble experience in a variety of formal and informal settings. A senior recital is essential, and a junior recital may be appropriate.

    Knowledge of pedagogical material related to individual and group instruction in a principal performing medium and opportunities to observe and apply these in a variety of teaching situations. This includes an understanding of human growth and development and an understanding of the principles of the principles of learning as they relate to teaching and performance. It also includes the ability to access aptitudes, backgrounds, interests, and achievements of individuals and groups of students, and to create and evaluate specific programs of study based on these assessments.

    Opportunities for teaching in an organized internship program. Such programs shall be under the general supervision of the pedagogy faculty and shall involve a specific program of regular consultation between students and supervising teachers. At least two semesters or three quarters of supervised teaching are an essential experience.

The Masters Degree Programs in Pedagogy. The pedagogy of a specific instrument and its repertoire constitute major study in this degree and comprise at one-third of the curriculum. Other studies in music, such as theory, history and performance comprise at least one-third of the curriculum. A final demonstration project, research paper and/or recital is required.

The degree program in pedagogy should include both theoretical and practical experiences in teaching. Both are of irreplaceable importance for teachers and maintaining the proper balance of these two elements in the curriculum is of critical importance if the piano pedagogy degree is to be of maximum professional benefit for the pedagogy student. Of the many field-related elements in the pedagogy curriculum the two most important are a performing knowledge of the instrument and intern teaching. Few would argue the primacy of these two aspects of the curriculum, but there are many, many ways in which these concerns are implemented. The philosophy and method of implementation of these two most critical elements in the curriculum should be the main concern of those seeking degree programs in piano pedagogy.

Single Standard - Dual Implementation

The necessity for study of the instrument is obvious, but it bears stating that no matter how accomplished our teaching skills may be, without knowledge of the subject matter, a teacher simply has nothing to convey. Knowledge of the piano, its literature and performance is the force that informs piano teaching and it must be the guiding principle for us all. Without this knowledge one can not hope to perceive that which is truly important at each level of instruction or how to direct our students.

That said then, how should the requirements of pedagogy programs in the area of performance differ, if at all, from degrees in piano performance? An answer to this question can be sought in the amount and types of repertoire which these two separate tracks must be responsible.

On many occasions I have listened to and read advice given by performing concert artists to piano performance majors. Without exception their advise has contained the exhortation to learn as much repertoire as possible. Indeed a thorough knowledge of the performing repertoire of the instrument is of supreme importance for the performance major. But one might question the appropriateness of such an emphasis for the piano pedagogy major. Although it is extremely important for pedagogy student to have an acquaintance with the performing repertoire of the instrument, it is perhaps of even more importance that they know the teaching repertoire of the instrument and that they have a complete knowledge of the teaching-learning process.

Where can concessions be found to accommodate the additional amount of coursework required of the pedagogy major and the necessity for acquaintance with the teaching literature of the instrument? The answer is not by lowering the standard of performance of repertoire, but by reducing the quantity of performing repertoire that is required of the pedagogy major. This approach can be implemented in the pedagogy curriculum by careful selection of limited amounts of the performing literature of the instrument.

Prospective piano pedagogy majors should be extremely wary of pedagogy programs which have become simply a "dumping ground" for those who are not capable of fulfilling the requirements of the piano performance degrees. Most often those who can not make it in a performance degree would not ultimately be successful or happy in a pedagogy program either. The pedagogy program is not the place for those who have an incomplete understanding of how to play their instrument or lack a strong interest in teaching.

Intern Teaching - The Ultimate Reality Check

Richard Chronister states, "Is it fair to say that we teach music performance in a very practical way when we regularly (weekly) observe students perform and then work to improve their performance? Most teacher training is done in a theoretical way and very little of it is observing students teach and then working to improve their teaching. If we

believe that teaching is a performing art, is this difference justified by the nature of what we want them to learn?" [3]
It should be noted that how a degree program in piano pedagogy implements demonstration teaching and intern teaching is perhaps the most important and telling element in determining the value of a degree program for the prospective pedagogy student. Louise Goss summarizes,

"Observation and intern teaching are indispensable training tools in the pedagogy field. Pedagogy courses emphasizing methods, materials and learning theories are also essential, but without opportunities for observation and intern teaching, graduates cannot develop real teaching skills. A meaningful internship requires at least four types of teaching experience, ideally with children, in both group and private lessons, from beginners through high school seniors: observing faculty teaching, team teaching with faculty, teaching that is observed and critiqued by faculty, and independent teaching that is not observed. The internship must also include lesson-planning conferences and sessions in which the observed lessons are evaluated with the supervisor." [4]

Without these essential elements programs are decidedly less helpful for pedagogy students. Furthermore, the details of the implementation of intern teaching is of prime importance for the prospective pedagogy major to investigate before entering a degree program in pedagogy. Are intern teaching opportunities limited in any ways (i.e. only available every other year or only in spring semesters?) Sam Holland adds,

"Above all, these teaching experiences need to happen over considerable spans of time because the most challenging aspects of the art of teaching to the novice do not happen in a single moment, but in how one moment leads to the next. A few observations here and a few lessons taught there do not provide adequate teacher preparation." [5]

Programs in intern teaching which include the following elements over extended periods of time are the most practical and beneficial for pedagogy majors.

1. Inclusion in pre-teaching planning sessions conducted by faculty.
2. Observation of demonstration teaching done by faculty.
3. Direct (live) observation of intern teaching by faculty.
4. Post-teaching individual or group conferences which provide evaluation of intern teaching by faculty.

Preplanning sessions:

The sessions should be scheduled to allow pedagogy students ample time to digest and assimilate all information to be covered and techniques to be used before teaching occurs. Lesson plans including desired outcomes, and teaching strategies should be covered with ample time for questions and answers. While plans should include rough outlines for time management within the lesson, teachers should also be aware of enough flexibility to insure that communication with the student and learning are taking place. Evaluation forms and/or all criteria which will be used to evaluate intern teaching should be shared

with intern teachers at these sessions.

Observation of Demonstration Teaching

Demonstration teaching by faculty is essential for the pedagogy teacher. Absolutely nothing can substitute for the opportunity to watch a master teacher put into practice the ideas and concepts discussed in theory in pedagogy classes. Demonstration teaching is the proving ground, a place to demonstrate the validity of theoretical concepts and new ideas about teaching. Demonstration teaching provides a complete model for intern teachers that could never be accomplished by lecture alone. While opportunities to observe a variety of independent teachers in the local community can also be extremely beneficial for pedagogy students these opportunities can rarely substitute for observations of a master teacher coupled with a coordinated lecture/discussion and appropriate review of repertoire and technical exercises.

Observation of Intern Teaching

Regularly occurring, live observations with written comments accompanied by videotapes of the lessons should scheduled. Evaluations should center on, but not be rigidly limited to, criteria that the student teacher has been given before the observed lesson.

Post-teaching Evaluation Conferences

Conferences could be either individual or group in structure and should allow ample time for follow-up discussion and questions. Access to playback of the actual videotape of the lesson can be very helpful in these conferences.

Although it may seem a bit cumbersome at times, and it is definitely difficult to schedule this model for intern teaching which includes the student teacher in the entire process from conception to evaluation with a demonstration along the way, it is a proven method to effectively train teachers and it forms the basis of a solid career in teaching. This approach to teaching pedagogy amounts to what might be called mentoring. Learning the art of teaching is a process that lends itself well to a mentoring type of approach. We learn piano teaching from working closely with and having access to the advice of those who do it well. Those seeking degree programs in piano pedagogy would do well to seek out schools that provide these kinds of intern teaching experiences for their pedagogy students.

And Now the Questions

Is the piano pedagogy degree, at its core, essentially academic or is it more of a technical degree in nature? Should the piano pedagogy curriculum, and more importantly the implementation of the content, be primarily theoretical or practical in nature? Which type of program would benefit teachers most?

If you are contemplating a career in the challenging field of piano teaching, you are probably aware of many degree programs in piano pedagogy. The choice of program is a decision that will effect your career forever and you should take the time to make an informed and careful choice.

Never hesitate to contact the director of the pedagogy program at a school and ask for complete details of their program. And by all means, ask yourself the following, "Do I want a career in theory or in reality?" It often comes down to a matter of how priorities are reflected in the implementation of the curriculum in the program you choose. It may take some investigation on your part to discover the place where your career in piano teaching can find a firm foundation and really take hold, but it is time well spent.

Here is an on-line resource to get you started with the investigation of degree programs in piano pedagogy. MTNA Directory of Pedagogy Offerings in American Colleges and Universities. (URL no longer active)

References

1. Stewart Gordon, *Etudes for Piano Teachers*, Oxford University Press, New York, 1995, p.3.

2. Angela Diller, *The Splendor of Music*,G. Schirmer Inc., New York, 1957, p. ix.

3. Proceedings from Pedagogy Saturday I, April 5, 1997, MTNA National Convention, Dallas, TX, p.33.

4. Ibid., p. 68.

5. Ibid., p. 74.

Steve Clark is a member of both the American Matthay Association and the American Liszt Society and he appears frequently in recital. Students from his studio have been declared winners and finalists in state, national and international piano competitions. He is a nationally recognized clinician in the field of music technology and the creator on numerous Internet-based resources for musicians including web pages such as The Piano in CyberSpace and Internet mail lists: Pno-Ped-L and Chopin-L. He serves the Georgia Music Teachers Association as chair of the Committee on Technology and the Music Teachers National Association as National Chair of Student Competitions. Mr. Clark serves on the faculty of the Schwob Department of Music at Columbus State University where he teaches Piano, Piano Pedagogy and Music Technology.

Do We Understand 18th Century Music?

by Susan Alexander-Max

By chance I heard a new recording of works by J. S. Bach played on the piano by Richard Goode. Hearing Baroque music on the modern piano is not always my favourite thing, nevertheless, the performance was informed, clean, clear and articulate. This is not a plug for Richard Goode, although he is well worth hearing. While I am plugging recordings, I might just put in a good word for Murray Perahia's Mozart.

What do these two pianists have in common? Their playing is clean and clear. These are characteristics not always associated with the modern piano. By its very nature, the modern piano is not particularly a clean or clear instrument. I remember as a student at the Juilliard school, my teacher always shouting, "articulate". So it is up to us to make the instrument sound clean and clear. This is sometimes a difficult task to do, although not impossible. However, ignore these characteristics and let the piano do whatever, and there is little point in playing any music composed before 1850 on a modern piano.

That is a big statement. I know. But if we take no notice of what the music from this period is about, then I ask, "What is the point?" Mozart starts to sound like Moszkowski, and the principals of our heritage are lost.

Perhaps the key to the success of playing music from the period on a modern grand is understanding its origins. I don't think that the majority of players have much knowledge. Now that is another big statement, and a huge assumption. Think about it. Of all the performances you have heard, how many performances do you truly find aesthetically pleasing, musically correct and in harmony with the instrument being played?

Attack, articulation, decay of sound, the use of portamento: are these words understood today? Are they even considered in depth? Perhaps, now I am being too pessimistic. But the evidence indicates a dearth of knowledge about the meaning of these words, not in principal but in action. We do not understand their use or their need, and therefore, we do not understand the very foundations of the emotions of the 18th century. All of these things take on a new meaning and a new life when playing on an historic instrument. Why? And what, then, are the connotations of this comment?

Affetto. How many people use this term today? What does it mean? Where does it come from? Why do we need to know? *Affetto* is the term used to describe the use of emotion to move the audience. Not our emotions, not the audiences, but the emotion of the music and its ability to move the audience to tears. We have no right, as interpreters, to get in the way of the music. Whilst I refer to 18th century music, I believe the same rules, though the rhetoric is different, apply to more modern music: Shostakovich, Debussy, Bartok. Or go back a little further to Brahms. You still have to understand the rhetoric and the content in order to do justice to this music. If you use the same tactile approach to Brahms as you do for C.P.E. Bach or Mozart or even Beethoven, then you have misunderstood the language of the music.

