



**The National Conference on Piano Pedagogy**  
A Foundation to Support the Training of Piano Teachers

**The Chicago Conference – 1988**

**October 20, 21, 22**

**Registration Information on Page 50**

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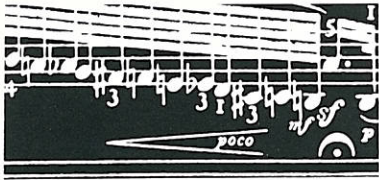
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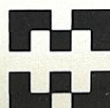


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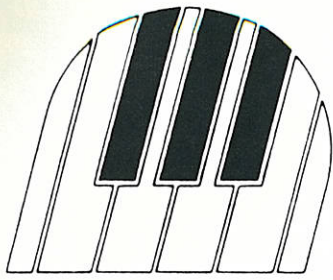
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**Bismarck Hotel & Conference Center**  
**Conference Sessions: Thursday, Friday, Saturday, October 20, 21, 22**  
**Committee Meetings: Wednesday, October 19**

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by David L. Burge

It all started when I was in ninth grade. There was this girl in my school named Linda—she was supposed to have an incredible gift. They said she could name any pitch *by ear!* They said she had “Perfect Pitch.”

I tried to imagine it. Do you mean if I play a Bb, she can tell me *without looking?* It seemed impossible. How would she know Bb from A, B, or C?

But then again, if there *were* such an ability...it would enhance your entire understanding of music! All musicians—from rock to classical—would want to identify pitches by ear!

It was too fantastic a claim. I doubted it.

## The Challenge

Indignantly I sought out Linda and asked if the stories were true. Could she really name any tone just by hearing it? Casually, she said she could.

I felt more than a little incredulous at this point. I rudely asked, “Do you mind if I test you sometime?”

“OK,” she responded cheerfully. It made me all the more curious and impatiently excited. I *had* to get to the bottom of this musical mystery.

At the first opportunity I reminded Linda about my “challenge.”

I carefully picked a time when she had not been playing the piano. I had her stand where she could not see the keyboard. I made sure other classmates could not give her cues. Everything was set just right so I could expose this thing as a ridiculous joke.

Inside me the tension was mounting. Linda, however, appeared serenely unaffected. With silent apprehension I chose an obscure note: F#. (This will confuse her!)

I had barely touched the tone. No sooner had it sounded than she *instantly* said, “F#”!

I was astonished! It was so amazing that I quickly played another tone.

She didn't even stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without any visible effort. Unbelievably, she identified the pitches as easily as colors.

“Sing an Eb,” I demanded, determined to confuse her. Quickly she sounded the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

“How in the world do you do it?” I exclaimed. I was totally boggled.

“I don't know,” she replied. “But I'm sure it's something you can't buy.”

The reality of Perfect Pitch hit me hard. My head was swooning with disbelief, yet I knew from my own experiment that Perfect Pitch is real.

## My Musical Quest

“How does she do it?” I kept asking myself. On the other hand, why can't everyone do it?

It dawned on me that most people go

through their entire lives listening to music, yet they seldom know the tones they hear. Most *musicians* cannot tell C from D#, or G major from F major. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. My brothers and sisters would test me. Each time I would try to carefully determine the pitch by how high or low it was. Almost every attempt failed miserably.

I tried day after day to locate that “mental pitch barometer.” I tried to feel each tone. I tried to visualize them. I tried associating things to them. Then I tried to memorize them by playing them for long periods. But nothing worked. The situation proved utterly hopeless.

After weeks in vain, I finally gave up. Linda's gift was surely unusual and extraordinary. But it was for her and a select few like her. Others were not meant to have it. And do not ask me how she does it, because I have no idea.

## The Realization

But just then something miraculous happened. I had stopped *thinking* about the problem. I had stopped *trying*. I had stopped *intellectualizing* all about listening. Now, for the first time, I *STARTED TO LISTEN NATURALLY*.

Suddenly I began to notice faint “colors”



within the tones—similar to the colors in a spectrum of light. But I did not see colors—I heard the sublimely delicate “sound colors” which exist in all of music—the pure and natural colors of the *sound* spectrum. They had always been there. But this was the first time I had ever really paused to listen.

Now I could name the pitches by ear! It was simple. An F# sounded one way—a Bb had a different “color sound.” It was as easy as seeing red and blue!

Instantly the realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart were able to hear music mentally and sing and identify tones at will—by “color sound.” It’s simple!

I became convinced that every musician has Perfect Pitch in his or her own ear, but the vast majority have never really learned to listen.

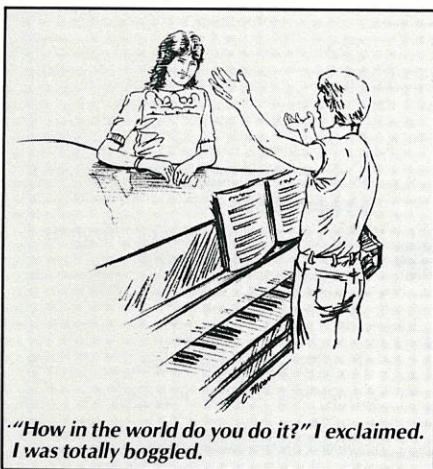
I tried out my theory on my close friend, Ann. She is a flutist. I told her that Perfect Pitch is easy, and that she could do it herself.

“Oh, I could never have Perfect Pitch,” she laughed. “You can develop a good *Relative Pitch* [comparing one tone with another], but you have to be *born* with Perfect Pitch.”

“People feel that way because they don’t understand what Perfect Pitch is,” I explained. “It’s really easy—all you have to do is listen!” I sat down at the piano and showed her my discoveries.

She agreed with everything I showed her. She *had* to, because she heard everything for herself. But she still had a nagging doubt that this was really Perfect Pitch.

The next couple of weeks we dabbled a



“How in the world do you do it?” I exclaimed. I was totally boggled.

bit more. Though hesitant at first, Ann gradually came to identify tones with incredible accuracy. Of course, this is the very definition of Perfect Pitch. It soon became clear she had fully acquired the skill which before was a mere fantasy.

Fame spread throughout our school that Ann and I had Perfect Pitch. We became instant celebrities. Students would often dare us to name pitches, sing tones, what chord is that, how high did she sing, give me an A, etc. Everyone was amazed.

Perfect Pitch allowed me to progress far faster than I ever thought possible. After all, hearing is the basis for all music. Not only did I receive A’s in ear-training (no problem!), but I completely skipped over

required college courses. Most important, I learned that no amount of practice, lessons, or equipment can ever replace the value of your ear.

### Spreading the Knowledge

That’s how it all started. Little did I know that years later I would be teaching seminars on Perfect Pitch.

Actually, I rejected the idea of seminars at first. There were so many misconceptions about Perfect Pitch. People often *laughed* when I said they could have it. Some thought it would bother them if things were out of tune. I guess it’s easy to downplay something when one feels it is beyond reach.

But Perfect Pitch adds a dazzling new dimension to listening. It’s a total artistic sense which promotes tremendous levels of talent in every phase of musical activity—from performing and playing by ear, to improvising, listening and writing, singing, transposing, tuning, better memory—and much deeper *enjoyment* of music. Perfect Pitch means *increased powers of listening*.

I let musicians test me to prove my points, but it didn’t help. They usually felt that I had the knack, but for them it was unattainable.

How was I to calm this skepticism? Remember, at that time I did not have the thousands of students worldwide who are experiencing Color Hearing for themselves.

So I went back to the basics. I would prove my points in just one simple way: by having people *hear for themselves*.

It worked! No amount of lecturing could do it. No amount of testimonials. No amount of logic, persuasion or research would prove it to some. But even “old school” professors were gratefully changing their minds when they *experienced* their “first taste” of real Perfect Pitch. Rock musicians, classical, jazz—they heard for themselves! All talk became unnecessary.

### The Experience

The experience is both subtle and awesome. It’s like switching from a black and white to a color TV. Without Perfect Pitch it’s like “black and white” hearing—all the tones sound pretty much the same, just different shades of “gray.”

Perfect Pitch gives you the *colors* of the tones. Color lets you recognize them—an A over there, a C# here, E major chord there, etc. Each tone has its own unique color sound. That’s why I like to refer to Perfect Pitch as “Color Hearing.”

Perfect Pitch is definitely something you can’t buy. Instead, you unfold it *from within yourself*. I feel fortunate that I’m able to offer the knowledge of how to develop it. It’s ridiculously simple. But you have to hear for *yourself* to gain it. It’s yours—inside you, waiting, free as the air you breathe. And it’s a priceless musical possession.

To start, you just need a few basic instructions. As your ear becomes cultured you begin to enjoy and use these delicate sound colors. You learn to hear beauty you may never have appreciated before. It’s a whole new awareness—once you uncover it you own all its possibilities.

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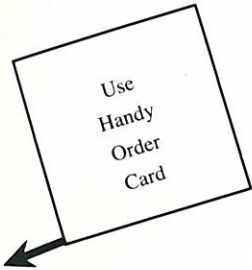
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**SPECIAL PREPUBLICATION PRICE  
PROCEEDINGS AND REFERENCE 1988  
\$30**

The usual post-conference publication will be substantially expanded with the Chicago Conference edition by adding a reference section. This will also substantially alter the price of the book. The \$30 prepublishment price offered here will be good until November 1, 1988. (Conference participants who pay the \$75 or \$90 registration fee receive a complimentary copy of this book.)

The PROCEEDINGS section of PROCEEDINGS AND REFERENCE 1988 will contain articles based on the live teaching demonstrations in the Chicago Conference, covering the sessions led by the Panel on Observation, the demonstration piano lessons, the demonstration piano pedagogy classes, and the follow-up question/answer-discussion sessions (see P. 15). Also included will be reports from the Conference Committees (see PP. 27-43), the complete texts of the eight papers presented during the conference (see P. 11), and the additional eight papers chosen for publication (see P. 35).

