

# Annotated Bibliography of Sources on the History of Piano Pedagogy

## Compiled by Members of the NCKP Historical Perspectives Committee

Connie Arrau Sturm (CAS) – Committee Chairman  
Debra Brubaker Burns (DBB)  
Anita Jackson (AJ)

### General historical surveys

Boardman, Roger Cramer. "A History of Theories of Teaching Piano Technic." Ph.D. diss., New York University, 1954.

Boardman investigated how theories of teaching piano technique changed from 1753 to 1953. He classified the theories into three categories - finger technique, use of the arm, and weight/relaxation. Within each category of theories, he not only analyzed how the body was used and how it interacted with the instrument, but also discussed how these techniques were taught. Boardman's comparisons among theories helped pinpoint when important changes occurred, revealing the special contributions of each pedagogue. Boardman concluded that concepts of piano technique evolved from use of fingers only, to the coordination of the entire body (highlighting the importance of the brain). He also noted the strong influence of environmental factors (e.g., changes in the instrument, changes in the repertoire, and inspiration of great performers of the day) on the development of theories of teaching piano technique. (CAS)

Bomberger, E. Douglas, Martha Dennis Burns, James Parakilas, Judith Tick, Marina Tsvetaeva, and Mark Tucker. "The Piano Lesson" In *Piano Roles: Three Hundred Years of Life with the Piano*. James Parakilas, 133-179. New Haven, Connecticut: Yale University Press, 1999.

This chapter chronicled how teaching piano and studying piano have changed over the centuries. The authors described the evolution of piano study from eighteenth-century daily lessons, where students practiced in the presence of the piano teacher, to nineteenth-century weekly lessons that required long hours of daily practice in between. They also traced the evolution of the teacher from an eighteenth-century music generalist (a musician who played other instruments, composed, etc.) who taught a broad music curriculum, to a nineteenth-century specialist in piano who prepared students primarily for the performance of virtuosic piano solo repertoire. Other themes explored in this chapter include the influence of the Machine Age on piano study (mechanical technique regimens and the tyranny of the metronome), and the gender differences experienced by boys and girls studying piano. A historical overview of piano study at conservatories and portrayals of different kinds of piano teachers and students are also included in this interesting survey. (CAS)

Camp, Max W. *Developing Piano Performance: A Teaching Philosophy*. Chapel Hill: Hinshaw Music, Inc., 1981.

In a chapter on the history of piano teaching, Camp described approaches to keyboard instruction from the late sixteenth century to the present. After explaining the finger technique emphasized in early keyboard treatises, Camp discussed how the musical and technical approach to piano playing and teaching changed in the nineteenth century. Finally, to document the continued evolution of pedagogical thought in the twentieth century, Camp summarized the teaching philosophies and approaches of over two dozen prominent pianists and pedagogues,

including Hofmann, Matthay, Lhevinne, Giesecking, Petri, Marcus, Fleisher, Neuhaus, Schnabel, Whiteside and many others. (CAS)

Gerig, Reginald. *Famous Pianists & Their Technique*. Washington: R.B. Luce, 1978.

This well-researched and well-written text examined the technique and pedagogy of keyboard musicians from many different countries from around 1600 to the present day. Gerig's scholarly but very readable discussions of technique and teaching philosophies often include extended quotations from treatises, letters, and other primary source material. Certainly one of the most frequently cited sources on the history of keyboard technique and pedagogy, Gerig's text is a valuable contribution to the professional literature. (CAS)

Golz, Anne Leland. "Piano Technique and Pedagogy through Two Centuries of the Development of the Instrument and its Literature." M.A. thesis, University of Rochester, 1944.

Golz's 1944 thesis surveyed keyboard instruments and approaches to technique and pedagogy from the time of J.S. Bach through the teachings of Matthay. She examined material from sources by K.P.E. Bach, Czerny, Kullak, Amy Fay, W.S.B. Mathews, Malwine Bree, Matthay, Levinskaya, Cortot, Paderewski, and others. Unfortunately, the fifty pages she devoted to this survey allowed for only a cursory and superficial treatment of information. For example, her chapters, "J.S. Bach and the Invention of the Pianoforte" and "Piano Methods of K.P.E. Bach, Marpurg and Turk" are each only two and one-half pages in length. Her remarks seem to be aimed at teachers and performers, whom she advised to study the methods of others, but eventually to develop their own systems of teaching and performance. (CAS)

Keeves, June Kelk. "A Study of Piano Pedagogy: Its History, Theory, Psychology and Practical Application." M.M. thesis, Rhodes University, 1984.

This thesis was not available for review through inter-library loan. However, a copy may be purchased from Rhodes University in South Africa. Purchase prices quoted in April 2005 were \$71.57 (shipped by surface mail) or \$102.13 (shipped by airmail). (CAS)

Kochevitsky, George. *The Art of Piano Playing: A Scientific Approach*. Princeton: Summy-Birchard Music, 1967.

Kochevitsky's book begins with a historical survey of how piano technique was taught from the time of the invention of the piano to 1967, the time of publication. He traced the evolution of piano technique theories and practices from the use of fingers only, through the growing use of the arm and other parts of the body, to the increased awareness of technique as centered in the brain. (CAS)

Kramer, Dean Fredric. "The Old School and the New School: A Comparative Study in the Art of Interpreting Piano Music." D.M.A. diss., The University of Texas at Austin, 1992.