Affetto is the term first employed by German musicologists, in Baroque music, to describe an aesthetic concept originally derived from the Greek and Latin doctrine of rhetoric and oratory. Just as, according to ancient writers such as Aristotle, orators employed rhetorical means to control and direct the emotions of their audiences. In the language of rhetoric manuals and also of Baroque Music treatises, the composer must move the affections (emotions) of the listener. During the 17th and especially the 18th century, this concept of rhetoric was borrowed and used by composers. Therefore, affections were rationalised as emotional states or passions. After 1600 composers generally sought to express in their vocal music such affections as were related to the text, for example sadness or anger or hate or joy or love or jealousy. This meant that most compositions expressed one single affection. Composers sought a unity that was imposed on all the elements of a work by its affection.

Charles Burney once wrote that C.P.E. Bach was the greatest living composer, at that time, who hadever lived. Do we understand why this might have been so in those days? At the time, there was a movement of philosophy, art, literature and music so sophisticated that we don't have the understanding, the symbolic understanding, of this illusive period. The background of changes ran through every way of life at that time. We don't really know the vocabulary and we tend to look at all music with 20th century eyes and ears.

This applies not only to music. Development of the landscape garden was an expression of the philosophy of the day. It was often a political view point, a statement of the landowner's allegiance and power. Do we understand that artistic expression was a symbolic musical language of the day that was understood by the audiences? The 'Affect' was designed to recreate through the management of emotions of the audience.

When you look at a formal 18th century garden, do you think of a Baroque Suite and the statement it was making at the time?

And in the *Galant* style that followed, and music of the Classical period, do you ever stop to think that it was new? Do you ever stop to think of the circumstances under which it was composed? Do you ever put this music into its proper context and perspective?

You might be saying now, "Well, how can I. I wasn't living then?" What, then, am I getting at?

I am leading you back to two historic instruments, the clavichord and the fortepiano, both of which can put everything I have just said into its proper perspective. Firstly let us take Mozart and the period in which he lived. This brings us to the fortepiano, the piano he played for the FIRST time in 1771. You see, we just take it all for granted. Of course, piano music is played on a piano. But did you know that it didn't exist before the 1770's in Vienna? The predecessor would have been the clavichord (or the harpsichord.) Both instruments provide the tools for the style or rhetoric of the day. They became popular because of their ability to project emotions with crescendi and diminuendi. Something we take totally for granted. On a modern piano, of course you can play loud and soft. But not

then, not in the late 18th century. Not until the first, early piano was produced and made popular in Vienna. And its sound was clear and bell-like, with a deep grumbling bass, and a thin but expressive treble, and a sweet, noble quality in the tenor register. This was the instrument for which Mozart, Haydn and Beethoven composed. The instrument was new and so was their music. And what they were trying to say is made clear by the instruments that they had at hand. The qualities of the instruments and the inherent characteristics make the music of this period come to life, totally understandable. The clavichord was the instrument for C.P.E. Bach. The fortepiano for Mozart.

To understand the style of these composers, we must be aware of the needs of their instruments. To play a Mozart sonata composed in 1775, and to understand the strange, quick succession of changing dynamics, is to understand that the piano was a novelty for Mozart at this time, and *forte* and *piano* were dynamics that, for the first time, could be changed in quick succession. So if you look at the Sonata in D Major, K.284, composed in 1775, you will quickly understand why *f, p, f, p* can be found in several places within this piece. As a chamber instrument, the fortepiano was there to add colour, not to overpower the other instruments. As a solo instrument, it is a teacher for touch, understanding decay of sound (appoggiatura), musical and sound-producing fingering, not just whatever comes to hand. The instrument's characteristics and requirements together help to make the music.

Phrasing is yet another topic for discussion. Knowledge of music for stringed instruments is to understand that bowing, at this time, was synonymous with phrasing. There are certain rules of thumb in string playing of this period. The rule of the down-bow on the first beat of a bar: it can change the whole aspect of a piece. And who are we to alter the phrasing of these great composers? Why do I talk about bowing? Well, how often have we changed a succession of several two note slurs in Mozart or Beethoven to one long phrase? I hate to even imagine, almost as much as I would hate the sound that this alteration would make to the quality of gracefulness in the music.

There are certain fundamental rules set down in treatises, as in Czerny's instructions on how to play Beethoven's piano works. The tempi, for example. Tempo. Yet another topic of conversation. I feel, especially with music written for the clavichord, that the tempi should be slightly slower than might be thought otherwise to accommodate the instrument's characteristics, which now become synonymous with how the composer thought. And with the fortepiano, Beethoven *scherzi* become not much faster than a Haydn Minuet, the instruments of the day dictating the wishes of the composer.

I could talk about extremes of dynamics, *f - ppp*. How often do you see *mf* in Mozart or Haydn, or even *ff*, or *mf*, or *mp*, or crescendo and diminuendo? It was not until Beethoven that these dynamics start to be used with any real sense of drama. But if you do get *f* and *pp*, it infers extremes. The criteria has to be how soft am I able to play, not how loud. And this will produce the colour of extremes on an early keyboard instrument.

The music of this period, and playing an early keyboard instrument, is about extremes, cultivating the understanding of *affetto* and, therefore, beginning to understand music

from about the 1760s to roughly 1830.

How does this help you on a modern piano? Well, you certainly can't take the sound to its extreme and still play Mozart as it would have been played in the late 1700s. But you can understand what the music is about. You can realize that there is no need for altering phrasing, and there is no harm in learning to articulate clearly on an early instrument so that when you move to the modern grand, you can understand more clearly what tactile approach means. It is my opinion that the early keyboard instruments can provide the impetus for such knowledge, making the task of the piano teacher easier in the end.

If you do not have access or the opportunity to try these instruments, you should still try to understand that to get a three-dimensional look at music, you cannot measure everything by practising acrobatics on a Steinway, without listening, without thought, and only with mindless practising. You owe it to the composer, and yourself, to learn more about life in general at the time of the composition you wish to play, in order to understand its style.

Style, articulation, context, tempo, phrasing, fingering: they are all part of technique. Producing the sound you want through careful listening and a tactile approach, knowing the characteristics of your instrument and making it speak well, being able to produce that clear, focused sound: this is technique. Grasp the meaning of clarity and articulation that I mentioned at the onset. And above all, when playing music from another century on a modern instrument, be sure it is with the integrity of that music still intact.

Susan Alexander-Max was born in New York City. Having graduated from the Juilliard School of Music with honours, she won a scholarship to study with Ilona Kabos in London, where she now resides. Susan was a finalist in the International Bach Competition and has performed extensively throughout the United States, the United Kingdom and Europe. She has been featured on American and European radio and television and has performed as soloist and chamber musician in festivals, concert series, museums & galleries and educational institutions throughout the world. She specialises in music of the late 18th and early 19th centuries, performing on fortepiano and clavichord. For many years, she was professor at the Guildhall School of Music & Drama in London, however, her special interest in the classical repertoire now takes her to Universities, Music Colleges, Galleries and the like, where she gives masterclasses on fortepiano and workshops on the introduction to early keyboards. She has made a recording of Mozart Sonatas for fortepiano. A CD of J.C. Bach Fortepiano Concerti is due to be released by Meridian Records later this year. In 1996 Susan founded *The Music Collection*, a chamber ensemble that performs solely on period instruments, and more recently, she established a *Music in Schools* project taking historic instruments into the schools to inspire and encourage today's youth.

Piano Pedagogy Forum

Volume 2, No. 3
September 1999

Table of Contents

Let's Begin to Audiate

by Wendy Valerio

The following article first appeared in the Spring 1998 issue of the *GIML Audea* under the title: "Using Music to Teach Music." It is reprinted with the permission of the Gordon Institute for Music Learning's official journal, the *Audea*.

"You may find the following techniques helpful for jump-starting your lesson routine and for establishing music communication based in audiation between you and your students."

Do you ever find yourself spending much of your time in a lesson teaching *about* music or *about* technique, but not teaching music? Do you ever wonder if you and your students are merely going through the comfortable routine of drill and practice? Do you ever find yourself wondering just exactly what it is that your students are thinking when they are in your music classroom? Are they thinking music? That is, are they audiating? Are they thinking about music? That is, are they using language to think thoughts about music? Yes, both types of thought are necessary for music education, but which type is basic to music education?

You may find the following techniques helpful for jump-starting your private, or group, lesson routine and for establishing music communication based in audiation between you and your students. The achievement levels indicated are merely suggestions. Do not be afraid to create your own variations of these techniques to suit the grade levels that you teach.

Primary Student - Entry Song Activity

Meet each student at the door of the room before each lesson. Instruct each to think the music they hear you sing as they enter the room and proceed to the piano bench. Students should walk toward the bench as they hear you sing and "freeze" in their tracks if you stop singing. Sing a song on a neutral syllable as the student proceed to the bench. Stop singing and allow the student to freeze their movement before continuing as you begin singing the song again. Repeat this sequence several times to help your students become aware of sound and silence and to keep your students focused on music as a means of communication. Use this technique consistently for each lesson. Use these opportunities to familiarize your students with the tunes you intend to teach before you have the students actually sing or learn to play the tunes. If students think and sing music prior to trying to play it, their performances become their own.

Elementary School - Entry Song and Resting Tone

After the student is familiar with the previous activity, meet each at the door as usual. Sing a preparatory sequence in the key and tonality of the song you will sing for the

"Entry Song" activity. Then, use your speaking voice to tell the student, "Listen to this pitch." Take a breath and sing the resting tone of the preparatory sequence and the song. Using your speaking voice to say, "Take a breath and sing that pitch," give the student a breath gesture and sing that pitch (the resting tone) with the students. Instruct the student that as she participates in the "Entry Song" activity she will move toward the piano bench when she hears you sing, and she will freeze her movement when she hears silence. She should freeze so that they can see you. After she freezes, she will watch for your breath gesture and then sing the resting tone of the song with you. If a student audiates and then sings the resting tone of a song, she has a basis for understanding the tonality of the song.

Elementary School and Middle School - I Can Audiate!

Once your student has entered the studio, instruct her to think her favorite song without its words. Tell her that you will do the same. Give yourselves a minute to think. Ask her to tell you what she was thinking. Let her sing for you. Some singers will be very accurate, and others will be less accurate. Positively reinforce any genuine response by singing a tonal pattern or chanting a rhythm pattern you heard performed by the student. For example, if someone sings *Twinkle, Twinkle Little Star*, you may respond by saying, "Thank you!" I heard you perform the rhythm pattern, or "Thank you!" I heard you perform the tonal pattern. Explain to your students that the term for thinking music is audiation (Gordon, 1998). Audiation is the practice of thinking and comprehending music with your mind. When musicians audiate, they think music rather than numbers or words.

Elementary School and Middle School - Audiate This and Audiate That

After your student is familiar with the *I Can Audiate* activity, ask her to listen for and focus on one tonal pattern or one rhythm pattern as she listens to you perform a tune. Ask your student to perform the patterns she chose. Sing or chant the pattern performed by your student. Repeat this process with as tonal patterns or rhythm patterns as possible. Use your singing voices or your chanting voices to discuss, compare, and contrast the patterns performed by the students. Were the patterns the same or were they different? Why? Were the patterns tonal or rhythm? Why? Where did the patterns occur in the song? Why? Encourage your student to sing or chant the similarities or differences they audiate rather than merely use their speaking voices to express their opinions. Then, have you student perform the tonal patterns or rhythm patterns on the keyboard. When students begin thinking in tonal patterns and rhythm patterns, audiation makes mere drill and practice unnecessary. You will be amazed with the audiation games your students will begin to create!

References

Gordon, E.E. (1998). *Learning sequences in music: skill and content*. GIA Publications: Chicago.

Wendy Valerio is Assistant Professor of Music at the University of South Carolina where she teachers courses in music education and is the director of the Children's Music Development Center. She is co-

author of *Jump Right In: The Early Childhood Music Curriculum: Music Play and Music Play: Bah-Bah, Bebop, Beethoven*, a video production that highlights music development through audiation from birth through Grade 5, produced by South Carolina Educational Television (SCETV). Both are available from GIA Publications, 1-800-GIA-1358.