The REFERENCE section of PROCEEDINGS AND REFERENCE 1988 will make its debut with this publication (see P. 51). For the first time, the following material will be included:

- Directory of Piano Pedagogy Offerings in American Colleges and Universities
- Directory of Certificate Programs in Piano Pedagogy
- Annotated Critical Piano Pedagogy Bibliography
- Descriptions of Observation and Intern Teaching in Piano Pedagogy Programs
- Annotated Bibliography on Learning Theory

## OTHER CONFERENCE PUBLICATIONS

- **Proceedings of the Ann Arbor Conference (1986)**
- **Proceedings of the Columbus Conference (1984)**
- **Proceedings of the Madison Conference (1982)**

Each *Proceedings* includes articles on the demonstration teaching, all Conference Committee Reports, and all papers in their entirety. Each copy of each *Proceedings* is \$20.00 (postage included).

- **The Piano Pedagogy Major in the College Curriculum, Part I  
The Undergraduate Piano Pedagogy Major**
- **The Piano Pedagogy Major in the College Curriculum, Part II  
The Graduate Piano Pedagogy Major**

These are handbooks of information and guidelines for developing or evaluating a degree program for the undergraduate and graduate piano pedagogy major prepared by the Conference Committee on Administration/Pedagogy Liaison in close cooperation with the National Association of Schools of Music (NASM). Each copy of each handbook is \$5.00 (postage included).



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*"McPartland combines delicacy and drive, lyricism and blues, elegance and swing"*  
DOWNBEAT

Marian McPartland's virtuoso performance at the piano and her personal style of jazz have won her acclaim, a large, enthusiastic following, and an international reputation as one of the most important figures in jazz today. This multi-faceted artist appears on concert stages, in clubs, at schools and colleges, on radio and television, and on records. She is a regular guest at the major jazz festivals: Monterey Jazz Festival, Kool Jazz Festival, Kansas City Women's Jazz Festival, festivals in Detroit, Salt Lake City, Nice (France), and others.

Marian McPartland is English. Headed for a career in classical music, she studied at the Guildhall School of Music in London, but she had already fallen in love with jazz. By the time she left the Guildhall to join a four-piano act touring in vaudeville theatres, she had developed the faultless technique so in evidence today. During World War II, Marian joined ENSA, the English equivalent of the USO, and later transferred to the USO. Sitting in on a jam session in Belgium, she met and played with the renowned cornetist Jimmy McPartland (then a member of the U.S. Army Special Service). The two formed a small combo with a GI rhythm section, and played for troops in the front lines. Shortly thereafter Jimmy and Marian were married in Aachen, Germany.

In 1946 they moved to the United States and Marian spent several years playing in her husband's quintet in Chicago, before forming her own group. She opened in New York in 1950 at the Embers Club. Two years later the Marian McPartland Trio played what was to have been a two-week engagement at the Hickory House on 52nd Street, but they were held over for a year. The Hickory House became home base for Marian and her group until the 1960s. During this time they made several recordings for Capitol, one of which was *Marian McPartland at the Hickory House*.

Since then she has appeared in many of the country's most prestigious clubs, including the Cafe Carlyle of New York's Hotel Carlyle, Blues Alley in Washington, the Monticello Room in Rochester, New York, Rick's Cafe in Chicago, and Arthur's Supper Club in Miami.

After years of recording for Capitol, Marian started her own record company, Halcyon, which began with the release of *Interplay*. The catalogue now numbers fourteen albums, including *Marian McPartland Plays the Music of Alec Wilder* (including songs written for her by Mr. Wilder), *The Maestro and Friend* (performing with virtuoso jazz violinist Joe Venuti), *Concert in Argentina* (performing with Earl Hines, Teddy Wilson, and Ellis Larkins), and *Live at the Carlyle*. More recently, she

has made a number of records for Concord Jazz: *From This Moment On*, *Portrait of Marian McPartland*, *At the Festival*, *Alone Together*, *Personal Choice*. She has also recorded for RCA Victor, Savoy, Bainbridge, and Improv labels.

Marian McPartland also composes music. *In the Days of Our Love* was recorded by Peggy Lee, *Twilight World* was recorded by Tony Bennett, *There'll Be Other Times* was recorded by Sarah Vaughan, *So Many Things* was recorded by Gary Burton, *With You In Mind* was recorded by Ray Anthony, and *Ambiance*, nominated for a Grammy, was recorded by the Thad Jones-Mel Lewis Orchestra. In addition, she has written the music for two educational films: *The Light Fantastic Picture Show*, which won an award at the Chicago Film Festival, and *Mural*.

In October 1984, her Peabody Award-winning radio show, *Marian McPartland's Piano Jazz*, began its sixth season for National Public Radio. Among her distinguished guests have been Dizzy Gillespie, Ahmad Jamal, Chick Corea, Oscar Peterson, Melba Moore, and others.

In addition to her NPR series, she has made many TV appearances, including Charles Kuralt's "Sunday Morning" on ABC; a number of PBS specials such as "Homage to Bix Beiderbecke and Alec Wilder," "Now's the Time" with other women jazz musicians, a children's program called "The Key of D is Daffodil Yellow," and "Live at Wolf Trap" with George Shearing and Teddy Wilson. On cable she has performed with George Shearing and Billy Taylor in "Syncopation" and "Women in Jazz" for which she serves as a moderator.

She has played many Symphony Pops concerts with such orchestras as the Minnesota Orchestra, New Orleans Symphony, Buffalo Philharmonic, Oakland Symphony, Memphis Symphony, Rochester Philharmonic, Erie Philharmonic, Scranton Philharmonic, New Amsterdam Orchestra, Chautauqua Symphony, Miami Symphony, Florida West Coast Symphony, Orlando Symphony, Nassau Symphony, Merrick Symphony, South Bend Symphony, Marin County Symphony, Sacramento Symphony, and Oklahoma Symphony.

One of the activities most important to Marian McPartland is her work in schools and colleges around the country playing concerts, conducting seminars, and workshops, helping to inspire and motivate young people to play and listen to jazz. She has the energy for everything she is involved with, but her success is due to something more — she loves to play.

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Marian McPartland is a Baldwin Artist. The piano has been provided by the Baldwin Piano & Organ Company through the offices of Stephen E. Dyer, Director, Concert & Artist Department, New York City, and Frank Seta, Division Manager, Chicago Retail Division. We are extremely grateful to the Baldwin Company for this generosity.

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## Program Schedule

### WEDNESDAY, October 19, 1988

- 1:30 Registration: Bismarck Pavillon Foyer (until 7:00 PM)
- 5:30 Social Hour (Cash Bar) - Bismarck Pavillon Foyer (until 7:00 PM)
- 6:30 Hands-On Exhibits (Until 10:00 PM) (P. 50)

### THURSDAY, October 20, 1988

All conference sessions will convene in the Bismarck Pavillon.

- 7:30 Registration: Bismarck Pavillon Foyer
- 9:00 Opening Session - Richard Chronister, presiding
- 9:15 Panel of Observation Specialists (P. 15)
- 10:00 Performance by a Pedagogy Student (P. 22, 23)
- 10:15 BREAK
- 10:45 Committee Report: Committee on INTERN TEACHING (P. 39)
- 11:15 Demonstration Piano Lesson (P. 15)
- 11:45 Demonstration Piano Lesson (P. 15)
- 12:15 Performance by a Pedagogy Student (P. 22, 23)
- 12:30 LUNCH BREAK
- 12:30 Hands-On Exhibits (Until 2:00 PM) (P. 50)
- 2:00 Paper: PIANO PEDAGOGY INSTRUCTORS SPEAK ABOUT THE PAST, PRESENT, AND FUTURE  
Gayle Kowalchuk, Independent Teacher, Norman, Oklahoma
- 2:15 Address: THE PREPARATION OF FUTURE PIANO TEACHERS  
Frans Schreuder, Founder, European Piano Teachers Association-Holland, Rotterdam, The Netherlands (P. 51)
- 2:30 Marian McPartland
- 2:45 Demonstration Piano Pedagogy Class (P. 15)
- 3:15 Performance by a member of the Committee on Performance Teacher/Pedagogy Teacher Liaison (P. 39)
- 3:30 BREAK
- 4:00 Paper: HOW CAN THEY TEACH WHAT THEY CAN'T DO?  
Ann Collins, Western Illinois University, Macomb
- 4:15 Committee Report: The Committee for a PAINLESS TRANSITION TO THE FUTURE (P. 43)
- 5:00 Discussion and Question/Answer Session (P. 15)
- 5:30 DINNER BREAK
- 5:30 Hands-On Exhibits (Until 10:00 PM) (P. 50)
- 8:00 **Benefit Concert: MARIAN McPARTLAND (P. 10) No reserved seats, doors open at 7:00 PM**

### FRIDAY, October 22, 1988

- 8:30 Paper: SHOULD TRAINING IN PSYCHOLOGY BE INCLUDED IN THE PEDAGOGY CURRICULUM?  
Nancy Bricard, University of Southern California, Los Angeles
- 8:45 Committee Report: Committee on HISTORICAL RESEARCH (P. 43)
- 9:15 Panel of Observation Specialists (P. 15)
- 10:00 Performance by a Pedagogy Student (P. 22, 23)
- 10:15 BREAK
- 10:45 Committee Report: Committee on LEARNING THEORY/PIANO PEDAGOGY LIAISON (P. 31)
- 11:15 Demonstration Piano Lesson (P. 15)
- 11:45 Demonstration Piano Lesson (P. 15)
- 12:15 Performance by a Pedagogy Student (P. 22, 23)
- 12:30 LUNCH BREAK
- 12:30 Hands-On Exhibits (Until 2:00) (P. 50)

- 2:00 Paper: JOINT VENTURES BETWEEN THE UNIVERSITY AND THE INDEPENDENT MUSIC SCHOOL - A PROPOSAL FOR THE FUTURE  
Becky Corley, Amanda Byers, Independent Teachers, Dallas, Texas
- 2:15 Committee Report: Committee on INDEPENDENT STUDIO TEACHING (P. 35)
- 2:45 Demonstration Piano Pedagogy Class (P. 15)
- 3:15 Performance by a member of the Committee on Performance Teacher/Pedagogy Teacher Liaison (P. 39)
- 3:30 BREAK
- 4:00 Paper: PERFORMANCE: THE ART OF LISTENING  
Janet Swanzy, Loyola University, New Orleans, Louisiana
- 4:15 Committee Report: THE DIRECTORS' COMMITTEE (P. 27)
- 5:00 Discussion and Question/Answer Session (P. 15)
- 5:30 DINNER BREAK
- 5:30 Hands-On Exhibits (Until 10:00 PM) (P. 50)