This comparative study focused on the lives of Sergei Rachmaninoff, Artur Schnabel, Arthur Rubinstein, Alfred Brendel, and Vladimir Ashkenazy – five significant performers who influenced the art of musical interpretation during the past hundred years. Following an abridged biography of each artist, Kramer presented data obtained from recorded interpretations of their performances to determine significant pattern changes that occurred or trends that were evidenced. (AJ)

Laor, Lia. "Piano Pedagogy (1800-1850): History and Methodology." Ph.D. diss., Tel-Aviv University, 1989.

The evolution of piano pedagogy from 1800 to 1850 is traced with focus on the influence of the philosophies of Jean Jacques Rousseau, Immanuel Kant, Georg Wilhelm Friedrich Hegel and Jean Paul (Johann Paul Friedrich Richter). Laor examined how piano teaching was affected by the application of the ideas of Johann Heinrich Pestalozzi and Claude Adrien Helvétius, two leading educators of this era. Pedagogical methods and analysis of educational options are considered (AJ)

Loesser, Arthur. *Men, Women, and Pianos: A Social History*. New York: Simon and Schuster, 1954.

This fascinating book described the piano and its changing place in European and American societies over three hundred years. Written in a highly entertaining style, this book recounts not only the development of the instrument and its music, but also describes customs (e.g., the piano's role in courtship), tastes (e.g. in repertoire) and fads (e.g., piano/sewing machine combinations) related to the piano at various times in history. (CAS)

Norman, John Love. "A Historical Study of the Changes in Attitudes toward the Teaching of Piano Technique from 1800 to the Present Time." Ph.D. diss., Michigan State University, 1968.

Norman investigated how the teaching of piano technique (specifically, finger technique) had evolved from 1800 to the date of his study (1968). He also examined the relationships among pedagogical changes, the development of the instrument, and changes in the piano literature. His study includes a historical overview of various keyboard instruments (organ, monochord, echiquier, virginal, clavichord, harpsichord, and piano), analyses of technical aspects of keyboard repertoire by twenty-six composers from Scarlatti to Cage, and discussions of the technical approaches of thirty pedagogues from Girolamo Diruta to William S. Newman. Norman concluded that while the development of the instrument and its repertoire have strongly influenced approaches to teaching technique, perhaps the most important instigator for change has been the performer, who has frequently requested improvements to the instrument and who probably mastered certain aspects of technique before they were called for in new compositions. Norman suggested that the role of the teacher in the evolution of technique is more reactive than proactive, devising technical studies and regimens to meet existing technical requirements. (CAS)

Richards, William Henry. "Trends of Class Piano Instruction 1815-1962." D.M.A. document, University of Missouri at Kansas City, 1962.

Richards surveyed trends in group-piano teaching, from J.B. Logier's piano classes of Dublin, Ireland in 1815 through classroom practices in the United States up to 1962. He focused on developments of class piano instruction within the United States, which included group instruction in Southern "female schools" around 1860, piano class instruction established in public schools around 1915, the piano class explosion from 1926 to 1931, college-level training of classroom teachers by 1929, and trends in class piano during the mid-20<sup>th</sup> century. Other topics were discussed such as in-service training for piano teachers and past criticisms of class-piano teaching. (DBB)

Uszler, Marianne, Stewart Gordon, and Scott McBride Smith. *The Well-Tempered Keyboard Teacher*. New York: Schirmer Books, 2000.

This widely used piano pedagogy textbook contains an excellent historical overview of keyboard pedagogy. After acknowledging the various factors that influence keyboard teaching and performance, Stewart Gordon surveyed the technical and pedagogical philosophies of Diruta, Couperin, Rameau, C.P.E. Bach, Turk, Clementi, Hummel, Czerny, Deppe, Liszt, Leschetizky, Breithaupt, Matthay, Ortmann, Schultz and others. Following Gordon's overview, Marianne Uszler examined the development of the American piano method from the nineteenth century to the present. She described trends in teaching reading, rhythm, technique, musicianship and jazz/pop music in method series for elementary-age students, and then discussed methods for pre-school children, methods for adults, and educational computer programs and videos. In the final chapter of this text, Elyse Mach shared quotes from thirty-seven renowned contemporary pianists on topics ranging from learning new music, technique, memorization, improvisation, performance anxiety, contemporary repertoire, competitions, and teaching. (CAS)

### History of Piano Pedagogy in America

Allen, Doris. "Women's Contributions to Modern Piano Pedagogy." In *The Musical Woman: An International Perspective, ii: 1984-1985*, ed. Judith Lang Zaimont, 411-444. Westport, CT: Greenwood Press, 1987.

Allen was one of the first authors to recognize and formally acknowledge American women's significant contributions to twentieth-century piano pedagogy. She noted some of the prejudices they faced and challenges they overcame. This chapter summarizes some important accomplishments of twentieth-century women such as founding music schools and conservatories, concertizing, promoting music through women's clubs and professional music organizations, composing, authoring method series and piano pedagogy textbooks, and teaching in colleges and universities. Allen also profiled the achievements of several notable women including Frances Oman Clark. (CAS)

Boyd, Patricia Williams. "Performers, Pedagogues and Pertinent Methodological Literature of the Pianoforte in Mid-Nineteenth Century United States, ca 1830-1880: A Socio-Cultural Study." D.A. diss, Ball State University, 1973.

Boyd presented an extensive socio-cultural study of piano instruction in mid-nineteenth-century United States, with topics including the European inundation and the American struggle for identity, the age of piano virtuosity, short biographical sketches of performers and pedagogues, pedagogical practices of the time, and indigenous as well as European method books used during the period. Appendices list additional tutor books not discussed in the main study, American composers born before 1860 who composed for solo piano, and American piano manufacturers. (DBB)

Burns, Debra Brubaker, Anita Jackson, and Connie Arrau Sturm. "Unsung Heroines: Contributions of Selected Early Twentieth-Century Women to American Piano Pedagogy." *American Music Teacher* 52 no. 3 (December-January 2002-2003): 24-28, 93.