Reflections from Norway: The European Piano Teachers' Association 21st Congress

by Jane Magrath

I had the opportunity to visit Tromso, Norway during summer 1999 to present a session at the European Piano Teachers' Association (EPTA) Congress held in that far Northern city. Excited over the prospect of visiting a new country, I especially anticipated getting to know teachers from various European countries and learning more about their work and teaching. Tromso was billed as a special city on top of the world, and indeed, situated nearly 1000 miles north of Oslo, Tromso clearly held an aurora of adventure, nestled far above the Arctic Circle. The conference was fully contained at the Tromso Conservatory, a modern four-year music college with excellent instruments and facilities. Practice facilities were the most modern imaginable, with elaborate key cards and codes for entry, and motion and light sensors that aided building security and light conservation in the rooms.

The conference opened with a performance by coordinator Tori Stodle, piano faculty member of the host institution, who played a contemporary work *Listen* by A. Nordheim with television cameras poised practically inches from her hands, clearly center stage and in the visual periphery of the performer. Thankfully these distractions to the performers and presenters did not last, and only the opening session was taped for broadcast.

Presenters stemmed from twenty-five different European countries, ranging from Switzerland to Greece, to Lithuania, Croatia, Latvia, and of course Russia. Representatives too came from Iceland, Russia, Germany, Roumania, England, Scotland, and the Ukraine. The variety of life experiences as well as musical experiences amassed by these musicians was the jumping-off point for establishing relationships and bonds among the 100-125 participants.

Carola Grindea was guest of honor and, as founder of EPTA, formed a common connection for all participants. Presidents from the various countries delighted in seeing her again or in meeting her for the first time. Her gracious presence pervaded the entire conference, and her influence on the professional organization was evident through the presence of representatives from numerous European EPTA countries. An advocate for piano technique to prevent and cure physical problems and injuries, Ms. Grindea was omnipresent and approachable throughout the conference, gracing all with a warm smile and unwavering enthusiasm. A high point of the four-day event was the performance of the complete Grieg *Lyric Pieces*, played by Einar Steen-Nokelberg of Norway in a series of three afternoon concerts. Professor Steen-Nokelberg played with charm, finesse, and inspiration as the beauty of these works that he has recorded on the Naxos label spilled out into the recital halls. Almost all were struck by Steen-Nokelberg's vivid realization and portrayal in performance of Grieg's avowed affinity for the natural beauty of his native country, central inspirations in the writing.

The sacrifice to be able to come for several of the attendees from some of the Eastern European countries was notable, with some of them saving for the year to attend and take

part in this gathering of music teachers. Many attendees were unaccustomed to eating meals in restaurants and out of the home, and of course many do not afford luxuries as these at home. During the conference, all meals were eaten in the Conservatory's canteen where music students and faculty eat during the regular year. How strange to hear strains of Ginastera coming from the concert hall but also to simultaneously catch the aroma of dinner being prepared down the hallway in the canteen area. Almost all of us were struck by the expensive food in Norway, with $7.50 for a sandwich a common occurrence.

Problems in creating a unified European teachers' association appeared real as several of the four U.S. presenters pondered the various problems working against a European association, such as severe economic limitations for some country presidents which hinder their attending the annual meetings. What was present was a core interest among independent teachers and college teachers in collaborating and gaining what they could from fellow teachers throughout the world. Never did one hear criticism of a different philosophy of playing nor of a different school of technique; simply, all was met with general acceptance, and critical evaluation and reflection kept as a personal opinion. Judgments were kept to one's self, and participants seemed to care most about the exchange of ideas and about hearing ideas on teaching and performing the music.

It was abundantly clear in this setting that the music making was fundamentally a universal language. Nevertheless, sessions were presented in English, no matter what the native language of the presenter or participants. Performances and concerts were a major part of the conference program. Presentation topics ran the gamut from a performance of a student of a professor at the Liszt Academy in Budapest who played all 24 Etudes of Chopin, to performances of standard concert literature, to several concerts of piano duets, to sessions on teaching literature, to lectures with demonstration on teaching topics. The variety proved to be stimulating and even provocative, pointing out the value and importance of several different delivery formats and modes.

Presentations at the conference frequently consisted of performances, or they related to the teaching of advanced performance - "Some Folk and Contemporary Influences in 20th Century Portuguese Solo Piano Music," "The 24 Preludes by Chopin - A Unity or a Series of Pieces?," and "'Hawarti'- the Pre-Columbian Influence on Alberto Ginastera's Second Piano Sonata, Op. 53." This was not exclusively the case, and presentations by Europeans on the following topics showed some emphasis on pedagogical aspects of playing for younger students: "How to Stimulate Pupils to Practice Studies and Scales" and "The Written and Unwritten Enigmas in Mozart's Piano Music." The variety was effective and kept the general audience engaged with the variety of topics.

What thoughts rise from the sub-conscientious after a conference such as this? First, participants from the European countries, as we in the U.S. might imagine, are highly knowledgeable of the classical teaching literature, perhaps more so even than here in the U.S. They know what they want to teach, and music anthologies of high quality teaching literature by both standard classical and educational composers are more readily available in Europe than ever before. What one finds more frequently in the U.S. perhaps is the teacher's application of learning theories and modes and the treatment of piano students

as individuals. Teachers in the U.S. also focus often on how to help students learn to practice effectively. Another area of emphasis in the U.S. is on helping the student learn to think and analyze, and above all, to listen to himself during the practicing of the music. Individual thought and interpretations based on personal experience, to an extent, are sometimes encouraged in the U.S.

Secondly, participants from the European countries seemed to be much less aware of potential motivational problems with precollege students or of a potential lack of a practice ethic among the students. For many students outside the U.S., study is a luxury and is expensive, and the work ethic is taken for granted. On the other hand, in the U.S. music study is available to the general populace as a whole.

Finally, one could not help but notice the variety of life experiences of the participants who came from so many countries, and of these life experiences reflected in their faces. Most of us in the U.S. will never know the hardships many have endured to sustain a career as a musician and music teacher. The collective reactions to the music performed and studied at the 21st EPTA Congress pulled this international group together in a setting for experiencing music as a truly universal language.

Jane Magrath is Professor of Music in Piano and Piano Pedagogy at the University of Oklahoma. She has presented over 200 recitals, workshops and masterclasses in over forty states as well as in locations in Europe, Southeast Asia, and Australia. She is a regular writer of *New Music Reviews* for *Clavier*, and her articles have appeared in the major piano journals. She has written, compiled, and/or edited over 25 volumes including the multi-volume series *Masterwork Classics, Practice and Performance, Technical Skills, Masterpieces With Flair, Melodius Masterpieces,* and *Encore* for Alfred Publishing Company. Her major reference book *The Pianist's Guide to Standard Teaching and Performance Literature* was published in 1995 by Alfred Publishing. She has served as Coordinator of Piano for the National Conventions of the Music Teachers National Association and in major capacities for other organizations including the National Conference on Piano Pedagogy. She has also served as the Rildia Bee Cliburn Lecturer at the Cliburn Piano Institute at TCU in Fort Worth, TX on two different occasions. A recipient of the University of Oklahoma Regent's Award for Superior Teaching and a two-time recipient of the Associate's Distinguished Lectureship, Dr. Magrath is a McCasland Foundation Presidential Professor at the University of Oklahoma where she serves as Chair of the Piano Department and teaches applied piano and courses in piano pedagogy.

Master of Music in Piano Accompanying: The Creation of a Degree Program

by Scott Price

Editorial note: The following article is part of a series detailing progress in the creation of a Master of Music degree in piano accompanying at the University of South Carolina. It is the editor's hope that this series may serve as a resource for other academic units involved in this process.

Upon my appointment at the University of South Carolina in the Fall of 1996, I began my duties under the assumption that I would be serving in the capacity outlined by my letter of hire: "Your primary teaching emphasis will be in the area of Piano Pedagogy with the likelihood of some class piano and some graduate and undergraduate advisement. A mutually agreed upon teaching assignment will ultimately be determined by you, me, and the member so the piano faculty."

As is usually the case, many of these things proved true only in theory. Upon my arrival, I found myself teaching an applied studio, coordinating and teaching in the group piano program and teaching courses in piano pedagogy. In addition to these responsibilities, my duties later expanded to include supervisor of keyboard graduate assistants, coordinator of undergraduate piano pedagogy, and coordinator and teacher of undergraduate and graduate piano accompanying. With these duties came the responsibility of revising the undergraduate pedagogy degree, substantial work toward the revision of the graduate degrees in piano pedagogy, creation of an undergraduate emphasis in piano accompanying and creation of a Master of Music degree in piano accompanying. As most of you have already guessed, the sentence "A mutually agreed upon teaching assignment will ultimately be determined by you, me, and the member so the piano faculty" in my letter of hire never quite happened. I can assure that I am now somewhat older and infinitely more wise.

Having done a major survey and revisions of the degrees in piano pedagogy, I felt ready and capable of moving forward on the degrees in piano accompanying. My primary area is not in piano accompanying although I earned an emphasis on my undergraduate performance degree and later served as a coach and accompanist for Lyric Opera Cleveland. I am also indebted to Anne Epperson at the Cleveland Institute of Music for her guidance and experience as I was completing my Master's degree in performance at that institution. Anne has a very strong program and I used my professional experience, and my time under her tutelage, for reference and perspective.

That said, my first task was to undertake a survey of graduate accompanying programs in the United States. The survey included a cross-section of educational institutions including, private schools, conservatories, and state institutions. Of nineteen schools surveyed, seventeen responded.

School of Music
University of Arizona
Tucson, AZ 85721
www.arizona.edu
520.621.1655

School of Music
Arizona State University
Tempe, AZ 85287
www.asu.edu
602.965.3371

School of Music
University of Southern California
Los Angeles, CA 90089
www.usc.edu
800.872.2213

San Francisco Conservatory
1201 Ortega Street
San Francisco, CA 94112
www.sfcm.edu
415.759.3431

Hartt School of Music
University of Hartford
West Hartford, CT 06117
www.hartford.edu
860.768.4465

School of Music
Florida State University
Tallahassee, FL 32306
www.fsu.edu
850.644.3424

School of Music
University of Illinois
1114 W. Nevada Street
Urbana, IL 61801
www.uiuc.edu
217.333.2620

School of Music
University of Michigan
Ann Arbor, MI 48109

www.umich.edu
734.764.0583

Music Department
University of Maryland
College Park, MD 20742
www.umd.edu
301.405.5560

Westminster Choir College
Rider University
101 Walnut Lane
Princeton, NJ 08540
westminster.rider.edu
609.921.7100

Peabody Conservatory of Music
College Admissions Office
1 E Mt Vernon Place
Baltimore MD 21202-2397
www.peabody.jhu.edu
800.368.2521

The Juilliard School
Admissions Office
60 Lincoln Center Plaza
New York, NY 10023-6588
www.juilliard.edu
212.799.5000

Manhattan School of Music
120 Claremont Avenue
New York, NY 10027
www.msmnyc.edu
212.749.2802

Eastman School of Music
26 Gibbs Street
Rochester, NY 14604
www.rochester.edu/eastman
716.274.1060

College Conservatory of Music
University of Cincinnati
PO Box 210003
Cincinnati, OH 45221

www.uc.ude/ccm
513.556.5463

Cleveland Institute of Music
11021 East Boulevard
Cleveland, OH 44106
www.cim.edu
216.791.5000

School of Music
Baylor University
Waco, TX 76798
www.baylor.edu
254.710.1161

Rome School of Music
Catholic University of Maryland
Washington D.C., 20064
www.cua.edu
202.319.5414

School of Music
University of Wisconsin-Milwaukee
PO Box 413
Milwaukee, WI 53201
www.uwlax.edu
414.229.4580

The results of the survey showed two general types of accompanying degrees with similar core coursework and varying tracks of specialization. While there appears to be a general consensus as to what skills are necessary in the core course sequences, the areas of specialization are partially dictated by the expertise of accompanying faculty, needs and resources of the institution, and restrictions of university and state government on credit hours, limitations in graduate assistant awards, and creation and approval of new degrees.