### SATURDAY, October 22, 1988

- 8:30 Paper: CURRICULUM IN APPLIED PIANO STUDY: A NEW APPROACH  
Charlotte Kroeker, Phillips University, Enid, Oklahoma
- 8:45 Committee Report: Committee on ADMINISTRATION/PIANO PEDAGOGY LIAISON (P. 27)
- 9:15 Panel of Observation Specialists (P. 15)
- 10:00 Performance by a Pedagogy Student (P. 22, 23)
- 10:15 BREAK
- 10:45 Committee Report: Committee on CERTIFICATE PROGRAMS (P. 31)
- 11:15 Demonstration Piano Lesson (P. 15)
- 11:45 Demonstration Piano Lesson (P. 15)
- 12:15 Performance by a Pedagogy Student (P. 22, 23)
- 12:30 LUNCH
- 12:30 Hands-On Exhibits (Until 2:00 PM) (P. 50)
- 2:00 Paper: THE PRAGMATIC PEDAGOGUE or LET THE PUNISHMENT FIT THE CRIME (apologies to Gilbert and Sullivan)  
Mary Ann Lenti, Lander College, Greenwood, South Carolina
- 2:15 Committee Report: Committee on MUSIC INDUSTRY/PIANO PEDAGOGY LIAISON (P. 39)
- 2:45 Demonstration Piano Pedagogy Class (P. 15)
- 3:15 Performance by a member of the Performance Teacher/Pedagogy Teacher Liaison (P. 39)
- 3:30 BREAK
- 4:00 Paper: SOME THOUGHTS ON TEACHING, ONCE REMOVED  
Robert Weirich, Peabody Conservatory of Music, Baltimore, Maryland
- 4:15 Committee Report: Committee on PERFORMANCE TEACHER/PEDAGOGY TEACHER LIAISON (P. 39)
- 5:00 Discussion and Question/Answer Session (P. 15)
- 5:30 Adjournment
- 6:30 Social Hour (Cash Bar) - Maximillian Room
- 7:30 Banquet (by advance reservation) - Walnut Room  
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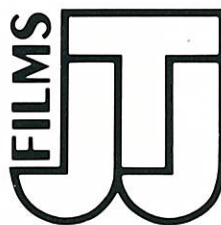
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The purpose of every meeting of **The National Conference on Piano Pedagogy** is to assemble people from anywhere in the world who are concerned about the field of piano teacher training.

The Chicago Conference 1988 has three emphases:

- 1) **Demonstration Teaching** — Live demonstrations of piano teaching by students from six colleges and universities throughout the United States. Live demonstrations of piano pedagogy teaching by three prominent performance and pedagogy teachers. A panel of specialists in the field of observation have been invited to lead the conference in discussions of the demonstration teaching.
- 2) **Conference Committees** — Reports resulting from the work of ten committees on subjects important to all those working in the field of piano pedagogy.
- 3) **Papers** — Eight papers chosen from those submitted which represent current thoughts and concerns about piano teacher training.

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## DEMONSTRATION TEACHING SESSIONS

The central focus of every meeting of The National Conference on Piano Pedagogy is live teaching demonstrations. The theme of the Chicago Conference will be:

### **The Nature of Observation - What did I hear? What did I see?**

There will be five sessions each day dealing with the teaching demonstrations:

**1. OBSERVATION PANEL.** Early each morning (Thursday, Friday, Saturday) there will be a session to prepare our thinking on what and how to observe during the sessions to come. We have invited three distinguished educators who have specialized in observation (only one a musician and no pianists) to direct our thinking about the nature of observation. They will form a panel which will lead these early morning preparatory sessions. More information about the members of this panel is on P. 19.

**2. DEMONSTRATION PIANO LESSONS.** Six college piano pedagogy students have been chosen to teach. There will be two demonstration piano lessons just before the noon break each morning. Each will be a private lesson or a small group lesson in which the pupil will first perform a recital-ready piece. Following this performance, the teacher will work on a piece the pupil has been practicing only a short while. Pupils to be taught will range from late elementary to early advanced. More information about the college students who will give the demonstration lessons is on P. 22, 23.

**3. DEMONSTRATION PEDAGOGY CLASS.** Early each afternoon there will be a demonstration piano pedagogy class conducted by a prominent piano pedagogy or piano performance teacher. The students in the pedagogy class will be the six college students who will teach the demonstration lessons. The subject of the pedagogy class will be

the observation of the demonstration lessons. More information about the college teachers chosen to conduct these classes is on P. 19.

**4. TEACHER PERFORMANCE.** Sometime during each day, two of the six college students will play a short program.

**5. QUESTION/ANSWER SESSION.** The closing session each afternoon will be a discussion and question/answer session on the previous sessions. The panel for this session will include the observation panel, the demonstrating piano and piano pedagogy teachers, and two members of the Piano Performance/Pedagogy Liaison Committee.

It is the hope of the Conference that this in-depth consideration of the subject of observation will improve our skills in a number of different ways. As a pianist, how to observe ourselves as objectively as possible. As a piano teacher, how to more completely and more effectively observe our pupils and our relationship with them. As a piano pedagogy student, how to observe and evaluate everything that goes on during a piano lesson. As a piano pedagogy teacher, how to train future teachers to learn from the observation of other teachers. As performance teachers, how to train pianists to learn from the observation of other pianists. Conscientious and educated observation is the first step toward improving everything we do as musicians and educators.

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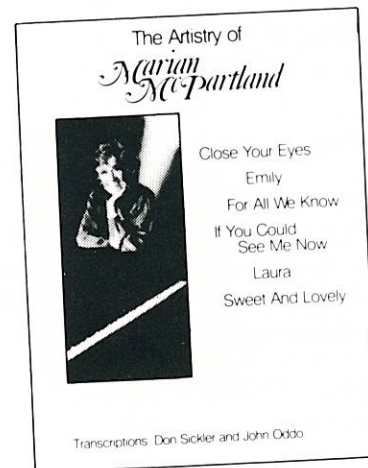
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## Members of the Observation Panel

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**ROBERT DUKE** teaches music education at the University of Texas, Austin, and serves as Coordinator of Student Teaching in Music. Dr. Duke is an active clinician and researcher in the areas of music learning, evaluation, music performance, conducting, and behavior management. His research has been presented at meetings of the National Association for Music Therapy, the Music Educators National Conference, the International Society for Music Education, and appears in the *Journal of Research in Music Education*, the *Bulletin of the Council for Research in Music Education*, *Contributions to Music Education*, and the research text, *Applications of Research in Music Behavior*. Dr. Duke is currently national chair of the Perception Research Group of the Society for Research in Music Education, Music Educators National Conference, and chair of the Research Committee of the Texas Music Educators Association.



**KEITH GOLAY** is an educational consultant, staff development trainer, and an author of professional publications and materials. His book, *Learning Patterns & Temperament Styles* has been described by educators as on the "cutting edge . . . it provides one of the linking pins between learning theorists and educational practitioners." For eleven years, Dr. Golay was a professor in the Department of Counseling at California State University, Fullerton, where he trained School Psychologists, Counselors, and Marriage and Family Therapists. He is a therapist in private practice and has been a psychologist in the public schools. Dr. Golay is highly rated as a presenter at professional conferences. Participants in his workshops consistently express strong appreciation for his focus on practical and relevant applications.



**FRANCES SCOTT** has taught philosophy at Texas Tech University, Lubbock, since 1975, specializing in Aesthetics, Art Education, Interdisciplinary Humanities (art, music, literature, and philosophy), Semiotics, and American Philosophy. Early in 1989, her book on C. S. Peirce and Art Interpretation, entitled, *Art, Mathematics, and Semiotic*, will be published by Texas Tech University Press. Voted outstanding guest lecturer in the Honors Program at Texas Tech in 1987, Dr. Scott has been involved in numerous activities related to the arts and philosophy. Dr. Scott is a frequent presenter at professional meetings such as the Texas Association of Art Educators, The Semiotic Society of America, the National Association of Art Educators, the American Association for the Advancement of the Humanities, and the National Endowment for the Humanities, and will present a paper at The Charles S. Peirce Sesquicentennial Congress in 1989.

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## Teachers of the Demonstration Pedagogy Classes

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**GAIL BERENSON** is Associate Professor and Chairperson of the Keyboard Division at Ohio State University, Athens, where she teaches piano and coordinates all piano pedagogy offerings. She has previously taught at the University of Illinois and University of Wisconsin. Ms. Berenson performs extensively throughout the United States in solo and chamber music recitals. In 1975 she made her European debut in Brussels, with subsequent tours in Switzerland and Great Britain. Her considerable background in piano pedagogy has placed her in great demand as a guest clinician, master class teacher, and adjudicator. She received her education at Northwestern University, with additional studies at the University of Colorado. Her major teachers were Guy Duckworth and Louis Crowder. Ms. Berenson is a past president of the Ohio Music Teachers Association, and holds MTNA's prestigious Master Certificate in the areas of piano and piano pedagogy.



**FRED KERN** is Director of the Piano Pedagogy and Group Piano Programs at the University of North Texas, Denton. He is the author of a major research document, *Frances Clark: The Teacher and Her Contributions to Piano Pedagogy*, and co-author of *KEYBOARD STRATEGIES* and a new publication, *PROJECTS FOR PIANO PEDAGOGY*, a workbook for teacher training. Mr. Kern has given pedagogy workshops for MENC, MTNA, and the National Piano Teachers Institute. He has served two terms as chairman for the National Group Piano Symposium and MTNA, Group Piano, and is a member of the Board of Advisors of the National Piano Foundation. In 1985, he participated in the Summer Music Institute in Taiwan where he taught piano pedagogy at Tunghai University. Formerly on the faculty of Northwestern University, Mr. Kern holds degrees from Illinois State, Illinois Wesleyan, Northwestern University, with a doctorate from the University of Northern Colorado.