A tribute to unsung heroines, this article delineated some of women's most significant contributions to twentieth-century piano pedagogy and performance. Following a narrative that traces the elevation of women in music from traditional amateur status to documented high levels of professional achievement, six American female musicians were featured. Julie Rivé-King was among the first American women recognized as an international concert pianist. Fannie Bloomfield-Zeisler was an extraordinary teacher/performer. Olga Samaroff was influential as a

teacher, performer and critic. Angela Diller and Elizabeth Quaile made significant contributions through innovative pre-college curricula. Edna Burnam's contributions include her six-book methods series, *Step by Step*, and over 300 original piano works. (AJ)

Burns, Debra Brubaker, Anita Jackson, and Connie Arrau Sturm. "Contributions of Selected British and American Women to Piano Pedagogy and Performance." *Journal of the IAWM* (International Alliance for Women in Music), 8 nos. 1-2 (March 2002): 1-9.

A concise chronicle of the rise of British and American women pedagogues and performers from the nineteenth through the twenty-first centuries, this article included a brief history describing the inferior roles for women during this era. The lives of eight women illustrate the progression from women being relegated to perform as an emblem of social status to being acknowledged prominently in professional circles. The authors summarized contributions of these women: Annie (Jessy) Curwen, a leading figure in the Tonic Sol-Fa system in England; Kate Sara Chittenden, the co-author of one of the earliest American piano methods using the multi-key approach; Nellie C. Cornish, a co-founder of NASM; Florence Price, a pioneer who promoted the understanding of African-American musical expression in relationship to the totality of American Music; Myra Hess, a distinguished English pianist; Rosalyn Tureck, a Bach specialist; and Corola Grindea, the founder of the European Piano teachers Association. (AJ)

Chittenden, Kate S. "Salient Changes in Music Teaching in the Last Fifty Years – I. Piano." In *Studies in Music Education – History and Aesthetics: Papers and Proceedings of the Music Teachers National Association Annual Meeting – Fiftieth Year, December 28-30, 1926*. Hartford, Connecticut: Music Teachers National Association, 1927, 23-26.

To commemorate the fiftieth anniversary of MTNA, Chittenden summarized some of the most significant changes in piano teaching that occurred during that half century (1876-1926). Starting from the time when pianists were flocking to Europe to study and Amy Fay's *Music Study in Germany* had just been published, Chittenden outlined changes in technique (e.g., new technical devices, relaxation in performing), discussed significant performers (e.g., Paderewski) and teachers (e.g. Leschetizky), noted the founding of major American conservatories (e.g., New England Conservatory, Peabody Conservatory, and others), and noted changes in the piano itself and in recording technology. In addition, she paid tribute to women such as Annie Curwen, Jessie Gaynor, and others whom she felt had positively influenced how children were taught piano in the United States. (CAS)

Clark, Frances. "Perspective on Piano Teaching." *Clavier* 21 no. 1 (January 1982): 44-45.

On the twentieth anniversary of the founding of *Clavier* magazine in 1962, Frances Clark considered how the state of piano teaching had changed during those past two decades. She discussed the number of pianos sold, the rise in adult piano study, the rise in group piano teaching, changes in piano methods and materials, the increasing professionalism of piano teachers, the growth of MTNA, and the growth of collegiate pedagogy programs. Her conclusions on the importance of the independent piano teacher and the responsibilities of colleges and universities are as timely today as they were in 1982. (CAS)

Hull, Jean. "Issues in Piano Pedagogy III" *The American Music Teacher* 34 no. 3 (January 1985): 17-19.

Jean Hull, Project Director for Public-School Credit/Released Time for the National Piano Foundation Education Advisory Board, surveyed the history of public-school credit for

performance instruction back to the 1920's, and summarized the state of such programs when this article was written (1985). She also detailed the advantages of school-credit programs, discussed potential problems and solutions, described conditions for success, and underscored the importance of continuing efforts to establish and support such programs. (CAS)

James, Michael Joseph. "The Evolution of Pedagogical Thought in American Piano Teaching of the Twentieth Century." D.M.A. diss, University of South Carolina, 1994.

After providing a historical overview of piano teaching practices, James summarized the teaching philosophies and approaches of twenty-seven prominent American pianists and pedagogues of the twentieth century. Based on these summaries, he outlined five ideas/premises that have come to define American piano pedagogy. He found that technique is inseparable from musical conception and interpretation; that the whole body must be involved in performance; that rhythmic control is a source of musical organization and continuity; that concentration, listening and self-evaluation are crucial aspects of study and performance; and that piano instruction must be tailored to a student's individual needs. (CAS)

James, Richard Lee. "A Survey of Teacher Training Programs in Music from the Early Musical Convention to the Introduction of Four-Year Degree Curricula." Ed.D. diss., University of Maryland, 1968.

This research documented the roles of individuals, educational institutions and professional organizations as they influenced advancements in music education programs. The history of college music education programs is traced from the musical conventions (1829), normal schools (1839), the normal musical institute (1853) and textbook institutes (1886). James emphasized that American conservatories, in contrast to their European prototypes, offered programs for training music teachers. The New England Conservatory, Chicago Musical College, the Cincinnati College of Music, the Institute of Musical Art and the Oberlin Conservatory are cited. Early curricula included applied music, music history, music theory and harmony, and music methods. James concluded that university music education programs are essentially a twentieth-century development, which thrived as a result of cooperation between music schools and schools of education. (AJ)

Laudon, Robert T. *Minnesota Music Teachers Association – The Profession & the Community 1901-2000*. St. Paul: Minnesota Music Teachers Association, 2000.