The first ype of accompanying degree is of a more general nature requiring a specific number of accompanying courses, literature and/or chamber music courses, an applied lesson component, and one or two accompanying recitals as the terminal degree requirements. These courses are combined with the standard research and music theory/history requirements. The second type of degree carries the standard accompanying courses with the required recital component. Outside of these requirements, students are able to follow a desired vocal or instrumental accompanying degree "track" allowing them to specialize in their areas of interest. The vocal "track" generally includes courses in song/opera literature, diction, and other related subjects while the instrumental track focuses on instrumental/chamber literature, and intensive

duo and ensemble coaching. Both types of degrees require a language proficiency which is crucial to the success of students choosing accompanying for a career.

The creation of a new accompanying degree must be juggled with a healthy perspective gleaned from a survey of degree programs, and some very frank advice from experienced colleagues, and with existing resources, unit support, and university and government regulations. At the University of South Carolina, I am blessed with having many of these resources already in place including most of the appropriate courses, two staff accompanists, graduate assistantship positions in piano accompanying, a keyboard faculty who are all involved in chamber music and piano accompanying, and the support of the applied division. I realize the unheard-of luck in having these resources in place and make offerings to the appropriate deities on a daily basis! With these resources in place, the developmental direction of our Master's degree becomes apparent. We are in a position to offer a degree combining core accompanying courswork with room for specialization into instrumental or vocal accompanying tracks.

I have taken the advice of my colleagues and will support the master's degree at the undergraduate level with a degree emphasis in piano accompanying. I spoke with a number of undergraduate pianists about the subject and they were unanimously in favor of exploring this option. The University of South Carolina School of music presently requires that all undergraduate pianists on music scholarship perform one hour of studio accompanying service per week in an assigned applied studio. We also require, as do most schools, several courses in ensemble or accompanying practicum where a student performs service in an applied studio for a grade. Our undergraduate piano accompanying course is already in place and we recently reinstated an advanced course in sight-reading and keyboard skills for undergraduate pianists. Unfortunately, these courses were not part of a regular rotation schedule and we have found our students being required to perform service for which they receive no regular instructional support.

The degree emphasis "Bachelor of Music in Performance: Emphasis in Piano Accompanying" has been devised to remedy this problem. With accompanying courses being stipulated as required electives and coupled with standard and required courses, interested students receive the following accompanying background and experience upon graduation:

31. Keyboard Harmony and Sight Reading
32. Beginning Piano Accompanying (2 semesters)
33. Song Literature
34. Survey of Chamber Music
35. Pronunciation for Singers
36. Basic Choral and Instrumental Conducting
37. 8 credit hours of ensemble experience:
    - 2 credits in major ensemble
    - 2 credits in accompanying practicum
    - 2 credits in chamber ensembles
    - 2 credits of student's choice

Students desiring the proposed emphasis must also complete the foreign language requirement or proficiency through in French, German, or Italian with a grade of "B" or better. When factoring in scholarship service, the degree emphasis is intensive yet comprehensive allowing for the best possible chances of future scholarship or free-lance employment. This degree emphasis will go before our undergraduate committee for debate during the week of September 6, 1999 followed by revision (as necessary), and debate by the full faculty before being forwarded to the University of South Carolina Faculty Senate.

With the creation of the undergraduate piano accompanying degree emphasis, curricular support is levied for the development of the master's degree. While the master's degree has been completed and is being formatted to conform with state government policies and guidelines, it has yet to be debated in the graduate committee. This will take place during the current academic year. The chronology of these events will be detailed in upcoming issues of Piano Pedagogy Forum.

Scott Price is Assistant Professor of Piano, Piano Pedagogy, and Coordinator of Group Piano and Piano Accompanying at the University of South Carolina. A graduate of the University of Oklahoma, the Cleveland Institute of Music, and Bowling Green State University, he has studied with Jane Magrath, Thomas Hecht and Virginia Marks. He has performed at the national conventions of the Music Teachers National Conference, Music Teachers National Association, the National Conference on Piano Pedagogy, and has given performances and seminars at the Meyerson Symphony Center in Dallas TX, the University of Oklahoma Seminar for Piano Teachers, the North Dakota State Music Teachers Convention, the South Carolina State Music Teachers Convention, and the Bowling Green State University Summer Music Institute. He has served as repetiteur with Lyric Opera Cleveland, and as music director for Lyric Opera Cleveland's Educational Outreach program. He has been a faculty member of the Cleveland Music School Settlement and the Bowling Green State University Creative Arts program. Dr. Price is creator and co-editor of the on-line piano pedagogy journal "Piano Pedagogy Forum."

Ten Simple Truths of Effective Group Piano Teaching

by Janet Lyman

It is that time of year - the time when a new university semester is about to begin, and I will be training a graduate assistant to teach class piano. I am also starting a fresh crop of piano pedagogy students who will do practice teaching in both individual and group lesson settings throughout the year. In looking back over group teaching evaluations I have done from past years, a number of pitfalls emerge as common to the beginning teacher, and I daresay, at times to more experienced teachers. Through recognizing these pitfalls, the piano pedagogy instructor can prevent problems before they develop. The following is a list of ten techniques which I believe are crucial to successful group teaching.

1. Look at the students. It may seem obvious that the group lesson teacher should literally watch the piano students, yet this is one of the most difficult things for the beginning teacher to do. Very often, the teacher finds security in looking instead at the lesson plan, the textbook, the teaching materials, or even his/her own hands. Without noticing the students' expressions, body language, and hands, the teacher is unable to know how they are reacting and handling the material. The frequency of eye contact with each student also decreases, lessening the psychological connection with the teacher.

In order to be able to watch the students, the lesson plan must be very well-learned, if not memorized. The teacher's concentration must not be sidetracked by insecurities about what will happen next. Instead, the concentration must be freely available for noticing every bit of student feedback, and for making changes, if necessary, in the plan.

2. Give each student something to do. My first experience in group teaching occurred in 1978 at the University of Kansas. I walked into the "lab" and confronted a roomful of ten acoustic pianos placed in a circle. Because no headsets existed to allow isolating a given student, it was imperative that each and every student in the class be occupied at any given moment. One option was to have them all do the same thing at the same time. At times I did this, but so limiting the classroom activity proved monotonous and unproductive, not to mention cacophonous.

I quickly learned that there can be advantages in dividing tasks among the class members. For example, given a simple folk song with a LH Alberti accompaniment, group members can be assigned any of the following tasks:

1. LH bottom note only
2. LH block chords
3. LH as written
4. LH plus tapping of the RH part, or vice versa
5. melody
6. improvised melody based on the harmony

7. tapping the two-handed rhythm
8. checking the playing of their neighbor while speaking the LH chord names, etc.

The various "parts" can then be rotated as needed. The students' varying abilities determine the assigning of parts. Each student hears the composition as a "whole," yet leaves the class with the information and skill needed to practice the material independently.

Fortunately, in today's high-tech keyboard laboratories, many more options exist for assigning each student a constructive task. The teacher is still able to instruct the entire class as a group, yet it is possible for each student to hear only themselves and the teacher. Small work groups can also be formed under the headsets. Multiple activities can be happening in the same room at the same time. With the headsets available, it is sometimes easy to forget the needs of a particular student; constructive assigning of varied tasks remains important.

3. Use clear, simple language. Since so many ears are receiving information in a group, it is especially important to speak well. Learning to say things in a clear, concise manner takes practice. For example, the statement, "Find a low C " would be better stated, "With LH finger 2, play the lowest C on your keyboard." The second statement gives information in a logical order, specifying which hand and finger are to be used, which C is to be found, and that the key is to be played, not simply "found."

The beginning teacher must also learn not to give too many instructions at once, for example, by explaining the sequence of steps in an entire activity before doing the activity. Wordy explanations will be tuned out, and lengthy explanations will be forgotten.

4. Do more, talk less. Teacher talk is an example of direct teaching. Direct teaching necessitates a degree of passivity on the part of the students because they are being directed from a source other than themselves. Excessive talking prevents students from becoming actively engaged in the learning process. This can lead, ultimately, to boredom.

On the other hand, student initiation and active participation are examples of indirect teaching which will, in the end, produce learners who are more independent and motivated. The students will be less dependent on the verbal directions of the teacher, and more reliant upon their own abilities to uncover solutions.

The group setting is most rewarding when the students are involved in hands-on activity. Activity provides an ideal vehicle for learning. What we "do," we remember; what we "hear," we forget. Learning goals should be accomplished through personal experience that fosters comprehension and deepens understanding.

5. Use visual aids when possible. Visual aids can reduce the amount of talking needed to make explanations. In other words, "a picture speaks a thousand words." Visual aids can include the overhead projector, 'maps' of pieces studied (either student-drawn or teacher-

drawn), use of a lighted keyboard (such as a Key-Note Visualizer), flash cards, and more.

An overhead projector is an indispensable piece of equipment in my laboratory. I like to project material being studied using transparencies (please remember to obtain copyright permission from the publisher). I am then able to point to any place in the score as needed without excess verbiage. I am also able to highlight important notes in any number of ways using a washable marker.

A positive side effect of playing from the overhead projector, rather than their book, is that the students must raise their eye level a bit, making it more difficult to look at their hands! I like to turn the overhead projector light on and off during a reading to encourage "looking ahead." When the light is on, the eye can see the entire score; when the light is off, the player must rely upon memory.

6. Plan for a variety of learning styles. Each learner will bring to the group an individual learning style. By designing activities that incorporate visual, aural, and kinesthetic experience, we can teach to a student's strengths. Planning a variety of activities also heightens interest and engages all the senses in a way that speeds learning.

It should also be remembered that students benefit from varying paces of activity. Within a group lesson, I like to include some fast-paced activities and some slower-paced activities. For example, keyboard harmony exercises can be done quickly, while studying a score for the first time requires more time for observation and discussion. Varying the classroom pace not only maintains attention, it allows time for comprehension.

7. Do not "play along" with the students. If the students are playing as a group or ensemble, it does not help for the teacher to play the keyboard at the same time. This is because the students are unable to distinguish the instructor's playing from the playing of others in the class. The teacher's concentration is better devoted to:

- noticing the success of the students' playing
- assisting the students with the playing by calling out important notational information (chord names, for example)
- watching the hands of the students.

When the students are learning a skill individually using headsets, however, it can be helpful for the student to hear the teacher playing at the same time.

8. Circulate as much as possible. For the group to function dynamically, the teacher must be a part of the group. Therefore, to the extent that it is possible, the teacher must not hide behind the instructor's console. Walking to the ends of rows, or even walking behind each student, can help the teacher to see the students' hands. By sometimes teaching from the middle of the classroom, the teacher gains a fresh perspective and the students experience less psychological distance from the teacher.

9. Prepare for success. The time spent with the instructor should be valuable. The single biggest time-waster involves asking students to play material before it has first been prepared through experience, for example, studying the score, clapping the rhythm, blocking the chord changes, etc. Why not teach for success rather than failure and correction? By laying the proper building blocks, learning can be successful the first time. Rectifying mistakes takes much longer than learning something correctly in the first place.

10. Employ the students as teachers. The teacher cannot be in ten places at once! Therefore, take advantage of the group. I like to establish partners or teams that are responsible for hearing each other's work. At a specified point in the lesson, we take a break. The team evaluates the playing from a checklist: for example, notes, fingering, dynamics, posture, etc. Each team member is then responsible for providing feedback and practice suggestions to the player based upon the checklist. Through the process of evaluating others' playing, the student becomes a more accomplished self-evaluator.

Becoming a good group teacher takes time and experience. I require all practice teaching to be videotaped. The pedagogy intern must then critique his/her own teaching prior to receiving my suggestions as the pedagogy teacher. This process of self-study enhances the intern's self-awareness, serving as a catalyst for his/her development as a group teacher.

I am glad that I began my group teaching experience in an acoustic laboratory without the aid of headsets, MIDI, and audio-visual aids. It was group teaching in its most pure state, a state that captured my love of the process. Fortunately, we now have technology at our disposal. We must, nonetheless, remember the true nature of group teaching and teach to the group as well as the individual.