**NELITA TRUE**, recently named Chairman of the Piano Department at the Eastman School of Music, has concertized and given master classes throughout the United States, Europe, Mexico, and the Caribbean. Her New York debut was as soloist with the Julliard Orchestra at Avery Fisher Hall, Lincoln Center. She has also appeared with the Chicago Symphony, and with orchestras in Portugal and Italy. She has made commercial recordings of more than 90 works ranging from Scarlatti to Schoenberg. Formerly Distinguished Professor at the University of Maryland, Ms. True has taught many prize-winning students in both international and national competitions. Ms. True is a Baldwin Artist.

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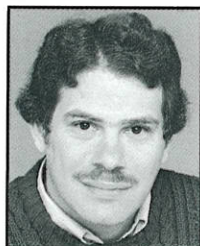
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## Demonstration Piano Teachers



### **Bruce Berr, P.O. Box 26, Evanston, Illinois 60204**

Bachelor of Music, Master of Music, Washington University, St. Louis, Missouri  
 In Progress: Doctor of Music in Piano Performance and Pedagogy, Northwestern University, Evanston, Illinois  
 Performance Teachers: David Kaiserman, Edna Golandsky, Jonathan Feldman, Etsko Tazaki, William Schatzkamer

Pedagogy Teachers: Frances Larimer, Elvina Pearce, Marcia Bosits-Normann

"Currently, I am on the staff of the Music Institute of Lake Forest, and the preparatory division of Northwestern University. I would like to teach piano and/or piano pedagogy at the college level. I also would like to be a published (and played all over!) author of educational piano music."

Program: Pagodes

Intermezzo in E, Opus 116, No. 4  
 Etude in G flat, Opus 25, No. 9

Claude Debussy  
 Johannes Brahms  
 Frederic Chopin



### **Steve Betts, 1400 E. Kellogg, Wichita, Kansas 67211**

Bachelor of Arts in Piano Performance, Mid-America Nazarene College  
 Master of Music in Piano Pedagogy, Wichita State University, Kansas  
 In Progress: Doctor of Philosophy in Piano Pedagogy, University of Oklahoma, Norman

Performance Teachers: Karen McClellan, Paul Reed, Bobby Roux, Jane Magrath

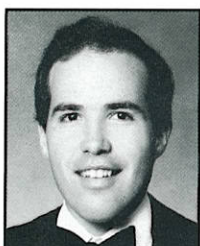
Pedagogy Teachers: Karen McClellan, Marguerite Miller, Charlene Cox, E. L. Lancaster, Jane McGrath

"My career aspirations include development of a church-related School of Music at my present place of employment."

Program: Ballade, Opus 46

Etude-Tableaux in D Major, Opus 39, Number 9

Samuel Barber  
 Sergei Rachmaninoff



### **Brian Gould, 37 San Leon, Irvine, California 92714**

Hochschule für Musik, Vienna, Austria, 1980-81  
 Bachelor of Music, University of California, Irvine, 1985  
 Master of Music, University of Southern California, Los Angeles, 1987

In progress: Doctor of Musical Arts in Piano Performance with emphases in Piano Pedagogy, Musicology, and Church Music, University of Southern California, Los Angeles.

Performance Teachers: Andrzej Jasinski, Heinz Medjimorec, Nina Scolnik, James Bonn.

Pedagogy Teacher: Marianne Uszler

"I plan to instruct studio and group piano classes at university and music conservatory institutions while continuing to perform actively. I also plan to research possibilities and challenges arising from the application of new electronic keyboard technologies to the group piano laboratory."

Program: Etude in G-flat Major, Opus 10, No. 5

Reflets dans l'eau (Image, Book 1)  
 IV. Ruvido ed ostinato (Sonata - 1952)

Frederic Chopin  
 Claude Debussy  
 Alberto Ginestera

## Alternates



### **Timothy Donald Brown, 425 South Main Street, Hightstown, NJ 08520.**

Bachelor of Music, Capital University, Columbus, Ohio, 1985.  
 Master of Music in Piano Pedagogy and Performance, Westminster Choir College and The New School for Music Study, Princeton, New Jersey, 1988.

Performance Teachers: Loy Kohler, Frank Hussey, Phyllis Lehrer

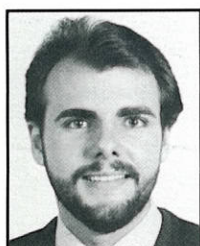
Pedagogy Teachers: Frank Hussey, Frances Clark, Louise Goss, Sam Holland, Melanie Sheets

"I have recently joined the preparatory department faculty at The New School for Music Study in Princeton, New Jersey. I hope one day to develop and direct a college piano pedagogy program in addition to pursuing an active teaching and performing career."

Program: French Suite No. 6 in E Major

Gavotte and Polonaise  
 Sonetto 123 del Petrarca  
 Toccata (Trois Pieces)

J.S. Bach  
 Franz Liszt  
 Francis Poulenc



### **Richard D. Owen, 3607 Meadow Drive, Pine Bluff, Arkansas 71603**

Bachelor of Music in Piano Performance, University of North Texas, Denton, 1986  
 Master of Music in Group Piano Pedagogy, University of Illinois, Urbana-Champaign, 1988  
 Performance Teachers: Jack L. Roberts, Nina Lelchuk, Richard J. Simm

Pedagogy Teachers: R. Fred Kern, Reid Alexander, James Lyke, Rodney Smith

"By actively teaching and performing, I hope to develop in my students and colleagues a progressive, enthusiastic, and attentive spirit by making any research done, and any knowledge from experience gained, relevant and accessible to every level of musical maturity."

Program: Les jeux d'eaux à la Villa d'Este

Franz Liszt



---

## Demonstration Piano Teachers

---



**Mark Johnson, 1895 Somerset #3C, Glendale Heights, Illinois 60139**

Oakton Community College, Des Plaines, Illinois

Bachelor of Science in Music Education, Specialization in Piano Pedagogy, University of Illinois, Urbana-Champaign, 1988

Performance Teachers: Glenna Sprague, Joel Shapiro

Pedagogy Teachers: James Lyke, Reid Alexander, Tony Caramia

"My future plans are to have a balance between teaching and performing. Eventually I want to be teaching piano from my own studio. Right now I am looking to teach in music stores, studios, and home teaching."

Program: Rhapsody in Blue (excerpt)

George Gershwin

Tony Caramia, 2nd piano

---



**Gloria Singleton, 1700 Breezy #291, Waco, Texas 76712**

Bachelor of Music in Piano Pedagogy, Baylor University, Waco, Texas

In Progress: Master of Music in Piano Pedagogy and Performance, Baylor University, Waco, Texas

Performance Teachers: David Albee, Jane Abbott-Kirk

Pedagogy Teachers: Roger Keyes, Thelma Cooper, James Williams

"After graduation I plan to teach piano at a college or university. In the future I would like to teach piano pedagogy and perhaps begin a pedagogy program in a school that does not already have such a program."

Program: Six Preludes, Opus 6

Robert Muczynski

L'isle Joyeuse

Claude Debussy

---



**Mary Brostrom Stack, P.O. Box 232, Liberty Corner, New Jersey 07938**

Bachelor of Music in Music Education, Westminster Choir College, Princeton, New Jersey, 1983

Master of Music in Piano Pedagogy and Performance, Westminster Choir College and The New School for Music Study, Princeton, New Jersey, 1988

Performance Teachers: Ena Bronstein, Phyllis Alpert Lehrer

Pedagogy Teachers: Frances Clark, Louise Goss, Sam Holland, Melanie Sheets

"For the immediate future I have accepted a faculty position in the Preparatory Department of The New School for Music Study. Ultimately, I hope to combine private studio teaching with a college position where I might initiate and direct a piano pedagogy program."

Program: Italian Concerto, BWV 971

Johann Sebastian Bach

Allegro

15 Hungarian Peasant Songs (selections)

Béla Bartók

---

## Alternates

---



**Belinda Green, 524 Lee Street, Evanston, Illinois 60202**

Bachelor of Arts in Piano Performance, University of Western Ontario, 1986

Master of Music in Piano Performance and Pedagogy, Northwestern University, Evanston, Illinois 1988

Performance teachers: Gwen Beamish, Ronal Turini, Damiana Bratuz, Carmen Or

Pedagogy teachers: Frances Larimer, Elvina Pearce

"In the near future, I will continue to teach private piano lessons and pre-school music classes. Eventually I would like to do a DM in Piano Performance and Pedagogy."

Program: Iberia

Isaac Albeniz

El Puerto

El Albaicin

---



**Hae-Young Chun, 3525 McLaughlin Avenue, Los Angeles, California 90066**

Bachelor of Music, The Juilliard School, New York City

Master of Music, The Juilliard School, New York City

In progress: Doctor of Musical Arts, University of Southern California, Los Angeles

Performance Teachers: Nadia Reisenberg, Iok-Choo Moon, John Perry

Pedagogy Teacher: Marianne Uszler

"Ideally, I would like to maintain a well-balanced career of performance and teaching. After receiving my DMA I would like to base myself in a university setting which would enable me to come in contact with young talented musicians and to enjoy a long association with other professionals. I will also continue to be active as a private studio teacher."