Laudon's well-written and interesting text documented the history of MMTA, from its founding in 1901 to the end of the 20<sup>th</sup> century. Laudon chronicled the development of the organization as a whole, while providing much information that is of particular interest to piano teachers. Laudon described how the tradition of "massed piano concerts" began (from the first one held during the state convention of 1936 and conducted by Percy Grainger), and also outlined the development of the state's piano/theory examination syllabus (a model cited by James Bastien in *How To Teach Piano Successfully*). In addition, Laudon traced the evolution of Minnesota's teacher certification program (established quite early \_ in 1912), and MMTA's efforts to have public-school credit granted for private music instruction. In the area of pedagogy, Laudon discussed philosophical differences between teachers who focused primarily on training amateurs to love and appreciate the art of music, and teachers who placed primary emphasis on mastering the performance of an instrument. On a broader scale, Laudon's survey of MMTA's history provides insight into the growth and development of music performance and teaching in twentieth-century America. (CAS)

Lucas, Mary Scott. "A History of Piano Pedagogy in the United States from 1780." M.A. thesis, University of Nebraska at Lincoln, 1948.

Lucas traced the history of American piano pedagogy from a modest cultural beginning and dependence on European guidance to its increased independence and world leadership. She stressed that progress in piano pedagogy closely paralleled the development of the piano and general economic and industrial environments. She observed that piano technique had moved from stiff playing positions where water wouldn't spill from a glass placed upon a wrist, to technical approaches where freedom of movement or flexibility, relaxation and weight-playing became the norm. Increased availability of trained pre-college and college teachers was also noted. Lucas anticipated increased technological advancements and a wider use of psychological principles in piano pedagogy. Her projections were obviously quite realistic. (AJ)

Matthiesen, Mary Balderston. "Significant Figures in American Piano Pedagogy: A Survey and Evaluation." M.A. thesis, Claremont College, 1947.

In Matthiesen's research, a philosophical introduction was followed by five chapters that describe the status of piano pedagogy from 1850 to 1920. Considerations were given to the evolution of the piano and its subsequent effect on teaching and performing. William Mason, W.S.B. Mathews, William H. Sherwood, Edward M. Bowman, A.K. Virgil, B.J. Lang, Emil Liebling, Carl Faelten and Calvin Cady were cited as nine builders of American piano pedagogy. Their pedagogical approaches were characterized by relaxation, efficient use of energy, and the teaching of both musicality and technique from the very beginning of piano study. The specialized European musical temperament was contrasted with the broader American concept. The author emphasized that although the superiority of American educational methods had been generally recognized, contributions to piano pedagogy had been neglected. Matthiesen concluded by observing unprecedented progress in piano pedagogy during these years that witnessed the elevation of performance standards and musical taste. (AJ)

Monsour, Sally Alicia. "The Establishment and Early Development of Beginning Piano Classes in the Public Schools, 1915-1930." Ed.D. diss, The University of Michigan, 1960.

Much of Monsour's authoritative report describing public-school piano classes during their heyday was drawn from first-hand accounts from leaders in the field. Information gleaned from letters and interviews with C.M. Tremaine, Joseph E. Maddy, Hazel Gertrude Kinscella, W. Otto Miessner, Ella Mason Ahern, Naomi Evans, Olga Prigge, David Mattern and others is particularly valuable since these people were directly responsible for the initiation and development of these classes. Monsour described the forces that helped launch the piano-class movement, chronicled its expansion, noted important centers of activity and contributions of leading teachers, detailed support as well as criticism from other professionals, and provided information relating to instructional and administrative issues such as scheduling, finances, equipment, classroom management, determining appropriate class sizes and evaluating student progress. She also described teacher training, and analyzed and compared material in the first editions of leading class piano method books used at that time. This dissertation is a valuable resource for anyone interested in the history of public school piano classes at the elementary school level. (CAS)

Mueller, Sheryl Maureen Peterson. "Concepts of Nineteenth-Century Piano Pedagogy in the United States." Ph.D. diss, University of Colorado at Boulder, 1995.

Mueller's interesting dissertation surveyed American piano pedagogy during a time of musical and social change. She chronicled the evolution of nineteenth-century piano instruction from a narrow focus on theoretical fundamentals and technical proficiency to a wider focus encompassing other areas of musicianship. She described the influences of European pedagogy and educational theory, social and scientific advances, changes in instrument construction, and increased emphasis on musical expression. Her study includes analysis of forty nineteenth-century piano methods and discussion of numerous journal articles. (CAS)

Pearce, Elvina Truman. "Issues in Piano Pedagogy II." *The American Music Teacher* 34 no. 3 (January 1985): 14-16.

Elvina Truman Pearce, who was National Chairman of the MTNA Certification Board, traced the history of MTNA certification, described the state of this program in 1985, and offered a prognosis for its future. Her discussion of the standards for independent teachers, the purpose of certification, strategies for educating the general public about the importance of music teacher certification, and the benefits of a strong certification program underscores the continued importance of this program. (CAS)

Perkins, Carol Compton. "The Piano in an American Society: The Coalfield Area of Bluefield, West Virginia." D.M.A. diss., University of South Carolina, 1994.