Janet Palmberg Lyman is Associate Professor of Music at Indiana State University where she directs the Certificate in Piano Pedagogy program, coordinates the Keyboard Division, and serves as Assistant to the Chair of the Department of Music. She is a specialist in group piano pedagogy and the teaching of early-level piano students. She is the author of articles on piano pedagogy and appears frequently as a clinician for piano teacher associations. In 1996, one of her piano pedagogy students received the prestigious D. H. Baldwin Fellowship Award for new teachers. A nationally certified member of the Music Teachers National Association, Dr. Lyman has appeared as a "Pedagogy Saturday" panelist at national conventions, and is Secretary of the East Central Division of the MTNA. She is a past member of the Committee on Administration/Pedagogy Liaison of the National Conference on Piano Pedagogy and is actively involved as a planner of the newly formed National Conference on Keyboard Pedagogy. A recipient of the bachelor's degree in piano performance from the University of North Texas, she also holds the master of music degree in piano performance from the University of Kansas and the doctoral degree in music education/piano pedagogy from the University of Oklahoma.

Interlochen: Land Between the Lakes

by Susan Kindall

Amid the whispering pines, weathered oaks, and shining lakes of northern Michigan lies a place that is magical and timeless. Dreams are made here each day. The haunting cry of the loon, the fluttering of wild turkeys and the tender silence of deer which forage in the twilight of dusk only augment the ephemeral hues of sunrise and sunset. Situated between beautiful Green and Duck Lakes, the Interlochen Arts Camp (IAC) has been in the business of dreams since 1928.

Over the years some 67,000 students and campers have experienced the magic of Interlochen. For eight weeks each summer approximately 1,000 faculty and staff members provide instruction and services for over 2,000 campers from across the globe. Indeed, Interlochen is recognized as a world center for arts education, offering young artists opportunities in music, dance, theatre arts, visual arts and creative writing.

In the fall of 1962, the Interlochen Arts Academy (IAA) began as the nation's first independent high school for the arts. A nine-month boarding school, the IAA holds the national school record for the number of Presidential Scholars in the Arts - over 29 awards since 1980, the first year of the program. IAA continues to pepper major music conservatories with graduates. In fact, the IAA sends more students to study at Oberlin Conservatory of Music and Eastman School of Music than does any other high school in the United States.

Since its inception, Interlochen has enjoyed the privilege of being the largest youth center for arts in the United States. Not only the biggest, but also the oldest, the camp was founded in 1928 as the National Music Camp by music educator Dr. Joseph Maddy. American composer Howard Hanson, a longtime Interlochen affiliate, said, "Joe Maddy É dreamed of bringing the most talented of the young musicians of the country together to study under real artists."

That dream lives on today. Van Cliburn, Itzak Perlman, Eugene Ormandy, Aaron Copland, Zoltan Kodaly, Dmitri Kabalevsky, and Norman Dello Joio, among others, have all contributed to the Interlochen legacy. Every four years, the gold medallist of the prestigious Van Cliburn International Piano Competition in Fort Worth, Texas, is a featured soloist with the World Youth Symphony Orchestra (WYSO). Instrumental, voice and chamber music seminars, workshops and master classes give campers the opportunity to study with world-class artists and performers. The Interlochen Arts Festival remains one of the largest of its kind in the country.

Interlochen alumni embrace a colorful melange: actors Meredith Baxter, Richard Brooks, Tom Hulce and Linda Hunt; dancers Peter Sparling and Janet Eilber; musicians William Preucil, Peter Yarrow, Jessye Norman, Peter Erskine, Gerard Schwarz, and Lorin Maazel; educators Philip Jameson, Melvin Larimer, Ann Schein, and Larry Livingston; writers Pamela White Hadas and Cathy Guisewite; broadcaster Mike Wallace; and visual artists

Wendy Midener and Keane Paradiso. More than 10 percent of the musicians in America's major symphonies have had the Interlochen experience. In addition, former IAC campers in various professions remain active supporters of the arts in their communities.

Traditions weave the fabric of IAC. WYSO still gives eight Sunday evening orchestral concerts in eight weeks that are broadcast live on WIAA, Interlochen's award-winning classical public radio station. Every IAC concert is closed with the playing of the "Interlochen Theme," thirty seconds of music from Howard Hanson's *Romantic Symphony*. The camp uniform is perhaps the most visible piece of distinguishing Interlochen tradition. To achieve impartiality in a competitive environment, an ideal of equality is the goal. Thus, every administrator, instructor, conductor and student wear traditional powder blue shirts with navy blue corduroy knickers for women and girls, and pants for men and boys. Navy shorts have been permitted since the 1980s for hot weather non-performance events. Traditional red sweaters are worn during cooler weather. As author Dean Boal says, "The icons remain the same - the uniforms for leveling the playing field, the theme to remind students of their obligation to perform, the lakes and woods to give them space to ponder."

In an ever-changing world, Interlochen remains a Brigadoon that comes to life each summer with the onset of camp. As camp alumnus Peter Yarrow says, "Interlochen has a certain immutable continuity." Dormant unheated cabins hibernating during winter months awaken with a flurry of activity each summer. Wooden and natural stone practice cabins and teaching studios are sprinkled gingerly among peaceful sandy soil stands of pine and oak. Outdoor performance venues flourish. Kresge Auditorium and the Interlochen Bowl are the sites for numerous orchestral, band, and operetta performances. A final performance of Franz Liszt's *Les Preludes* in the Interlochen Bowl culminates each camp season serving as a reminder of the greater artistic journey that lies ahead for each participant of IAC.

Nostalgia reigns supreme among those who have caught the Interlochen spirit. This essence endures in the hearts of IAC campers, staff, faculty and alumni. Working for a summer at Interlochen is more than just a job - it is a mission. The creative vision and work started by Joe Maddy is a living presence on the 1,200-acre campus. The care for the institution itself shared by administration and summer staff and faculty is reflected not only in longevity of service, but also in the quality of instruction available to every IAC camper.

As Maddy believed, our country's finest natural resources are the arts and young people. Interlochen's success today is a testimony to Maddy's perseverance. He said, "Interlochen is the dream city of youth É where beauty reigns and where talented young people gather for inspiration, specialized training, and self-appraisal."

The natural surroundings, artistic excellence and IAC camaraderie combine creating an indelibly unforgettable experience. Lifelong friendships are made daily. Artistic challenges instill life disciplines. Discovery blossoms. The land between the lakes throbs with the heartbeat of the fine arts. As long as classical music, Shakespearean plays,

painting, sculpture, poetry and ballet exist, the magic of Interlochen will continue to inspire young artists of today and tomorrow.

For further reading:

Joe Maddy of Interlochen: Profile of a Legend by Norma Lee Browning, Contemporary Books, Interlochen Center for the Arts, 1992.

A Home for the Arts by Dean Boal, The University of Michigan Press, Ann Arbor, 1998.

For more information:

Interlochen Arts Camp P. O. Box 199 Interlochen, MI 49643 231.276.7200 www.interlochen.k12.mi.us/ica.html

Susan Kindall is Professor of Music at Bob Jones University in Greenville, South Carolina and a summer staff member at the Interlochen Arts Camp in Michigan. Winner of the OMTA Graduate Piano Competition and a recipient of the Gail Boyd deStwolinski Award for outstanding service to the University of Oklahoma School of Music, Dr. Kindall is a performing member of two duo piano teams and is in frequent demand as guest clinician and recitalist. In addition to coordinating arts events, she works with composers Richard Cumming and Andrzej Dutkiewicz.

Advantages and Techniques of Using Sequencing Software in the Rehearsal Hall

by Don Rierson

Digital instrument and sequencing software can be used effectively in both operatic and music theater rehearsal processes provided musicians have a thorough knowledge of the software, the computer running it, digital instrumentation, and amplification equipment. Of course, no serious musician would dream of replacing qualified human accompanists; however, in scenarios where experienced accompanists are overly committed or where funds for appropriate musical staff are limited, digital sequencing can provide a satisfying substitute. Moreover, with the increased availability of on-line and commercially prepared MIDI files, quality accompaniments for a wide variety of solo and ensemble literature are available at minimal costs.

In preparing casts for "A Little Night Music," "Suor Angelica," and "The Marriage of Figaro," I have used sequencing software with reasonable success in the rehearsal process. Three very important elements must be in place and under control before the rehearsal process begins: sequencing software installed in a powerful computer and mastered by the accompanist or music director; a *Disclavier* or keyboard which has 88 weighted keys and believable acoustical piano patches; and powerful and controllable amplification. I have used various sequencing programs, but find *Performer* particularly user-friendly with *PowerMac* equipment and *Cakewalk* expeditious when using IBM computers. In choosing software for accompaniment purposes, it is especially important to select those which allow tempi, rallentandos, and fermati to be programmed using graph functions. I have found *Cakewalk* to be especially accessible in this regard. Velocity settings can be used to adjust dynamics, but less expensive programs often do not allow much subtlety when dynamics must be adjusted. Novitiates to this field should be forewarned that MIDI sequencing software is extremely unstable. Therefore, to avoid undesirable crashing and freeze-ups, I suggest using at least *PowerMac* or post-Pentium IBM equipment and whenever possible, using a computer which is dedicated to the sequencing process alone. When working with longer scores, I recommend saving numbers or arias in separate smaller files in clearly labeled folders, keeping them on the desktop for easy access and labeling them carefully. I have found including page or orchestra numbers in the file names to be especially helpful. Reading software manuals meticulously and making "cheat sheets" will save hours of time over the long haul. These cheat sheets might also include telephone numbers of software and instrument help-lines.

Although accessible and user friendly software is vitally important, a versatile and reliable recording instrument is perhaps the most important link in the equipment chain. The accompanist should feel comfortable with the instrument and be totally familiar with its patches, their numbers, how it is connected to the computer and amplification equipment, as well as whether or not it is a General MIDI instrument. Pianists usually prefer recording with *Disclaviers* or other acoustical pianos with MIDI connectivity; however, when using instruments with built-in disc drives, editing is awkward and a translation process is usually necessary before recordings can be used with other software. I have found the Roland RD-500/600 series to be quite versatile when used as a solo

instrument. It is easy to connect, and pianist friendly. A major difficulty with this instrument, however, is that it is not General MIDI and instruction manuals are extremely difficult to decipher. Its acoustical piano patches are convincing enough, but having been originally designed as a jazz band instrument, except for its harpsichord and organ sounds, its other patches are not appropriate for classical work. On the other hand, it may be easily connected to sound palettes or other instruments if traditional orchestral sounds are required. For small Baroque or Mozartean ensembles, I have used the RD-500 and the Roland XP-10 with considerable success.

The third, and equally important link in the equipment chain, is the amplification system. Regardless of how carefully selected the software and digital keyboards may be, the sound of the end product will depend almost totally on the quality of the amplification equipment. The alternatives on the market are too vast to list here, but one should consider the following questions before purchasing anything:

1. **Will the equipment need to be portable?** This will affect size and weight.
2. **What is the size of the venue in which the equipment will be used?** This will affect wattage.
3. **Will accompaniments be taped or will amplification equipment be connected to recording equipment?** This will affect the types of jacks or connections the amplification equipment should have.

It is important for the novice to remember that MIDI signals are entirely different from audio signals. MIDI signals are computer generated and travel from the PC through an interface and cables to MIDI instruments -- they are controlling signals. MIDI instruments then generate audio signals which can be amplified in a similar fashion to CD or other audio sounds. Audio signals generated by MIDI instruments can be amplified and altered using equalizers, tone, loudness, and volume controls. Alterations to MIDI signals may only be done with software or with special controls on the keyboard.

Speaker quality and size will also affect synthetic sounds to a considerable degree, as will the quality of connecting cables. Never make the mistake of investing in expensive software, computer equipment, and keyboards, only to scrimp on amplification equipment. The quality of sound will only suffer. In my opinion, the two elements which are most likely to yield unsatisfactory results in recording piano music for use in accompaniment scenarios are inflexible software which does not allow subtle tempo and dynamic adjustments, and low wattage or otherwise inferior quality amplification devices or speakers.

Once the computer-digital instrument-amplification system are in place, a powerful and very versatile tool is at your disposal. For accompanying, I have found two methods to yield usable results. The first is to consult with the conductor regarding tempo markings and use either the software's built-in metronome or an external metronome to regulate recording. This is especially important if your software has scoring capabilities, because if tempi are kept consistent in the recording process, the note values will fall correctly within bar lines, even though some later editing may be necessary. The second method is

to have the singer or another soloist sing along as the accompaniment is being recorded. This will alleviate the necessity for later tempo editing, but will disallow note values to be scored correctly in most cases.