Program: Ballade in F minor

Frederic Chopin

---

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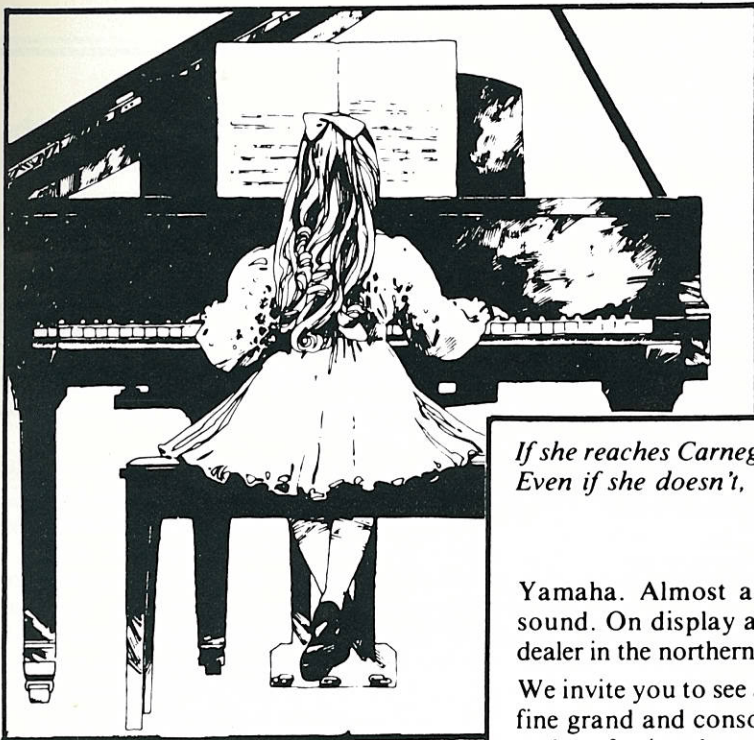
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Some comments from our readers:

I have just read Richard Chronister's article, "The Naive, Brainwashed, Disillusioned Piano Teacher." Thank you for this outstanding and penetrating article. I am making it required reading for all of my piano pedagogy classes.  
Maurice Hinson (1973)

I have just recorded the Mendelssohn *Variations* and have found myself fascinated and in complete accord with David Kraehenbuehl's method of practicing the variations.  
Constance Keene (1976)

[Your magazine] brings a bright spot to my mailbox whenever it arrives. I chortle over the articles which do so much to poke holes in the stuffy atmosphere of higher education. It is required reading for my piano pedagogy students and I encourage them to write for a subscription.  
Rita Fuszek (1976)

I have recommended the magazine . . . highly, for I feel it is one of the finest of its kind available to a piano teacher in this country.  
Marvin Blickenstaff (1974)

Congratulations on having **KEYBOARD ARTS** magazine back in the national swing.  
Lynn Freeman Olson (1983)

. . . so much do I like your magazine, that I wonder if I can get back copies and what the price would be.  
Frans Schreuder, The Netherlands (1985)

Enclosed is a check for renewal of my subscription to **KEYBOARD ARTS** magazine. I have been "hooked" on the magazine ever since I first subscribed to it as a resource for the Piano Pedagogy classes at Wichita State University. This is a long overdue "THANK YOU" for all those fine timely, often thought-provoking articles, guest essays, reviews, performance tips, etc. that I have enjoyed.  
Marguerite Miller (1987)

**Keyboard Arts** is published three times a year (fall, winter, spring).

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## Conference Committees

The work of The National Conference on Piano Pedagogy is carried on by a number of committees which meet and work throughout the two years between conference meetings, culminating in a day-long meeting (Wednesday, October 19) before the conference opens. The work of these committees appears in *Proceedings and Reference* which is published following each biennial Conference meeting. At each Conference meeting, some of these committees report to the conference in order to allow participants of the conference to be included in their deliberations and contribute to the dialogue which continues from conference to conference.



### Committee on Administration/Piano Pedagogy Liaison.

E. L. Lancaster, Assistant Dean, College of Fine Arts, University of Oklahoma, Norman, chair  
Anna Belle Bognar, Bowling Green State University, Ohio  
Marcia Bosits-Normann, Northwestern University, Evanston, Illinois  
Martha Hilley, Chair, Piano Department, University of Texas, Austin  
Janet Lyman, Indiana State University, Terre Haute  
Thomas Miller, Dean, School of Music, Northwestern University, Evanston, Illinois, Past President, National Association of Schools of Music  
Naomi Oliphant, Chair, Piano Department, University of Louisville, Kentucky  
Dorothy Payne, Chair, Music Department, University of Connecticut, Storrs  
Jean Stackhouse, Associate Director and Chair of Piano Department, Extension/Preparatory Division, New England Conservatory, Boston, Massachusetts  
David Swanzy, Dean, College of Music, Loyola University, New Orleans, Louisiana

Every year, more colleges and universities are implementing or upgrading piano pedagogy programs. As piano pedagogy as a discipline assumes its proper role as equal to piano performance, it is important to encourage administrative personnel to reconsider such things as **1) Requisite qualifications of a pedagogy teacher candidate. 2) Appropriate interview activities for pedagogy teacher candidates. 3) Requirements for tenure and promotion. 4) The load of the pedagogy teacher, including allowances for model teaching and the observation and evaluation of intern teaching.** These important considerations will be the subject of this committee's report to the conference on Saturday morning at 8:45 AM and a summary will be included in *Proceedings and Reference 1988*.

*Proceedings and Reference 1988* will also include the first publication of a *Directory of Piano Pedagogy Offerings in American Colleges and Universities*. The aim of the directory is to list all schools with pedagogy offerings from those with only one course to those with degree programs in pedagogy.

This directory should be useful to three groups: 1) students interested in majoring in pedagogy; 2) independent studio and college teachers guiding students to schools with appropriate pedagogy offerings; 3) anyone in need of a representative national listing of the depth and breadth of piano pedagogy offerings in American colleges and universities. Schools interested in being included in this directory should communicate with the committee chair.

### The Directors' Committee

Marvin Blickenstaff, Goshen College, Indiana  
Frances Clark, The New School for Music Study, Westminster Choir College, Princeton, New Jersey  
Barbara English Maris, The Catholic University of America, Washington, DC  
John Perry, The University of Southern California, Los Angeles  
Nelita True, Eastman School of Music, Rochester University, New York

Richard Chronister and James Lyke, Directors of The National Conference on Piano Pedagogy, have invited these five distinguished performance and pedagogy teachers to join them in a discussion of a topic of major interest to all those involved in piano playing and piano teaching. This topic, in the form of a question, is, **What is the relationship between the training of piano performers and the training of piano teachers?** This committee, being convened only for the Chicago Conference, will report to the conference on Friday afternoon at 4:15 PM and a summary will be included in *Proceedings and Reference 1988*.



### The Piano Pedagogy Student Committee.

Members of the Student Committee are listed on pp. 22 and 23.

The many piano pedagogy students who attend each conference are officially represented on the program by those students chosen to teach and perform during the conference. These students were chosen as a result of submitting video tapes of their teaching and audio tapes of their own piano performance. From the many tapes submitted, six students were chosen to form the Piano Pedagogy Student committee. In addition to performing, teaching, participating in pedagogy classes, and being involved in discussion and question/answer sessions, each member of the Student Committee will be asked to contribute to the published *Proceedings of the Chicago Conference*.

*Conference Committees continued on page 31.*

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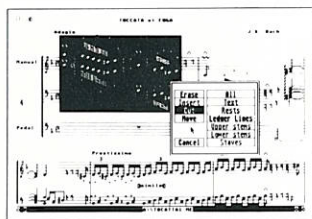
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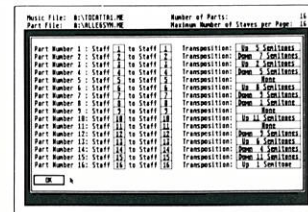
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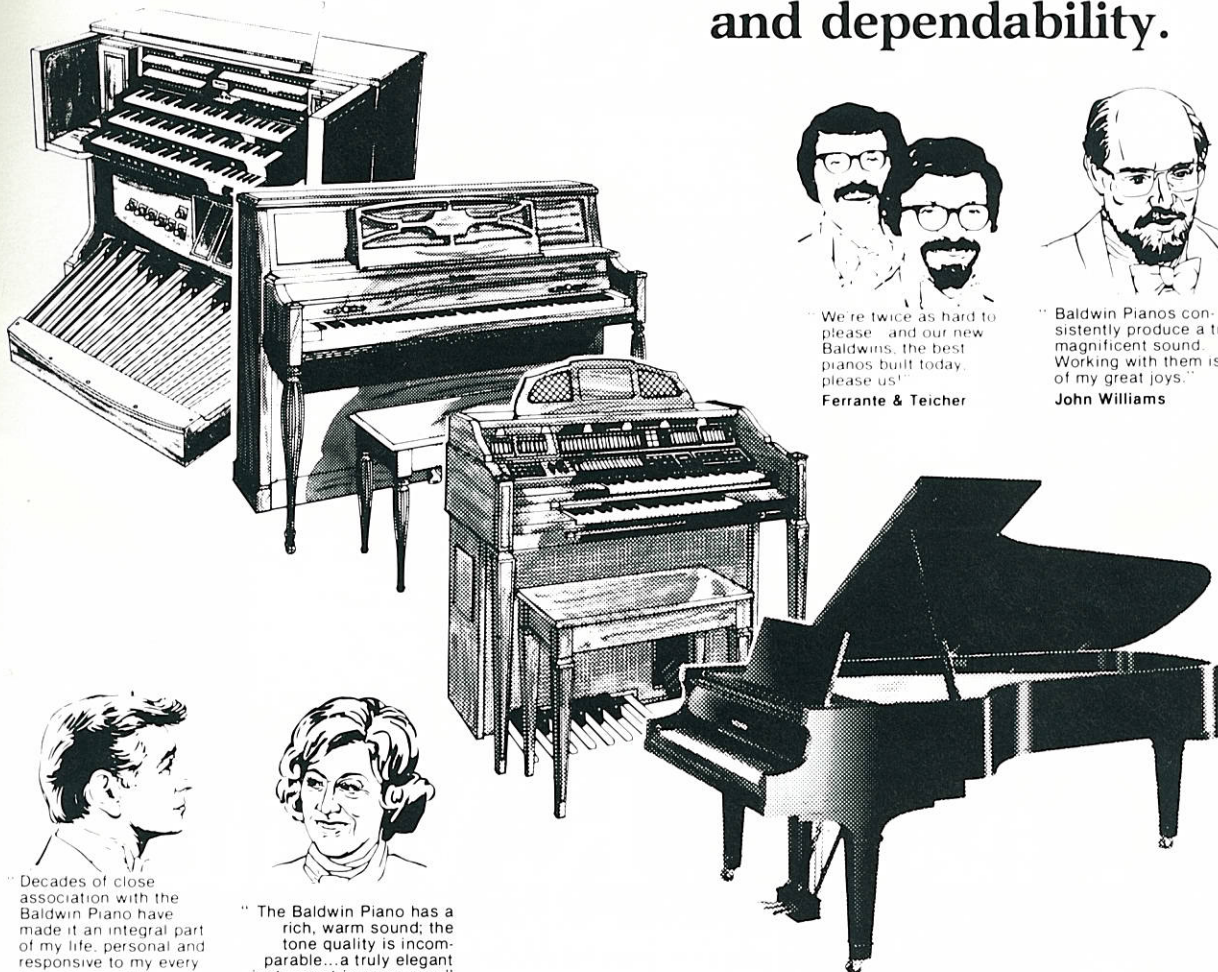


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### Committee on Learning Theory/Piano Pedagogy Liaison.