In this interesting dissertation, Compton described musical activity in Bluefield, West Virginia in the late nineteenth and early twentieth centuries. In contrast to the harsh realities of coal mining that dominated life in this community, piano playing provided a source of hope and beauty for people of varied cultural backgrounds and socio-economic levels. Compton found the piano to be the most important musical instrument in the area, prominent in homes, schools, churches, theatres, dance halls etc. She profiled dedicated piano teachers, described the teaching methods they used, and by examining recital programs from various piano studios, she documented changes in recital repertoire, duration, proportion of male-to-female performers, and cultural background of performers. (CAS)

Sturm, Connie Arrau, Michael James, Anita Jackson, and Debra Brubaker Burns. "Celebrating 100 Years of Progress in American Piano Teaching, Part I: 1900-1950." *American Music Teacher* 50, no. 2 (October-November 2000): 29-32.

Part I of this two-part series looked back at piano pedagogy developments in the United States during the first half of the twentieth century. The mechanical, strict finger technique of the nineteenth century was compared to the more musical or child-centered approaches of the twentieth century. Topics addressed include new piano methods, professionalism, teacher training, universities, colleges and professional organizations that significantly impacted the quality of piano teaching. The authors indicated that while great strides were made in this area, societal changes dictated less participation by amateur musicians, a decrease in piano production, and the marketing of music merchandise that resulted in a type of musical elitism during the first fifty years of the twentieth century. (AJ)

Sturm, Connie Arrau, Michael James, Anita Jackson, and Debra Brubaker Burns "Celebrating 100 Years of Progress in American Piano Teaching, Part II: 1950-2000." *American Music Teacher* 50, no. 3 (December-January 2000-2001): 24-28.

The last fifty years of the twentieth century were covered in Part II of this series. Events included significant technological advancements and renewed emphasis on sound psychological



principles in piano pedagogy. Humanistic teaching and learning dominated pedagogical thought. Scholarly research in the areas of group learning, psychomotor developments, brain hemispheric study, cognitive psychology, and neurophysiology helped to provide new, modified or eclectic approaches. The authors gave credit to professional journals, technological advancements, electronic equipment, increased quality and quantity of piano pedagogy programs, and cooperative efforts between professional organizations, independent teachers and higher education institutions for contributions to positive trends. (AJ)

Timberlake, Donald Lester. "College Music Teaching: 1914-1989, Objectives As Stated in Periodical Literature." Ed.D. diss., East Texas State University, 1993.

Objectives for teaching college music in America from 1914 to 1989 were identified and classified, as presented in selected professional periodicals. Using a historical research approach, Timberlake applied the article/objective selection criteria to catalogue statements into Knowledge, Process, Attitude and Interest, or Cultural Awareness categories. A total of twelve resulting objective types produced data that were recorded within and across sub-periods according to frequency of occurrence, percentage, category authorship, and year. In-depth results were reported in 105 tables. Timberlake concluded that the most important objectives for this period were Processes, Skills and Techniques, Major Facts, Principles or Fundamentals, and Application of Music to Daily Life. A secondary finding was that while educators in community or junior colleges were the least active writers, a consistent increase in writing was evident with each succeeding sub-period. Timberlake stated that this study is significant because it is the first extended music-related research designated to identify and classify aims and objectives for teaching music as stated in selected periodical literature. (AJ)

Ulrich, Homer. *A Centennial History of the Music Teachers National Association*. Cincinnati: Music Teachers National Association, 1976.

Ulrich's history of MTNA reflects the evolution of music making and music teaching in American society. He traced the development of the MTNA Divisions, state associations, student auditions, boards and special programs. In addition to providing information on MTNA charter members and the MTNA constitution, Ulrich also listed titles of all MTNA convention papers and *American Music Teacher* journal articles (through 1975) grouped by subject area. (CAS)

Uszler, Marianne. "Issues in Piano Pedagogy I." *The American Music Teacher* 34 no. 3 (January 1985): 10-13.

In this overview of piano teaching and pedagogy from the late nineteenth century to 1985, Uszler discussed aspects of teacher training and qualifications, piano methods and materials, class piano teaching, workshops and clinics, and collegiate piano pedagogy programs and degrees. She concluded that piano teachers who choose to take advantage of the many educational opportunities available to them could become excellent teachers and help raise the standards of the profession. (CAS)

Van Loan, Vera Esther. "Historical and Psychological Bases of Pianoforte Pedagogy." M.A. thesis, Claremont Colleges, 1939.

This 288-page thesis was divided into three sections: the evolution of the pianoforte instrument; the history of pianoforte teaching; and the psychological foundations of pianoforte teaching. The history of pianoforte teaching was further divided into the time periods of Virginalist to J.S. Bach (to 1750); English and Viennese Schools, Romantic movement; Pianistic

Titans, Impressionism and Nationalism; and Post World War I (1918-1939). Van Loan researched books that were either written about the pedagogy of a specific keyboard teacher or written by better-known keyboard teachers (primarily European) such as François Couperin, J.S. Bach, Leopold Mozart, Friedrich Wieck, Adolph Kullak, Isidore Philipp Ludwig Deppe, Tobias Matthay, William Mason, and others. The third section of the thesis, a discussion of the psychological foundations of pianoforte teaching, demonstrates the strong influence of educational psychology, particularly Gestalt learning theory, in early twentieth-century American music education. The author provided short commentaries on a number of topics, which included popular music, class piano, musical competitions, fingering principles, musical perception, and practicing with hands separately and together. Van Loan documented books and articles published in the late nineteenth and early twentieth centuries that were considered important resources for a progressive piano teacher in the late 1930s. (DBB)

Wolverton, Byron Adams. "Keyboard Music and Musicians in the Colonies and United States of America Before 1830." Ph.D. diss., Indiana University, 1966.