When considering recording with sequencing equipment, the inevitable question arises, "why is this process any better than conventional audio recording?" My response is that it is much more versatile. By adding an audio recorder to the amplification system, one may record at a variety of tempi. Using the multi-track recording function of the sequencing software, one may record solo lines and accompaniment lines together or separately, muting one or the other at will. I have found this to be a particularly useful tool in helping singers check notes and rhythms. It is also productive to have the singer involved in the recording process. Moreover, in rehearsals, using marking functions available with most software, one may return quickly to specific points in the accompaniment, and continue at faster or slower tempi. Using multi-track recording and woodwind, sting or brass patches, orchestral cues may also be added which might help singers memorize entrances.

Digital equipment may also be used for simulating orchestral accompaniment, but the process is much more laborious and requires even more extensive knowledge of software and keyboards. I have found multi-track sequencers to be effective with one or two keyboards or tone generators in scenarios in which exotic instrumentation or instrumentation which was impractical for a small orchestra was still necessary. For example, the harp or other percussive instruments in Madame Butterfly. I have also used Cakewalk software, Roland's RD-500 and XP-10 to create a believable basso continuo for "Dido and Aeneas." I have tried, but have not been particularly successful in recreating a Mozartean orchestral sound for "The Marriage of Figaro" with the same system. Difficulties arise because each of the instruments in the eighteenth century ensemble require different velocity settings and violins, which are most difficult to reduplicate digitally, require very specific vibrato rate and depth settings. (Limited digital orchestrations are available online at "Aria Database" and "Classical MIDI Archive.")

An effective way to score multi-track accompaniments is to have the accompanist record the piano/vocal version on a "master track." It can then be copy/pasted to other tracks, and the editing function can be used quite effectively to erase unwanted or undesirable material. This is a much more effective way to orchestrate than trying to record each track separately. Instrumental patches, velocity, vibrato and other settings can be assigned in later editing sessions.

In conclusion, sequencing software and digital keyboards can be used effectively in rehearsal scenarios provided the equipment is well chosen and totally under control. The techniques suggested above are certainly useful when rehearsing music theater pieces, but might also be used for rehearsing choreography, art songs, or religious literature. I have found that involving students in the recording process is desirable not only because it allows them to become acquainted and comfortable with the technology, but also because it forces them to be more precise in their musical thinking. Furthermore, orchestration students can benefit significantly from working with the software because they are forced to come to terms with the function of instrumental cueing as well as the importance of

accuracy in regard to note values, vibrato rates, and instrumental timbre. Avariety of pre-sequenced material is available online at "The Aria Database," "The Classical MIDI Archive," and other commercial sites. Ironically, digital material is used most effectively as a means of reduplicating and reconfirming musical ideas already established by mature and artful human musicians. Indeed, technology will never be able to replace authentic musical expressions of what are most often the most intimate stirrings of the human heart.

Don Rierson received his master of music in opera production and Ph.D. degrees from Florida State University. He studied directing, theatre history and languages in Austria, Italy and Greece and worked on opera/musical theatre and prose theatre productions in the Swiss Romano region. Sometimes as a director, Rierson also was involved with productions by the Florida State Opera, Indianapolis Opera, Spoleto Festival, College Year in Athens and Ash Lawn Summer Festival. The latter is sponsored by the College of William and Mary. Particularly interested in working with aspiring singer-actors, he has directed opera and musical theatre workshops at the Florida State and Truman State universities and now is coordinator of the Apprentice Program at Ash Lawn. For the American College of Switzerland, Rierson served as chair of International Studies. He also coordinated Fine Arts and Humanities Study Abroad programs for that institution and the universities of New Hampshire and Arizona.

Curriculum Questions; Career Choices (Implementation of Priorities in the Piano Pedagogy Curriculum)

by Steve Clark

"Superlative teaching is an achievement in any field; it is perhaps even harder to achieve in the field of music, where so much depends on unwritten tradition, elusive style characteristics, and abstract concepts."[1] Gaining mastery of an instrument is, in and of itself, a lifelong pursuit and the acquisition and honing of teaching skills can require many years of experience, experimentation and reflection. A realistic and accurate understanding of the vast number of competencies required, coupled with the solemn responsibility for providing a musical education of others, can seem rather overwhelming for one contemplating a career in teaching. On the other hand, the joys of sharing music with students can be both irresistible and endlessly intriguing as Angela Diller put it in her book *The Splendor of Music*, "After more than fifty years of music teaching, I am increasingly aware of the variety and richness of this stimulating profession." [2]

For those who have found or are finding themselves captivated by teaching as a career, the task of equipping oneself professionally can be daunting. It is extremely important for those considering entering this challenging field that they seek out degree programs that will provide them with practical opportunities and experiences which can form a lasting and solid foundation for their career. The right pedagogy program can make all the difference in the world in helping one to get established in the field, to avoid the frustration of needless mistakes and to obtain professional success and satisfaction. The underlying philosophy, design and implementation of the piano pedagogy curriculum in that program should be carefully investigated by all perspective pedagogy students.

Undergraduate programs in pedagogy should prepare one for success as an independent studio teacher. Graduate programs often concern themselves with preparation for teaching and administration of non-credit programs in an institutional setting.

In addition to the general requirements of all degrees, bachelor of music programs in piano pedagogy typically include the following elements with varying degrees of emphasis on each and with widely differing strategies for implementation of these elements.

38. Pedagogy courses which include instruction in methodology, and pedagogical literature related to both group and private instruction. Study in areas of educational, psychology, learning theory, and studio management.
39. Supportive courses in music (music history, theory, counterpoint, etc,)
40. Private study and ensemble participation on one's major instrument with experience performing in a variety of formal and informal settings.
41. Intern teaching

For many students the bachelors may be their highest degree. Therefore, the existence of the bachelors degree program in piano pedagogy is critically important as perhaps their

only opportunity to engage in pedagogical training and it must provide the kinds of practical experiences which would enable their success as independent studio teachers with a primary, but certainly not exclusive, focus on the beginning and intermediate levels of instruction.

Graduate programs in piano pedagogy should have as a prerequisite for admission the completion of appropriate bachelors degree in pedagogy or equivalent coursework in the field, including intern teaching, and they should continue the development of skills begun at the undergraduate level. Those seeking degrees in pedagogy programs at the graduate level often have as an additional career goal that of teaching in a variety of institutional settings. Therefore, in addition to a continuance and deepening of skills obtained at the undergraduate level, graduate programs in pedagogy typically concern themselves with preparing pedagogy students with experiences in the following areas:

- Teaching class piano for non-keyboard majors and non-music majors
- Set up and administration of precollege preparatory programs
- Teaching of pedagogy including the conduct of demonstration teaching and observation of intern teachers
- Intern teaching with primary focus on intermediate to advanced level intern teaching
- Performing experiences to include lecture recitals

The National Association of Schools of Music (NASM), the major accrediting body for schools of music has published a set of guidelines for degree programs in pedagogy. A look at their guidelines is quite instructive and provides a standard for those comparing degree programs in the field.

(reprinted by permission of NASM from the1999-2000 Handbook of the National Association of Schools of Music)

Competencies, Standards, Guidelines and Recommendations for Specific Baccalaureate Degrees in Music: The Bachelor of Music in Pedagogy and The Masters Degree in Pedagogy.

Bachelor of Music programs in performance with less work in pedagogy than stipulated by these standards, but more than is normally expected for the for the performance degree, may designate pedagogy as an "area of emphasis."

42. **Curricular Structure.** Curricular structure, content and time requirements shall enable student to develop a range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in pedagogy. Curricula to accomplish this purpose normally adhere to the following guidelines: study in the major area of performance, including ensemble participation throughout the program, independent study and electives, should comprise 20-30% of the total program; supportive courses in music 20-30%; courses in pedagogy, including comparative methodology and internships, 15-20%; general studies 25-35%; and elective areas of study, 5-10%. Elective choices should

remain the free choice of the student. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.

43. **Specific Guidelines for General Studies.** Study in such areas as psychology, learning theory, and business is strongly recommended.

44. **Essential Competencies, Experiences and Opportunities** (in addition to those stated for all programs):

    Ability to organize and conduct instruction in the major performing medium, including performance at the highest possible level and understanding of the interrelationships between performance and teaching; knowledge of applicable solo, ensemble and pedagogical literature; and the ability to apply a complete set of musicianship skills to the teaching process.

    Solo and ensemble experience in a variety of formal and informal settings. A senior recital is essential, and a junior recital may be appropriate.

    Knowledge of pedagogical material related to individual and group instruction in a principal performing medium and opportunities to observe and apply these in a variety of teaching situations. This includes an understanding of human growth and development and an understanding of the principles of the principles of learning as they relate to teaching and performance. It also includes the ability to access aptitudes, backgrounds, interests, and achievements of individuals and groups of students, and to create and evaluate specific programs of study based on these assessments.

    Opportunities for teaching in an organized internship program. Such programs shall be under the general supervision of the pedagogy faculty and shall involve a specific program of regular consultation between students and supervising teachers. At least two semesters or three quarters of supervised teaching are an essential experience.

The Masters Degree Programs in Pedagogy. The pedagogy of a specific instrument and its repertoire constitute major study in this degree and comprise at one-third of the curriculum. Other studies in music, such as theory, history and performance comprise at least one-third of the curriculum. A final demonstration project, research paper and/or recital is required.

The degree program in pedagogy should include both theoretical and practical experiences in teaching. Both are of irreplaceable importance for teachers and maintaining the proper balance of these two elements in the curriculum is of critical importance if the piano pedagogy degree is to be of maximum professional benefit for the pedagogy student. Of the many field-related elements in the pedagogy curriculum the two most important are a performing knowledge of the instrument and intern teaching. Few would argue the primacy of these two aspects of the curriculum, but there are many, many ways in which these concerns are implemented. The philosophy and method of implementation of these two most critical elements in the curriculum should be the main concern of those seeking degree programs in piano pedagogy.

Single Standard - Dual Implementation

The necessity for study of the instrument is obvious, but it bears stating that no matter how accomplished our teaching skills may be, without knowledge of the subject matter, a teacher simply has nothing to convey. Knowledge of the piano, its literature and performance is the force that informs piano teaching and it must be the guiding principle for us all. Without this knowledge one can not hope to perceive that which is truly important at each level of instruction or how to direct our students.

That said then, how should the requirements of pedagogy programs in the area of performance differ, if at all, from degrees in piano performance? An answer to this question can be sought in the amount and types of repertoire which these two separate tracks must be responsible.

On many occasions I have listened to and read advice given by performing concert artists to piano performance majors. Without exception their advise has contained the exhortation to learn as much repertoire as possible. Indeed a thorough knowledge of the performing repertoire of the instrument is of supreme importance for the performance major. But one might question the appropriateness of such an emphasis for the piano pedagogy major. Although it is extremely important for pedagogy student to have an acquaintance with the performing repertoire of the instrument, it is perhaps of even more importance that they know the teaching repertoire of the instrument and that they have a complete knowledge of the teaching-learning process.

Where can concessions be found to accommodate the additional amount of coursework required of the pedagogy major and the necessity for acquaintance with the teaching literature of the instrument? The answer is not by lowering the standard of performance of repertoire, but by reducing the quantity of performing repertoire that is required of the pedagogy major. This approach can be implemented in the pedagogy curriculum by careful selection of limited amounts of the performing literature of the instrument.

Prospective piano pedagogy majors should be extremely wary of pedagogy programs which have become simply a "dumping ground" for those who are not capable of fulfilling the requirements of the piano performance degrees. Most often those who can not make it in a performance degree would not ultimately be successful or happy in a pedagogy program either. The pedagogy program is not the place for those who have an incomplete understanding of how to play their instrument or lack a strong interest in teaching.