Rebecca Shockley, University of Minnesota, Minneapolis, chair  
Donald Beattie, Southern Illinois University, Carbondale  
Joyce Cameron, Wright State University, Dayton, Ohio  
Elaine Clark, Ohio State University, Columbus  
Philip Clark, Ohio State University, Columbus  
Ivan Frazier, University of Georgia, Athens  
Brian Moore, University of Nebraska, Lincoln  
Robert Pace, Columbia Teachers College, New York City  
Steve Roberson, Butler University, Indianapolis  
Anne Waters, Kent State University, Ohio  
Saul Winer, Mercer University, Macon, Georgia  
Marilyn Zimmerman, University of Illinois, Urbana-Champaign

Piano instruction continues to make strides toward coming to terms with the realization that what is known about learning in general has something to do with learning music. For the Chicago Conference, this committee will consider the swing of the pendulum from a different angle. Saul Winer, a psychologist on this committee, has proposed the consideration of these questions: **"Has music pedagogy tended not to adequately focus on issues peculiar to itself? and, Has music pedagogy forfeited its own authority in succumbing to the authority of other disciplines and the problems intrinsic to them?"** These and other important questions will be the basis of this committee's deliberation in Chicago and will be the subject of their report to the conference on Friday morning at 10:45. A summary will be included in *Proceedings and Reference 1988*.

Also included in *Proceedings and Reference 1988* will be an annotated bibliography on learning theory prepared by this committee. This bibliography will be an eclectic compilation of sources suggested and annotated by individual committee members, with keyword indices to direct the reader to potentially useful citations throughout the bibliography. While the complexity of human learning cannot be understood through any single approach, insights into this process can be found in sources from many different disciplines. Thus the initial bibliography, while far from exhaustive, can serve to direct attention to some of the wealth of material outside the traditional literature of piano pedagogy and to encourage further research relating specifically to questions about music learning.

### The Committee on Conference Development.

Cathy Albergo, Harper College, Palatine, Illinois, chair  
Frank Albergo, Marengo, Illinois, Marketing Director  
Linda Clary, Taylor Music, Philadelphia, Pennsylvania  
Anna Haun, Georgia State University, Atlanta  
Jeanine Jacobsen, California State University, Northridge  
Louise Lepley, Santa Monica College, California

An organization such as The National Conference on Piano Pedagogy, with its vast resources of agile minds and endless energies, quickly finds itself with an abundance of potential projects and a budget of inadequate funding. This committee, formed at the Ann Arbor Conference in 1986, got off to an exciting start by being successful with its very first

grant proposal. The L. J. Skaggs and Mary C. Skaggs Foundation awarded the conference \$3500 to provide funds for conference publications. This committee was also responsible for the Ann Arbor benefit concert played by Ian Hobson. For the Chicago conference, they have scheduled Marian McPartland (see page 10). The newest project of this committee is the production of the Chicago Conference Magazine which includes advertising for the first time. The success of this endeavor not only helps the Conference budget, but indicates important support by the various colleges, universities, and members of the music industry.

### Committee on Certificate Programs.

Louise Goss, The New School for Music Study, Westminster Choir College, Princeton, New Jersey, chair  
Diana Bearmon, MacPhail Center for the Arts, Minneapolis, Minnesota  
Myrna Beitz, Illinois Central College, East Peoria  
Gail Berenson, Ohio University, Athens  
Elizabeth Caluda, Shenandoah College, Winchester, Virginia  
Kerry Carlin, East Carolina University, Greenville, North Carolina  
Diane Forsberg, Independent Teacher, Oregon, Wisconsin  
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Mary Gae George, Independent Teacher, Orange City, Florida  
Harriet Green, National Certification Chair, MTNA, Columbus, Ohio  
Mary Ann Hanley, College of Saint Catherine, Saint Paul, Minnesota  
William Hughes, Indiana State University, Terre Haute  
Elizabeth Jones, Yamaha Corporation, Buena Park, California  
Donald Morelock, Schoolcraft College, Livonia, Michigan

Many colleges, universities, and other institutions and organizations are exploring new approaches to piano teacher training. The Certificate in Piano Pedagogy, or whatever it might be called, is becoming a viable alternative for the pianist interested in developing skills in the art of piano teaching without pursuing a college degree program. Since certificate programs, including those offered by colleges which grant degrees, are often more comprehensive and complete than what is generally offered as part of a performance degree program, this committee will consider the question, **"What are the advantages and disadvantages to providing an elective comprehensive pedagogy curriculum for which a student receives a certificate instead of including pedagogy in a piano degree program?"** This will be the subject of the committee's report to the conference on Saturday morning at 10:45 AM and a summary will be included in *Proceedings and Reference 1988*.

Also included in *Proceedings and Reference 1988* will be the first publication of a **Directory of Certificate Programs in Piano Pedagogy**. The aim of this directory is to provide information for those seeking piano teacher training but are not interested in working toward a college degree, those who have a college degree but did not receive adequate or appropriate teacher training, and those who might be interested in refresher courses in piano pedagogy. In addition, this material will be important to institutions/organizations seeking to initiate a certificate program or evaluate an existing program. Institutions interested in appearing in this directory should communicate with the committee chair.

# What kind of support can you

## Teachers Videoconference

Through KTV, Baldwin is contributing to the present and future success of the teaching community by helping to solve important concerns of teachers. The last conference brought together over 14,000 teachers at 152 sites across the country. KTV III on October 27 focuses on three "hot" topics — group teaching, pre-school students, and electronic keyboards. Sponsoring this on your campus not only provides a unique opportunity for your pedagogy students but also showcases your music department.

## Textbooks

As part of its videoconference program, Baldwin publishes comprehensive manuals. Besides serving as workbooks during the conference and reference books afterwards, these manuals give you unique textbooks for your students. The 258-page book from KTV I and KTV II, "Business Manual for Independent Teachers," is the only complete book on this subject that is available. It has been endorsed by the National Piano Foundation. A similar manual on group teaching is being prepared for KTV III.

## Junior Keyboard Awards

Since 1962, Baldwin has been sponsoring this annual competition for seventh, eighth and ninth grade age piano students. The contest is administered by the Music Teachers National Association. The contest provides recognition for talented young pianists and their teachers at the state, division, and national level with the winners receiving certificates and other prizes from Baldwin. The seven division finalists compete for the national awards at the MTNA convention each year.

## Video Tapes

A two-hour video tape that supplements the "Business Manual for Independent Studio Teachers" is an excellent way for you to supplement your curriculum and provide your pedagogy students with an inside look at the "business" of teaching. The tape, excerpted from KTV I and KTV II, was edited for teaching use by Marguerite Miller, who also wrote the Study Guide. "Teaching with Electronic Keyboards" is a video tape/discussion presentation provided through your local Baldwin dealer.

These are just some of Baldwin's activities in support of piano teaching and piano teachers. We believe that we are in partnership with you, sharing a commitment to the future of music education. For additional information, send the coupon to:

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## Reader's Digest

Baldwin makes a continuing effort to promote the benefits of learning to play the piano. One way is with a full-page ad in *Reader's Digest* in 1986 and again twice this year. With 50 million readers, *Reader's Digest* has the largest circulation of any magazine in the United States. Baldwin's message to parents is that learning to play the piano also helps children develop important traits such as poise, concentration, and coordination. Developing new generations of piano players is a cause we have in common.

## Soundboard

A quarterly newsletter, *Music Educator's Soundboard* is written by teachers for teachers about teaching. Each issue contains a variety of articles, informative, stimulating, even provocative. *Soundboard* serves as a forum where teachers can share their opinions and their philosophies. Contributions from teachers are always welcome. *Soundboard* has the largest distribution in this country of any publication sent to a similar audience. *Soundboard* is available from your local Baldwin dealer.

## Electronic Keyboard

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**The Advisory Committee on Demonstration Teaching Sessions.**

Cathy Albergo, Harper College, Palatine, Illinois  
Mary Elizabeth Clark, Myklas Music Press, Boulder, Colorado  
Brenda Dillon, Brookhaven College, Dallas, Texas  
Rita Fuszek, California State University, Fullerton  
Larry Harms, Roland Corporation USA, Los Angeles, California  
Louise Lepley, Santa Monica College, California  
E. L. Lancaster, University of Oklahoma, Norman  
Robert Lucas, Westchester University, Pennsylvania  
Elvina Pearce, Northwestern University, Evanston, Illinois  
Steve Roberson, Butler University, Indianapolis  
Marianne Uszler, University of Southern California, Los Angeles

The purpose of The National Conference on Piano Pedagogy is to promote an in-depth study of piano teacher training in America and to provide a forum for those who are concerned about its future. Live teaching demonstrations are central to each Conference meeting and represent some of the pedagogy programs now in existence. Sessions relating to this demonstration teaching provide conference participants a means to reexamine and reevaluate their own work in this field. A newly formed advisory committee set to work immediately following the Ann Arbor Conference to help the directors plan the demonstration teaching and related sessions. Members of this committee met in Los Angeles in May to study the tapes and choose the demonstration teachers for the Chicago Conference.