Wolverton gave an overview of keyboard music and musicians in the American colonies and United States before 1830. During that period of time, only a minimum of distinction was made among the roles of the piano composer, teacher, and performer, and thus Wolverton had limited specifics on piano pedagogy. Nevertheless, information on Hewitt, who wrote *The Complete Instructor for the Piano Forte*, and other keyboard performers-composers-teachers can be gleaned for a view of the growing interest in piano study in the early 1800s. (DBB)

#### History of Piano Pedagogy in Eastern and Western Europe

Burns, Debra Brubaker, Anita Jackson, and Connie Arrau Sturm. "Contributions of Selected British and American Women to Piano Pedagogy and Performance." *Journal of the IAWM* (International Alliance for Women in Music) 8 nos. 1-2 (March 2002): 1-9. See annotation under the "History of Piano Pedagogy in America" category.

Chang, Anita Lee-ling. "The Russian School of Advanced Piano Technique: Its History and Development from the 19th to 20th Century." D.M.A. diss., University of Texas, Austin, 1994.

The technical, musical, and pedagogical approaches developed by Anton Rubinstein, Theodor Leschitzky, Vasilij Safonov, Isabelle Vengerova, Josef Lhevinne, Genrih Neigauz, Joseph Hofmann, and Vladimir Horowitz (Russian pedagogues who taught during the second half of the nineteenth century and the early twentieth century) were examined. After discussing the teachers' principles of the physical apparatus of piano playing (i.e., posture, position, exercises, scales, arpeggios, chords and octaves, and articulations), Chang determined their aesthetic approaches, as discerned in some of their most famous pupils, and then summarized what were considered common traits of the Russian school of piano technique. (DBB)

Dahl, Christine. "Early Pianos and Performance Practice: Evolution of Performance and Pedagogy in the Viennese and English Schools." M.M. thesis, Bowling Green State University, 1976.

In her overview of the so-called English and Viennese schools of piano performance and construction, Dahl examined three important treatises: C.P.E. Bach's *Essay on the True Art of Playing Keyboard Instruments*, Clementi's *Introduction to the Art of Playing the Pianoforte*, and Hummel's *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the*

*Pianoforte*. Her comparison of discussions of hand position, fingering and touch in the three treatises combined with information on period piano construction and performance styles led her to draw the following conclusions: 1) changes in the instrument itself brought about changes in performance style and vice versa, 2) pedagogical information in treatises did not always keep pace with changes in performance practices, and 3) descriptions of piano technique in the sources examined were imprecise but could suggest possible interpretative goals for music of that period. (CAS)

Kofman, Irena. "The History of the Russian Piano School: Individuals and Traditions." Ph.D. diss., University of Miami, 2001.

This work analyzed and described the development of the Russian piano school in the nineteenth and twentieth centuries. Kofman described the school's evolving characteristics, its tendencies and styles, and how it received worldwide recognition. The Russian pedagogues that are presented include the brothers Rubinstein who founded conservatories, Theodor Leschetizky, Nikolay Rubinstein, Alexander Goldenweiser, Samuil Feinberg, Henrich Neuhaus, Sviatoslav Richter, Emil Gilels, Lev Naumov, Stanislav Neuhaus, Eugene Malinin, Aleksey Lyubimov, and others. Various pedagogical trees of piano teachers and students are provided to help trace the musical influences that were passed from teacher to student, and that formed the basis for various contemporary piano schools, colleges, and conservatories. Included is a diagram of the traditional Russian system of music education, detailing the age of students and years of study. (DBB)

Leffler, Darrell G. "Czerny, Leschetizky, Vengerova: A Genealogical Study of Piano Pedagogy Technique." M.A. thesis, San Jose State University, 1998.

This thesis described the teaching philosophies of Carl Czerny, his student Theodore Leschetizky and Leschetizky's student, Isabelle Vengerova, and then compared their theories on hand position and posture, tone and articulation, and scales and pedaling. Leffler concluded which of their theories could be appropriately applied to students today. (DBB)

#### History of Piano Pedagogy in Asia

Tzeng, Chen-Li. "The Development of Piano Pedagogy in Taiwan, with Portraits of Eight Important Teachers." D.M.A. diss., University of Maryland, College Park, 1994.

This study traced the evolution of piano pedagogy in Taiwan from its beginning around 1940, identified the trend of various time periods, and surveyed the teaching and contributions of eight important Taiwanese piano teachers. The pianists who influenced piano pedagogy in Taiwan include a group of Japanese-trained Taiwanese pianists beginning around 1940; Japanese Azusa Fujita, Austrian-American Robert Scholz, and Chinese Wu Emane in the early 1960s; and a new generation of European-trained Taiwanese pianists in the 1970s. After examining Taiwan's overall musical development and current piano education system, an evaluation of the current Taiwanese piano pedagogy and music education system as well as suggestions for future success were given. Tzeng concluded that the training of Taiwanese piano students approached that of Western countries. (DBB)

Xu, Keli. "Piano teaching in China during the Twentieth Century." D.M.A. diss., University of Illinois at Urbana-Champaign, 2001.

This study reviewed the history and influence of western music and piano in China, as well as the changes and developments in the methods and educational systems of piano teaching

in twentieth-century China. The history traced the adoption of the European musical education system and piano teaching method (the National Music Institute in Shanghai) in the 1920s and 1930s; the influence of a Russian piano school (the Central Conservatory of Music in Beijing); the development of piano teaching in the 1950s and 1960s; piano teaching during the Cultural Revolution; and new developments of piano teaching after 1980, which included formal study of piano pedagogy and aesthetics. The thesis also presented a background of Chinese piano repertoire, describing the changing musical characteristics of the literature over time. (DBB)

#### Historical Surveys of Piano Materials: Method Books and Periodicals

Amaize, Ho Pai-Hwa. "Musical Concepts for Fostering Expressivity and Interpretation in Piano Playing: A Content Analysis of Selected Written Materials (1892-1992)." D.M.A. diss., University of South Carolina, 1993.