Intern Teaching - The Ultimate Reality Check

Richard Chronister states, "Is it fair to say that we teach music performance in a very practical way when we regularly (weekly) observe students perform and then work to improve their performance? Most teacher training is done in a theoretical way and very little of it is observing students teach and then working to improve their teaching. If we

believe that teaching is a performing art, is this difference justified by the nature of what we want them to learn?" [3]
It should be noted that how a degree program in piano pedagogy implements demonstration teaching and intern teaching is perhaps the most important and telling element in determining the value of a degree program for the prospective pedagogy student. Louise Goss summarizes,

"Observation and intern teaching are indispensable training tools in the pedagogy field. Pedagogy courses emphasizing methods, materials and learning theories are also essential, but without opportunities for observation and intern teaching, graduates cannot develop real teaching skills. A meaningful internship requires at least four types of teaching experience, ideally with children, in both group and private lessons, from beginners through high school seniors: observing faculty teaching, team teaching with faculty, teaching that is observed and critiqued by faculty, and independent teaching that is not observed. The internship must also include lesson-planning conferences and sessions in which the observed lessons are evaluated with the supervisor." [4]

Without these essential elements programs are decidedly less helpful for pedagogy students. Furthermore, the details of the implementation of intern teaching is of prime importance for the prospective pedagogy major to investigate before entering a degree program in pedagogy. Are intern teaching opportunities limited in any ways (i.e. only available every other year or only in spring semesters?) Sam Holland adds,

"Above all, these teaching experiences need to happen over considerable spans of time because the most challenging aspects of the art of teaching to the novice do not happen in a single moment, but in how one moment leads to the next. A few observations here and a few lessons taught there do not provide adequate teacher preparation." [5]

Programs in intern teaching which include the following elements over extended periods of time are the most practical and beneficial for pedagogy majors.

1. Inclusion in pre-teaching planning sessions conducted by faculty.
2. Observation of demonstration teaching done by faculty.
3. Direct (live) observation of intern teaching by faculty.
4. Post-teaching individual or group conferences which provide evaluation of intern teaching by faculty.

Preplanning sessions:

The sessions should be scheduled to allow pedagogy students ample time to digest and assimilate all information to be covered and techniques to be used before teaching occurs. Lesson plans including desired outcomes, and teaching strategies should be covered with ample time for questions and answers. While plans should include rough outlines for time management within the lesson, teachers should also be aware of enough flexibility to insure that communication with the student and learning are taking place. Evaluation forms and/or all criteria which will be used to evaluate intern teaching should be shared

with intern teachers at these sessions.

Observation of Demonstration Teaching

Demonstration teaching by faculty is essential for the pedagogy teacher. Absolutely nothing can substitute for the opportunity to watch a master teacher put into practice the ideas and concepts discussed in theory in pedagogy classes. Demonstration teaching is the proving ground, a place to demonstrate the validity of theoretical concepts and new ideas about teaching. Demonstration teaching provides a complete model for intern teachers that could never be accomplished by lecture alone. While opportunities to observe a variety of independent teachers in the local community can also be extremely beneficial for pedagogy students these opportunities can rarely substitute for observations of a master teacher coupled with a coordinated lecture/discussion and appropriate review of repertoire and technical exercises.

Observation of Intern Teaching

Regularly occurring, live observations with written comments accompanied by videotapes of the lessons should scheduled. Evaluations should center on, but not be rigidly limited to, criteria that the student teacher has been given before the observed lesson.

Post-teaching Evaluation Conferences

Conferences could be either individual or group in structure and should allow ample time for follow-up discussion and questions. Access to playback of the actual videotape of the lesson can be very helpful in these conferences.

Although it may seem a bit cumbersome at times, and it is definitely difficult to schedule this model for intern teaching which includes the student teacher in the entire process from conception to evaluation with a demonstration along the way, it is a proven method to effectively train teachers and it forms the basis of a solid career in teaching. This approach to teaching pedagogy amounts to what might be called mentoring. Learning the art of teaching is a process that lends itself well to a mentoring type of approach. We learn piano teaching from working closely with and having access to the advice of those who do it well. Those seeking degree programs in piano pedagogy would do well to seek out schools that provide these kinds of intern teaching experiences for their pedagogy students.

And Now the Questions

Is the piano pedagogy degree, at its core, essentially academic or is it more of a technical degree in nature? Should the piano pedagogy curriculum, and more importantly the implementation of the content, be primarily theoretical or practical in nature? Which type of program would benefit teachers most?

If you are contemplating a career in the challenging field of piano teaching, you are probably aware of many degree programs in piano pedagogy. The choice of program is a decision that will effect your career forever and you should take the time to make an informed and careful choice.

Never hesitate to contact the director of the pedagogy program at a school and ask for complete details of their program. And by all means, ask yourself the following, "Do I want a career in theory or in reality?" It often comes down to a matter of how priorities are reflected in the implementation of the curriculum in the program you choose. It may take some investigation on your part to discover the place where your career in piano teaching can find a firm foundation and really take hold, but it is time well spent.

Here is an on-line resource to get you started with the investigation of degree programs in piano pedagogy. MTNA Directory of Pedagogy Offerings in American Colleges and Universities. (URL no longer active)

References

1. Stewart Gordon, *Etudes for Piano Teachers*, Oxford University Press, New York, 1995, p.3.

2. Angela Diller, *The Splendor of Music*,G. Schirmer Inc., New York, 1957, p. ix.

3. Proceedings from Pedagogy Saturday I, April 5, 1997, MTNA National Convention, Dallas, TX, p.33.

4. Ibid., p. 68.

5. Ibid., p. 74.

Steve Clark is a member of both the American Matthay Association and the American Liszt Society and he appears frequently in recital. Students from his studio have been declared winners and finalists in state, national and international piano competitions. He is a nationally recognized clinician in the field of music technology and the creator on numerous Internet-based resources for musicians including web pages such as The Piano in CyberSpace and Internet mail lists: Pno-Ped-L and Chopin-L. He serves the Georgia Music Teachers Association as chair of the Committee on Technology and the Music Teachers National Association as National Chair of Student Competitions. Mr. Clark serves on the faculty of the Schwob Department of Music at Columbus State University where he teaches Piano, Piano Pedagogy and Music Technology.

Technical Exercises: Use Them or Lose Them?

by Brenda Wristen

Piano pedagogues disagree about whether piano technique should be developed through practicing exercises or by isolating a musical passage which requires that a select technical motion be employed. Exercises are purely mechanical note patterns of varying length, usually only a few measures long. They are divorced from any musical content, and are devoted to only one technical skill. Like exercises, etudes usually concentrate upon developing one technical skill. However, etudes are fully developed pieces of some length which allow the player to build skill within a musical context. The essential difference between the practice of exercises versus isolating and conquering technical passages from repertoire lies in the goal of the practice. When practicing an exercise, the goal is usually conditioning of the hand and fingers, while in isolation of a technical problem, the goal is to apply the selected motions within a musical context.

Views of Piano Pedagogy Experts on Exercises in General

Nelita True, of the Eastman School of Music, believes that developing technique apart from repertoire is valuable. She found that as a young player, she was making musical decisions in her repertoire pieces based upon her physical capabilities. By developing her technique separately, she was able to learn repertoire faster. Based upon her personal experience, she recommends that students cultivate technique apart from repertoire. She holds the opinion that this approach helps prevent injury.[1]

Dorothy Taubman, a pianist currently instructing students in building injury preventative technique, strongly disagrees with this position. She believes that many of the motions used in piano playing are too small to be seen with the naked eye. Most technical training exercises are based on the visible, not taking into account invisible motions which cause visible results. This, she claims, has led to an overemphasis on training the fingers.

Taubman further asserts that technical exercises do not serve their alleged purpose. While practicing Czerny and other etudes may not do harm in and of themselves, Taubman claims they are a waste of time. Singling out basic skills in an exercise will not solve a problem in repertoire which is related; problems encountered in repertoire often are related to their context, that is, what comes before or after. Thus isolation will not fix the technical problem. Taubman purports that practicing exercises often only reinforces bad or incorrect habits.[2] In a similar statement, Kochevitsky condemned the practice of abstract exercises without practical musical application as one of the great deficiencies of the finger school. Though he believed that no exercise was good or harmful in and of itself, he felt that if teachers were to use them, the exercise material should be appropriate and carefully chosen.[3]

William Newman, like Taubman, had serious doubts as to whether technical exercises even served their supposed purpose. He stated that pianists practice these exercises on the

"treacherous assumption" that somehow these exercises will apply. He stated that the belief in most fields other than music was that each person gets enough exercise for his/her chosen pursuit directly from the activities that pursuit requires.[4] This last claim may deserve some skepticism based upon what is now known about the role of conditioning. For example, distance runners employ weight training in order to strengthen their leg muscles in order to improve performance. He believed that while Czerny, Hanon, and similar exercises might not directly cause harm, they did no good either. He pointed out that their repetitive nature led to "psychological lethargy" and left the student's mind free to wander, yielding wasted practice time. He further asserted that these exercises had little direct applicability in actual repertoire, stating:

The practice of a Czerny study leads mainly to the perfection of that Czerny study rather than to Beethoven or Chopin or composers in general. The way to learn Beethoven is first of all to practice Beethoven. The practice of Czerny can help Beethoven only when an *identical* passage occurs in both, and such practice can mean the wasting of a lot of valuable time. (emphasis added)[5]

Newman believed that the reason for the traditional adherence to Czerny and similar studies is the assumption that piano practice entails developing the piano playing muscles. Newman rejects this view as a fallacy, claiming that technique cannot be generalized in this way. Specific muscular coordination must be developed for specific situations. Newman did, however, admit that when a problem is encountered in repertoire, an exercise may be derived to address that particular problem which will help the player develop the coordinated motions he/she needs in that instance. Moreover, Newman approved of practicing trills, scales, arpeggios, octaves, and double notes separate from repertoire, claiming that these elements repeatedly occur in standard piano repertoire.[6]

Thomas Fielden, an English pedagogue of the mid-twentieth century, advocated the use of what he termed "gymnastics" in technical training rather than the use of traditional exercises. The gymnastics exercises offered by Fielden are to be performed away from player with the muscles of the playing apparatus and to develop flexibility. He adopted the maxim that technique in the long run is more mental than it is physical. Fielden believed that the teacher can equip the student with the physical means to technique, but the student must develop the mental means him/herself. He stated that gymnastic exercises are the best way to develop physical technical capacity, provided that the student relates them to the keyboard. The player must use his/her acquaintance with the muscles to develop appropriate movement patterns at the piano.[7] However, Fielden claimed the daily use of these exercises would give the player all the physical equipment necessary to play the piano, and asserted that they served greater purpose then "tedious" and "nerve-wracking" repetitive finger exercises.

Matthay also disapproved of the use of finger exercises to develop technique, stating that it is "absurd and hopeless to try to acquire technique dissociated from its purpose to express music." He further believed that while trying to gain technical facility, the player must give close attention to the musical concepts expressed by a piece of music. He based his opinion upon his view of music as time-dependent, i.e., movements made when

playing pieces of music are related to the flow of the piece. He outlined four time principles:

1. Movement of the key must be timed toward the sound desired.
2. Notes fall into natural groupings. Each group of quick notes moves toward the pulse ahead.
3. Similarly, note groups fall into phrases which move to a climax point (by extension, phrases may in turn be grouped into larger phrases.)
4. The sections of a piece function similarly in knitting the piece together as a whole.[8]

Evidence From Motor Learning Studies

The skepticism raised by these piano pedagogues concerning the effectiveness of practical technical exercises apart from repertoire is supported by evidence from the field of motor learning studies. One of the principal characteristics of theories of motor learning is their insistence upon the value of practice variability in learning new motor skills.[9] Increased variability in practice is often associated with increased performance error. However, research evidence shows that more performance error can maximize skill learning when it occurs in the early stages of learning the skill. This observation suggests that, theoretically, practicing a new piano skill in multiple different forms, as opposed to practicing the same form repeatedly, might enhance learning. In an experiment conducted by Edwards and Lee (1985), subjects were asked to move their arms through a specified pattern within a certain period of time. Some of the participants were prompted by a "ready, one, two, three" count on tape. Other participants were informed of the time limit and then attempted to achieve the movement through a trial-and-error approach, receiving critical feedback about their timing errors after each attempt. Results showed that the two groups performed equally well in retaining the skill. However, the trial-and-error group performed the arm movement with greater accuracy. This is notable because the group who practiced with the prompting tape experienced much less error in practicing the arm movement skill than did the trial-and-error group. Yet experiencing less error during practice had no impact upon retention of the skill, and was actually shown to be detrimental in transferring the skill to a novel situation.[10] This finding seems to suggest that practicing technical exercises may have limited value in learning motions to apply to repertoire pieces.