**The Advisory Committee on Paper Selection.**

Martha Baker, California State University, Fullerton  
Anna Belle Bognar, Bowling Green State University, Ohio  
Jeanine Jacobsen, California State University, Northridge  
Barbara English Maris, Catholic University of America, Washington D.C.  
Rebecca Shockley, University of Minnesota, Minneapolis

The presentation of papers dealing with research or other activities in the field of piano teacher training has been an important part of The National Conference on Piano Pedagogy from the beginning. The papers to be presented at the Chicago Conference were chosen by the directors with the help of a newly appointed committee made up of individuals who have presented papers in the past. Eight papers were chosen for presentation in Chicago. Since more than eight were recommended for presentation, the following papers were chosen to be published in *Proceedings and Reference 1988* along with those which will be read in Chicago.

- Evaluation of Teaching: An Historical Perspective With Implications for Student Teacher Supervisors, Connie Arrau, West Virginia University, Morgantown
- Natural Playing - The Natural Solution, Elizabeth Buday, Vivian Flint, Morehead State University, Kentucky
- The Task Analysis and the Piano Pedagogy Student, Joyce Cameron, Wright State University, Dayton, Ohio
- Adapting Instruction to Individual Learning Styles, Sylvia Coats, Wichita State University, Kansas
- A Cooperative Venture in PreSchool Piano Pedagogy, Leanne Hedges, Texas Christian University, Fort Worth
- The Structuring, Analysis, and Teaching of Intermediate Piano Repertoire: An Approach for Use in a Piano Pedagogy Course, Mary Scanlan, University of Illinois doctoral student, Urbana

- Beyond the Ivory Tower, Part II, Sue Ann Steck-Turner, University of Southwest Louisiana, Lafayette
- The Utilization of Critical Thinking Skills in Piano Pedagogy, Mary Anne Williams, Trinity College, Deerfield, Illinois.

**Committee on Independent Studio Teaching.**

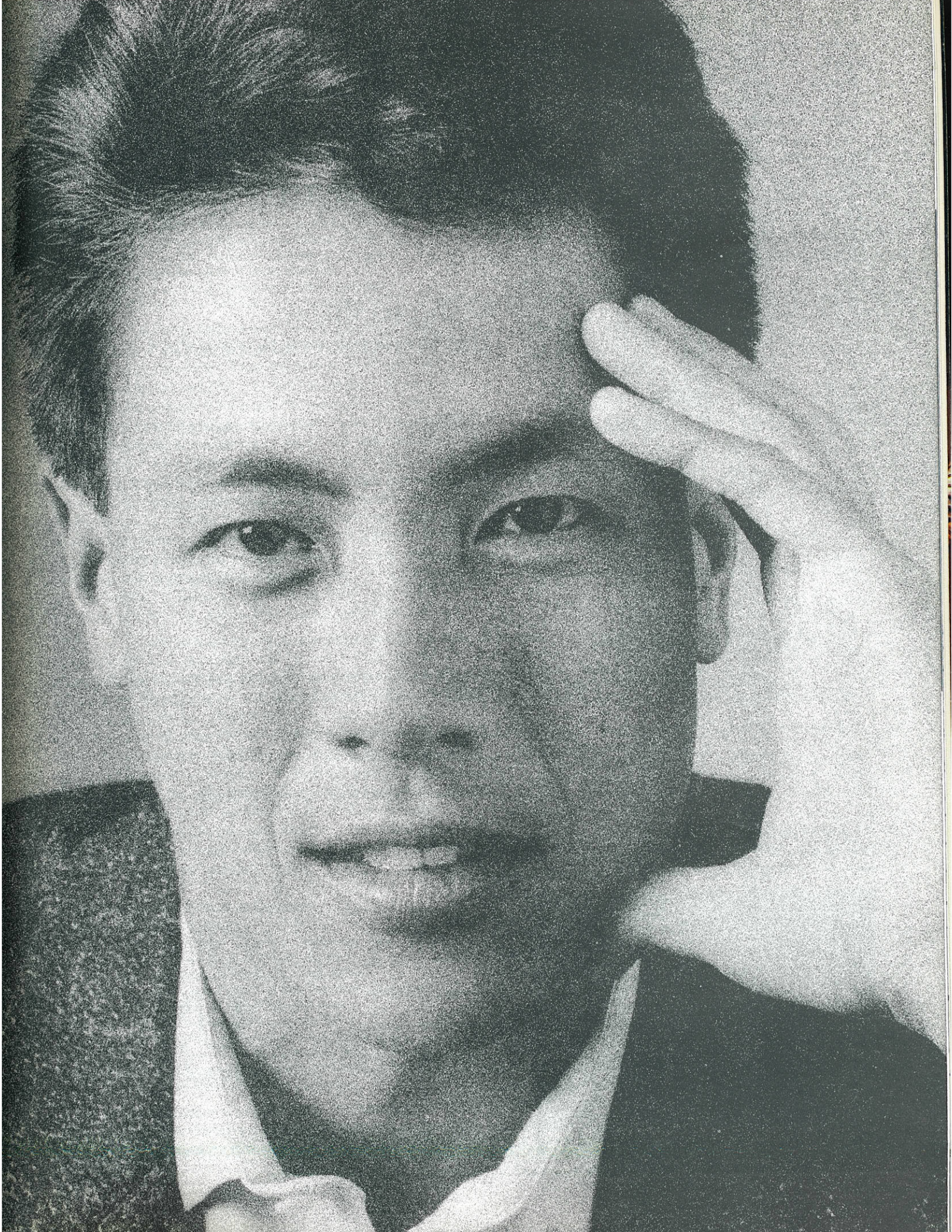
Marsha Wolfersberger, San Diego State University, California, chair  
Martha Baker, California State University, Fullerton  
Ruth Chown, Independent Teacher, Escanaba, Michigan  
Robert Facko, Oakland University, Rochester, Michigan  
Jean Hull, Independent Teacher, Lansing, Michigan  
Jeanine Jacobsen, California State University, Northridge  
Gayle Kowalchuk, Independent Teacher, Norman, Oklahoma  
Fran Shuler-Ellis, Independent Teacher, Bella Vista, Arkansas  
Edward Hugdahl, University of Wisconsin, Madison  
Gwen Perun, University of Minnesota/McPhail Center, Minneapolis  
Eric Van De Vort, Independent Teacher, Ann Arbor, Michigan  
Joan Reist, University of Nebraska, Lincoln

The thousands of independent piano teachers throughout America are an invaluable resource to those seeking to improve and advance the field of piano teacher training. As graduates of the pedagogy programs in the colleges and universities, and as professionals with vast experience in the piano teaching marketplace, their perspective of the needs of future piano teachers is different from all the other groups involved in The National Conference on Piano Pedagogy. In Chicago, this committee will consider the question, **What has my experience as an independent piano teacher taught me about the needs of piano pedagogy students?** This will be the subject of their report to the conference on Friday afternoon at 2:15 PM and a summary will be included in *Proceedings and Reference 1988*.

To assist in the exploration of this question, this committee is inviting independent piano teachers, particularly those in the Chicago area, to participate in their deliberation on Wednesday morning, October 19, between 10:00 AM and 12:00 noon in the Maximilian II room in the Bismarck Hotel. At this time, the committee wishes to gather information from experienced independent teachers as well as recent graduates of piano pedagogy programs as to their perspective of the needs of future piano teachers and their suggestions for college pedagogy programs. Teachers interested in appearing before this committee and being included in its discussions should contact the committee chair, Marsha Wolfersberger, before October 1, 1988. Her address is Department of Music, San Diego State University, San Diego, CA 92182. Her telephone number is 619-594-6047.

This committee will also be looking into the work of the significant number of independent teachers who are themselves engaged in teacher training in their own studios. For example, those teachers who train their advanced high school students to be assistant teachers in an apprentice-like situation. Reports of this aspect of piano teacher training will appear in *Proceedings and Reference 1988*. If you are an independent piano teacher engaged in piano teacher training of any kind, we invite you to communicate with the committee chair at the above address or phone number.

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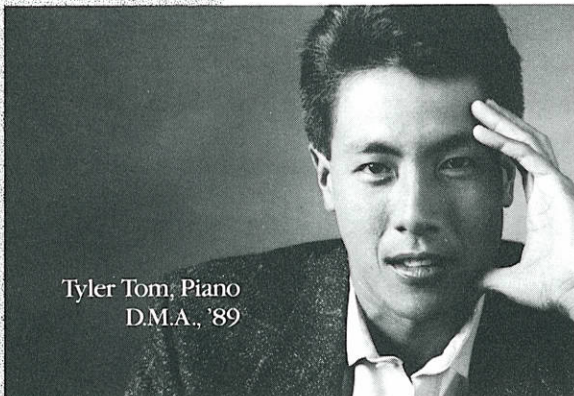
Nancy Bricard	Piano, Department Chair
James Bonn	Piano, Harpsichord, Fortepiano
Malcolm Hamilton	Piano, Harpsichord
Gwendolyn Koldofsky	Accompanying
Thomas Lymenstull	Piano, Piano Pedagogy
Daniel Pollack	Piano
John Perry	Piano
Brooks Smith	Accompanying
Marienne Uszler	Piano, Piano Pedagogy

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(213) 743-7193

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*Conference Committees continued from page 35.*

#### **Committee on Intern Teaching.**

Elvina Truman Pearce, Northwestern University, Evanston, Illinois, chair  
Reid Alexander, University of Illinois, Urbana-Champaign  
Frances Clark, The New School for Music Study, Westminster Choir College, Princeton, New Jersey  
Frances Larimer, Northwestern University, Evanston, Illinois  
Janet Mann, The University of Utah, Salt Lake City  
Steven McCurry, California State University, Northridge  
Kathleen Murray, Lawrence University, Appleton, Wisconsin  
Gregory Nagode, Southern Methodist University, Dallas, Texas  
John T. O'Brien, Columbus College, Columbus, Georgia  
Jeanette Ross, University of Wisconsin, Madison  
Kenneth Williams, University of New Orleans, Louisiana  
Edward Wolfe, Manhattan Christian College, Kansas

The work of this committee centers around our belief that the experience of teaching is the single most important part of any pedagogy program. Essential to this experience is the supervision and positive criticism which must accompany it. This committee has invited Dr. James Frederiksen, a physician who is associated with the Northwestern University Medical School, to be a part of its deliberations in Chicago. Dr. Frederiksen, in addition to being directly involved with intern training for doctors, is a pianist and a former piano teacher. The committee, with the aid of Dr. Frederiksen, will consider the question, **Is there any useful relationship between intern teaching in the training of piano teachers and the intern experience of medical doctors?** This will be the subject of the committee's report to the conference on Thursday morning at 10:45 AM and a summary will be included in *Proceedings and Reference 1988*.