This study identified and categorized, through content analysis of 123 selected written materials (1892-1992), musical concepts that were emphasized by various pianists, piano teachers, and music pedagogues for fostering the creative processes of expressivity and interpretation in piano playing. Twenty-nine musical concepts such as tone, mental practice and tempo were identified and subsequently ranked, and then grouped into the ten larger categories of 1) musical analysis; 2) sound elements; 3) rhythm; 4) style; 5) imagination and emotionalism; 6) aural involvement; 7) holistic approach; 8) technique; 9) psycho-physical traits; and 10) imitation. This study evaluated any perceivable difference in the occurrence of the identified concepts and categories before and after 1960, around the time when several university-level piano pedagogy programs began. Little difference occurred in the rankings except for the statistically significant move of "balance/voicing" from a rank of 20 before 1960 to a rank of 6.5 after 1960. The study quoted various twentieth-century piano pedagogues who gave advice on expressivity and interpretation. (DBB)

Bashaw, Donna R. "The Evolution of Philosophies and Techniques of Piano Pedagogy from 1750 to 1900 Traced Through the Teachings of C.P.E. Bach, Clementi, Czerny, Chopin, and Leschetizky." M.A. thesis, California State University at Fullerton, 1980.

This thesis traced changes in the teaching philosophies and piano technique between the years 1750 and 1900 through the study of pedagogical works written by or about C.P.E. Bach, Clementi, Czerny, Chopin, and Leschetizky. Bashaw discussed the early influences on each pianist, the development of the piano during the pianist's lifetime, the performance practices of the particular pianist, the method that he wrote or recommended, his students, and the pedagogic aspects of his compositions and influence on piano pedagogy. Topics such as changes in hand positions, increasing complexity of compositions, and the influence of additional pedals are presented. (DBB)

Bostrom, Marvin John. "Keyboard Instruction Books of the Eighteenth Century." Ph.D. diss., The University of Michigan, 1961.

Eighteenth-century keyboard instruction books were reviewed for their pedagogical content. Part I included General Description elements while Part II and Part III covered a Survey of Teaching Methods and a Music Supplement respectively. Bostrom chose six specific areas for examination: General Description of Keyboard Treatises; Description of the Individual Keyboard Treatises; Pedagogical Principles; Presentation of Basic Fundamentals; Presentation of Technique; and Instruction In Interpretation. (AJ)

Breazeale, Charlene H. "An Analysis and Evaluation of Piano Teaching Methods." M.M. thesis, University of Mississippi, 1956.

Breazeale cataloged forty-two piano methods published in the United States from the late 1890s to early 1950s, evaluating their physical formats, the type and technical aspects of the musical pieces, the introduction of time and key signatures, the method writer's aim, the rhythmic and melodic variety, the presentation of fingering, and the approach to early music reading. The descriptions of the physical format of the piano methods, as well as their more technical details, illustrate some of the trends and changes in American piano methods of the early twentieth century. (DBB)

Brubaker, Debra. "A History and Critical Analysis of Piano Methods Published in the United States from 1796 to 1995." Ph.D. diss., University of Minnesota, 1996.

This extensive dissertation provided a 200-year history of American piano methods from the earliest known indigenous piano tutor published in 1796 to computer-assisted keyboard methods introduced in the 1990s. The development of piano teaching materials is discussed in the context of the scientific investigations, technological advances, shifting cultural values, educational trends, psychological research, technical requirements of concert repertoire, and the goals or perceived needs of pianists. The text provides a descriptive analysis of the content and teaching philosophy for over one hundred innovative, influential and representative piano instruction books or series that were published in the United States, as well as a chronological, annotated bibliography of over five hundred piano instruction books and method series. (DBB)

Burtness, Rhoda. "Methods of Instruction in Public School Piano Classes." Master's Thesis, University of Southern California, 1933.

This study outlined the growth of public-school piano class instruction in the 1920s, the teaching methods used around 1930, and proposed improvements to the classroom instruction. After describing the advantages of piano classes in public schools and the first musical activities recommended by leading pedagogues, Burtness described the changes and trends in the teaching of ear training, rhythm and time, mechanics and technique, and musical interpretation. The 112-citation bibliography lists early twentieth-century sources for topics related to group music instruction, progressive education, and eurhythmics. (DBB)

Edwards, Jacqueline Sue. "A History of *The Piano Quarterly*." Ph.D. diss, The University of Oklahoma, 1994.

Edwards documented the history of *The Piano Quarterly* (1952-1992), detailed its conversion to *Piano & Keyboard*, compared its focus and format with other piano periodicals, and outlined its contributions to piano pedagogy and piano performance. She used player-oriented and teacher-oriented categories as the basis for the comparative section. Interviews with prominent pedagogues added notable support for this research. Edwards emphasized that the change in name and focus provided space for additional instruments and accommodated a wider variety of teachers and performers. Recommendations highlighted the need for additional research on other periodicals. (AJ)

Maris, Barbara English. "Fifty Years of *American Music Teacher*." *American Music Teacher* 50 no. 6 (June-July 2001): 13-19.

Maris, who was the *American Music Teacher's* editor for articles and reviews, traced that journal's history since its inception in 1951. The changing content of this journal, which is the professional journal for MTNA, mirrored the evolution and development of the music teaching profession. For example, topics highlighted in theme issues have reflected areas of special interest to music teachers over the years. Maris chronicled the significant changes and developments to the *American Music Teacher* that occurred under the leadership of each of its editors. (CAS)

Miller, Frances Louisa. "An Analytical and Comparative Survey of Eighteen Class Piano Methods." M.A. Thesis, State College of Washington, 1943.