Another observation from the area of motor learning studies which relates to the use of piano technique exercises concerns contextual interference. Contextual interference results from practicing a task within the context of the practice situation. A high degree of contextual interference may be present when a learner practices several different, but related, skills within a single practice session; low contextual interference exists when a learner practices the same skill repeatedly during a single practice session.[11] Many people view such interference as negative, and thus assume practicing the same skill repeatedly will lead to a superior performance. However, several experiments have shown that the opposite is true: practice which is high in contextual variability leads to much greater retention and ability to apply the skill in novel situations. One such study, undertaken by

Shea and Morgan (1979), involved practicing three separate motor skills. Some participants practiced each skill separately, in blocked segments, while the other participants practiced the skills in a random arrangement. While the blocked practice group performed better during practice trials, the random practice group demonstrated superior performance during retention and transfer trials, where they encountered the same skills in a slightly different situation.[12] A later experiment by Hall, Dominguez, and Cavazos (1994) demonstrated that the contextual interference effect exists not only for beginners, but for already skilled individuals.[13] While researchers do not fully understand the underlying reasons for the positive contextual interference effect, two hypotheses have been advanced. The first is that higher levels of contextual interference may increase the complexity of the memory representation of the skill being practiced. The second purports that the effect may exist due to the need for the learner to more actively reconstruct an action plan for a trial of skill when trials of different skills have intervened.[14] In either case, this observation about contextual interference suggests that both beginning and advanced pianists might theoretically benefit more from practicing multiple skills in one practice session rather than repeatedly practicing the same exercise.

Finger Independence Exercises

Exercises which are proported to cultivate finger independence are of special concern in terms of physical demands imposed on the pianist. There are many variations upon this exercise, which has been practiced for as long as the pianoforte has existed as a distinct instrument. The merits of these particular types of exercises have recently been questioned, both by piano teachers, and performing arts medical specialists. Finger independence exercises typically involve one finger holding a note while the other fingers of the same hand alternately play in a pattern around the sustained note (Figure 1). A frequently encountered variation of this exercise involves articulating one note at a time while the other fingers sustain a chord, or voicing to various notes of a sustained chord (Figure 2).

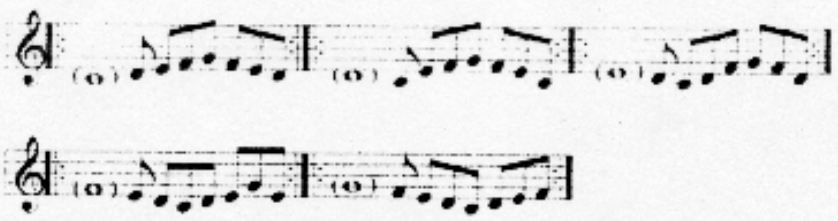

Figure 1. Finger Independence Exercise around One Sustained Note

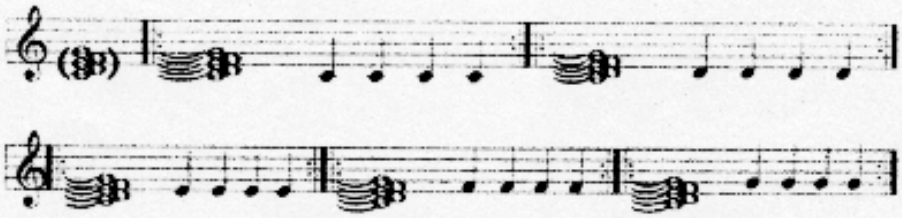

Figure 2. Finger Independence Exercise around a Sustained Chord

It is slightly easier when the sustained note is played with a digit at the extreme of the hand; in this case, wrist rotation can be used to help the other fingers play around the sustained note. In any case, whether the exercise involves sustaining one note or more than one note, the action of the long extensors running along the forearm are visible as they move at the back of the hand. The fingers must be lifted high to activate the key, a motion accomplished by using the intrinsic extensors in the hand. Thus, the long forearm extensors and the shorter, intrinsic finger extensors must be simultaneously activated. In many instances, this results in a visible stiffening of the wrist and forearm.

Taubman especially disapproves of practicing these exercises which supposedly strengthen the fingers, believing that they are actually responsible for many injuries. She warns that practicing these exercises may lead to tendinitis, tension, and pain. This is because of the antagonistic motion which inevitably results from such exercises. All the fingers are held down, and one at a time is lifted as high and fast as possible. The weight of the hand is down, yet the fingers must pull upward against this weight. Taubman claims that this motion is especially hazardous with the fourth finger. Lifting this finger just a little immediately moves it to its extreme range of motion since it does not have tendon independence from the fifth finger. Hence, instead of true finger independence, which is the aim of the exercise, feelings of inequality are created. Taubman purports that it is the weight of the forearm lined up exactly behind each finger as it plays that lends a feeling of finger independence, not actions by the muscles of the fingers themselves.[15]

Kochevitsky agreed with Taubman in this regard, claiming that strengthening the fingers does not improve their agility. He stated that the fingers already have sufficient strength for the work of piano playing at birth. He referred to finger strengthening exercises as "unnatural" and "harmful." He further claimed that true finger independence was achieved with the ability to press any key and produce a tone without calling forth muscular tension in nonparticipating fingers. In order for this to be achieved, the entire playing apparatus should be free from tension.[16]

Gyorgy Sandor claims that practicing to achieve independence of the fingers is only useful if it is undertaken within the concept of interdependence. He has pointed out that traditional finger independence exercises are practiced due to the perceived unequal strength of the fingers. He states that much of this perceived inequality is a result of uncoordinated use of the playing apparatus. Lining up the fingers with their respective forearm tendons so that the tendon runs in a straight line into the finger and using the upper arm to position the forearm can ameliorate some finger inequality. He asserts that use of finger exercises might possibly be helpful in enhancing coordinated movement, but only if the position and participation of the arm is considered. He bases this belief upon his conclusion that we cannot really strengthen the finger muscles, because it is the forearm muscles which actually move the fingers.[17] His assumption is partially correct; it is almost impossible to strengthen the intrinsic muscles of the finger. However, his assertion that only the forearm muscles act to move the fingers is incorrect. The fingers are controlled both by extrinsic (forearm) muscles and intrinsic (hand/ finger) muscles.

Anatomical Constraints

Due to the design of the hand, some fingers are stronger than others. Each finger is equipped with flexor tendons, which allow for the finger to be flexed at the joints and pulled toward the palm. The flexor pollicis longus controls flexion of the thumb into the palm. The flexor digitorum superficialis emerges from the wrist and divides into four separate strands which connect to each finger. Since the flexors are attached in the same way to each of the four fingers of the hand, they have little impact upon the relative strength of the fingers. It is instead the extensor tendons which are the cause of strength and flexibility limitations of the various digits.

The extensor digitorum tendon, which is ultimately responsible for extending the fingers, is situated along the forearm. As it passes through the wrist, it divides into three main tendinous strands. On the radial side, the first strand is tied exclusively to the second finger. The second strand directly fines up with and ties to the third finger. The third strand connects to the fourth finger, with a small tendinous slip branching off at the base of the fourth finger to connect to the fifth finger at its base. In addition to this branch off the third tendon connecting the fifth finger, there is also a branch which connects the third tendon to the second. Therefore, the extensor tendons of the third, fourth, and fifth fingers are interconnected. Though the fifth finger has no independent extensor digitorum tendon, it has its own extensor tendon (the extensor digiti minimi) which contributes to its ability to be raised back up while the other fingers remain in a flexed position. Moreover, the fifth finger gains strength due to its position on the end of the hand where it may be supplemented by forearm rotation. Though also connected to the fourth finger, the third finger has its own strand of the extensor digitorum and can thus still function relatively independently. However, as may be appreciated from the above description, the fourth finger is restricted in its independence. From a mechanical perspective, the fourth finger is inherently weaker than the other digits. This observation is readily appreciated by making a loose fist and attempting to fully extend the fourth finger without extending the other digits. The lack of ability to independently extend the fourth finger has direct bearing upon the finger independence exercise. After all of the fingers have descended onto the keys, the fourth finger lacks the ability to raise itself for the next keystroke as long as the other fingers are held down. The thumb and fifth finger have the greatest ability to apply force because they may be supplemented by forearm rotation. The second finger is the next-strongest finger due to the independence of its primary extensor tendon, which allows it to be raised for the keystroke. The third finger is next in terms of relative strength, followed by the fourth finger. These observations concerning anatomy lend support to the views of Taubman, Kochevitsky, and Sandor. The fingers are inherently unequal in strength, and attempting to strengthen intrinsic muscles might actually be potentially harmful.

The debate over the appropriateness of using exercises in developing piano technique is ongoing. Despite the concerns about the potential for physical damage and questions about applicability of exercises raised by many pedagogues, the use of technical exercises is still commonplace and widespread. Definitive medical studies investigating whether a correlation exists between practicing technical exercises and developing injuries have yet to be done. However, according to many performance arts medical specialists, empirical evidence suggests that repeated execution of the same passage within a short period can lead to overuse injuries.[18] It seems apparent that overuse may result from using the same muscles over and over.

References

1. *Nelita True at Eastman*, "Technique Through Listening," vol. 3 (Kansas City, MO: SH Productions, 1991), videotape series.
2. *The Taubman Techniques*, tape 1, produced and directed by Enid Stettner, 2 hours (Medusa, NY: The Taubman Institute of Piano, 1994), videotape series, 1:09:09.

3. George Kochevitsky, *The Art of Piano Playing: A Scientific Approach*. (Evanston, Illinois: Summy-Birchard, 1967): 40.
4. William Newman, *The Pianist's Problems* (New York: Harper and Bros., 1956), 33.
5. Newman, 34.
6. Newman, 36.
7. Thomas Fielden, *The Science of Pianoforte Technique* (New York: St. Martin's Press, 1927; reprint, 1961), 34-44 (page references are to the reprint edition).
8. Matthay, 3, 3E-4E.
9. Richard A. Magill, *Motor Learning: Concepts and Applications*, 5th ed. (Boston: McGraw-Hill, 1998), 226.
10. Magill, 227.
11. Magill, 130.
12. Magill, 231.
13. Magill, 233-34.
14. Magill, 237.
15. Taubman, tape 1.
16. Kochevitsky, 38-45.
17. Gyorgy Sandor, *On Piano Playing* (New York: Schirmer, 1981), 155-56.
18. AIice G. Brandfonbrener, "Harmful Practices That Cause Injuries," *Clavier* 33 (Feb. 1994): 15; Hunter J.H. Fry, "Overuse Syndromes in Instrumental Musicians," *Seminars in Neurology* 9 June 1989): 139.

Brenda Wristen holds the Doctor of Philosophy degree with a major in Piano Pedagogy from Texas Tech University, where she was the recipient of the DeWitt/Jones Doctoral Fellowship and a Graduate Dean's Stipend. She received the Bachelor of Arts degree in music from Lubbock Christian University, Summa Cum Laude, and the Master of Music degree from Texas Tech University. Dr. Wristen has conducted extensive research on piano-related overuse injuries, presenting her findings at numerous local, state, and regional conferences and workshops. Her master's thesis, entitled "Overuse Injuries and Syndromes in Keyboard Players" was selected as the *Outstanding Master's Thesis 1996* by the Southern Conference of Graduate Schools. She recently presented a paper at the conference of the Performaing Arts Medicine Association, in conjunction with The Aspen Music Festival and School. Dr. Wristen is the author of several journal articles concerning injury prevention and the biomechanics of piano technique. She also lists many performances to her credit, including a world premiere in December, 1998. Dr. Wristen was selected as a member of Sigma Xi Research Society in recognition of her original research and was also named to Alpha Chi, Pi Kappa Lambda, and Pi Kappa Phi national honor societies for her academic achievements. Dr. Wristen is currently assistant professor of piano at Chadron State College in Nebraska where she teaches studio piano, group piano, music literature, music history, and music appreciation.