This thirty-page thesis surveyed eighteen elementary class-piano methods that were first published from 1925 to 1941, representing the trends of class piano methods in the mid-twentieth century. For each method, Miller outlined in chart form its publication information, educational philosophy, music selections, teaching aids, supplemental materials and physical format, as well as the key characteristics of how notation, theory, ear training, musical interpretation, transposition, creativity, sight reading, memorization and technique were presented. The writers of the analyzed pedagogical materials include: 1) Bauer, Diller and Quaile, 2) Burrows and Ahearn, 3) Curtis, 4) Fischer, 5) Freed, 6) Frost, 7) Hirschberg, 8) Kammerer, 9) MacLachlan and Aaron, 10) Mason, 11) Miessner, 12) Nash, 13) Schelling, Haake, Haake, and McConathy (Oxford), 14) Nahum, Wolfe and Kosakoff, 15) Thompson, 16) Wagness, 17) Williams, and 18) Daniels and Leavitt. (DBB)

Montandon, Maria Isabel. "Trends in Piano Pedagogy as Reflected by the Proceedings of the National Conference on Piano Pedagogy (1981-1995)." Ph.D. diss, The University of Oklahoma, 1998.

A content analysis that verified the frequency of topics and variation of formats found in the Proceedings of the NCPP formed the basis for this research. Montandon identified trends in American piano pedagogy by classifying articles from papers and committee sessions according to their nature, content, and frequency, and by identifying conference activities, the structure of teaching demonstrations and the kinds of committees. Philosophical perspectives from NCPP executives provided additional data. Montandon's analysis revealed that the majority of articles and reports were self-reflective. Conference topics covered most frequently were: Practice Teaching, Pedagogy Curriculum Programs, Technology, Learning Theories, Literature, and Performance. (AJ)

Piersel, David Thomas. "Ornamentation as Presented in Piano Method Books, ca. 1790-1850." Ph.D. diss., University of Iowa, 1970.

This dissertation investigated the practice of keyboard ornamentation in the early nineteenth century as presented in piano method books of Hook, Kollman, Hüllmandel, Dussek, Milchmeyer, Pleyel, Viguerie, McKerrell, Clementi, Adam, Graupner, Steibelt, Corri, Hummel, Challoner, Czerny, Kalkbrenner, Latour, Hüntten, Molt, Herz, Bertini, Spencer, and Richardson. Along with descriptions of pedagogic material on ornaments given by the aforementioned pedagogues, the study offers biographical information for the authors and overall descriptions of the contents of each instruction book. (DBB)

Potter, Susan Marie. "The Piano Method in Mid-Nineteenth Century America: A Study of Method Writers and Their Works Published in the United States." D.M.A. diss., Temple University, 1994.

The purpose of this study was to examine the role of the piano pedagogue in mid-nineteenth-century America by investigating the careers and methods of more than thirty method writers whose piano methods were published in the United States between 1820 and 1870. After providing background material relative to the publishing industry, the main body of the thesis presents the background of the method writers, descriptions of their pedagogical publications, and brief assessments of the methods' general characteristics. Potter described piano methods of Graupner, Shaw, Challoner, Cramer, Burrowes, Jackson, Hummel, Logier, Hüntten, Molt, Howe Jr., Henri and Auguste Bertini, Beyer, Czerny, Petersilea, Fenollosa, Knorr, Richardson, Grobe, Winner, Burgmüller, Mason, De La Motte, Paige, New England Conservatory, Boston Conservatory, Linley, Clementi, Von Heeringen, Carr, and Root. More than one hundred additional methods are listed, many with information on the method writer and libraries having copies of the method. (DBB)

Rivers, Travis Suttle. "The Etude Magazine: A Mirror of the Genteel Tradition in American Music." Ph.D. diss., University of Iowa, 1974.

*The Etude* magazine, which was published from 1883-1957, provides an interesting reflection of musical life in America during the late nineteenth and early twentieth centuries. Since its readership consisted primarily of piano teachers, piano students, and amateur pianists, the magazine provides much information on piano teaching and piano performance during this period. Rivers' survey of *The Etude's* changing content and emphases over the years offers data and highlights trends in piano teaching. This magazine covered topics such as piano repertoire assignment, grading of repertoire, and the development of piano technique; it also included "lesson articles", pedagogical discussions by John Thompson, interviews with famous musicians, "question and answer" columns (by Guy Maier and later, Maurice Dumesnil) and articles addressed to parents. (CAS)

Spangler, Harry S. "History of Pianoforte Methods." Ph.D. diss., University of North Dakota, 1951.

Spangler's history of keyboard methods focused on the teaching of technique. After discussing developments in musical notation, keyboard instruments, and musical composition and how these affected the teaching of keyboard technique, Spangler reviewed treatises from the early Baroque period to the twentieth century. While the teachings of various pedagogues were described, Spangler spotlighted Leschetizky, Breithaupt, and Matthay by devoting separate chapters to discussions of their pedagogical approaches. In addition to his historical overview, Spangler highlighted several concepts and conclusions he drew from his survey. He noted performers' difficulties in adapting to changing characteristics of the piano using knowledge and expertise acquired from outdated keyboard instruments and treatises. He also observed that an understanding of the skeletal structure could help performers hone their technique. Finally, Spangler discussed the importance of the kinesthetic sense and explained aspects of the piano playing mechanism. Spangler concluded his study with experiments that suggested that pianists do not have a consistent concept of the force needed to produce specific dynamic levels of sound. (CAS)