Also included in *Proceedings and Reference 1988* will be a summary of the statistics gleaned from a questionnaire filled out by the directors of 42 piano pedagogy programs indicating, in particular, what is happening across the country in the areas of observation and intern teaching. Also, there will be a directory describing what kind and how much observation and intern teaching is available in each of these programs. These descriptions are being provided to help the counselors of high school pianists find the kind of pedagogy experience best suited for particular students. Any institution which is interested in being included in this directory should communicate with the committee chair.

#### **Committee on Performance Teacher/ Pedagogy Teacher Liaison.**

Rita Fuszek, California State University, Fullerton, chair  
Guy Duckworth, University of Colorado, Boulder  
Charles Fisher, University of Michigan, Ann Arbor  
Phyllis Lehrer, Westminster Choir College, Princeton, New Jersey  
Jane Magrath, University of Oklahoma, Norman  
Janice Meyer, Arizona State University, Tempe  
John Perry, University of Southern California, Los Angeles  
Ronald Rathbun, Abilene Christian University, Abilene, Texas  
Adam Wibrowski, Conservatoire National, Grenoble, France  
Sylvia Zaremba, Ohio State University, Columbus

Both performance teachers and pedagogy teachers have expressed the need for better communication and cooperation between these two groups of colleagues. Important goals of

the Conference include the encouragement of more performance by pedagogy teachers and more involvement of performance teachers in the pedagogy curriculum. To this end, prominent performance teachers have been included in conference programs from the beginning in order to show ways pedagogy teachers and performance teachers can cooperate. For the Chicago Conference, this committee will consider the question, **When is there, and when is there not, an appropriate relationship between how a piano teacher plays and how that piano teacher teaches.** This will be the subject of their report to the conference on Saturday afternoon at 4:00 PM and a summary will be included in *Proceedings and Reference 1988*.

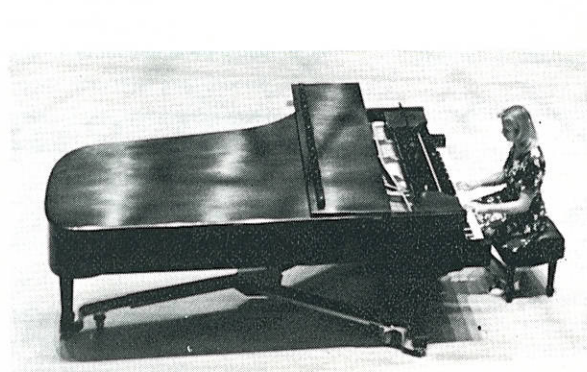


#### **Committee on Music Industry/Piano Pedagogy Liaison.**

Mary Elizabeth Clark, Publisher, Myklas Music Press, Boulder, Colorado, chair  
Louise Bianchi, Author, Dallas, Texas  
Tony Caramia, Composer, University of Illinois, Urbana-Champaign  
Carole Flatau, Publisher, Columbia Pictures Publications, Miami, Florida  
Barbara Kreader, Editor, Clavier Magazine, Northfield, Illinois  
Tom Long, Director of Music Education, Baldwin Piano & Organ Company, Loveland, Ohio  
Jerry Lowder, Piano Pedagogy Teacher, Ohio State University, Columbus, Ohio  
Paul Pollei, Director, Gina Bachauer International Piano Competition, Salt Lake City, Brigham Young University, Provo, Utah  
Lynn Sengstack, Marketing Director, The Birch Tree Group, Ltd., Princeton, New Jersey  
Martha Stacy, Piano Pedagogy Teacher, Oberlin College, Ohio  
Lawrence Rast, author, Northern Illinois University, De Kalb  
Robert Silverman, Editor and Publisher, Piano Quarterly, Wilmington, Vermont

This committee includes music publishers, representatives of piano manufacturers, authors, composers, music store dealers, competition directors, magazine editors, and piano pedagogy teachers. The cooperation of piano pedagogy and that part of the music industry which is directly involved in providing the materials and services required by piano teachers is vital to the success of piano education. The National Conference on Piano Pedagogy provides a unique opportunity for representatives from different aspects of the music industry community to confer together. In the past, this committee has discussed ways the music industry can help piano pedagogy. In Chicago, they will deal with the question, **What are the ways the piano pedagogy profession can help music industry?** This committee will report to the conference on Saturday afternoon at 2:15 PM and a summary will be included in *Proceedings and Reference 1988*.

*Conference Committees continued on page 43.*



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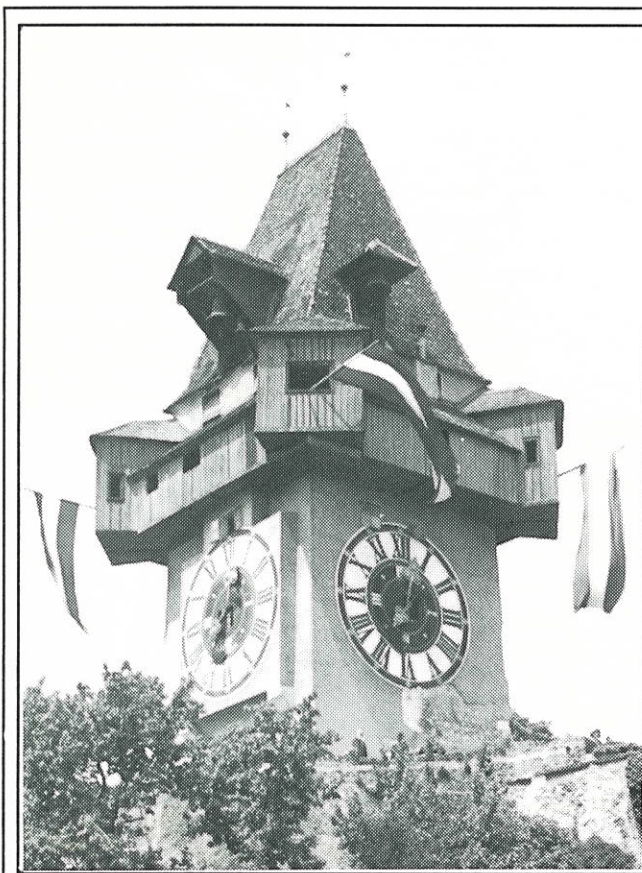
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David Kaiserman, Chairman; Frances Larimer, Director of Piano Pedagogy; Marcia Norrman; Laurence Davis; Donald Isaak; Carmen Or; Deborah Sobol; Elvina Pearce, Director of Preparatory Piano.

### For Additional Information Contact:

Frances Larimer, Director of Piano Pedagogy  
Northwestern University School of Music  
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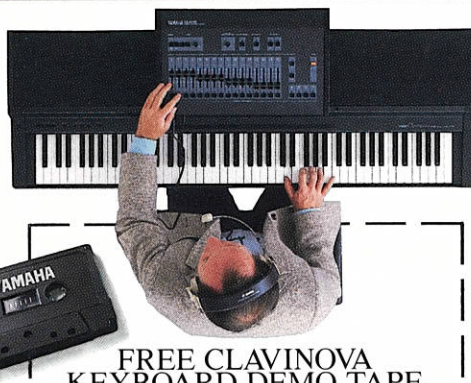
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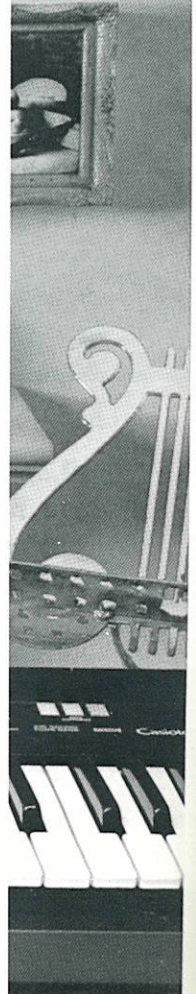
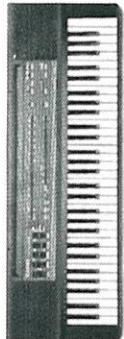
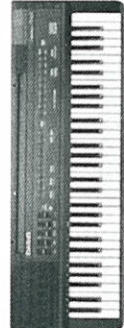
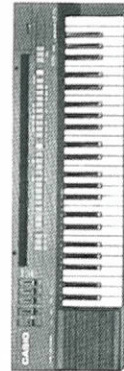
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*Conference Committees continued from page 39.*

### **Committee on Historical Research.**

Marianne Uszler, University of Southern California, Los Angeles, chair

Doris Allen, University of Oregon, Eugene

Connie Arrau, West Virginia University, Morgantown

Carolyn Lamb Booth, Independent Teacher, Gaithersburg, Maryland

Max Camp, University of South Carolina, Columbia

Dolores Johnson, State University College, Potsdam, New York

Barbara English Maris, Catholic University of America, Washington, D.C.

John B. O'Brien, East Carolina University, Greenville, North Carolina

Cleveland Page, College-Conservatory of Music, Cincinnati, Ohio

Joseph Rezits, Indiana University, Bloomington

Willard Schultz, University of Calgary, Canada

This committee, newly formed at the 1986 Ann Arbor Conference, finds itself swamped with many possible projects that are at once suitable and important. Hard at work completing the initial phase of its first major effort, a Critical Bibliography, the committee is seeking to prioritize the many other projects demanding its attention. One of these projects is the development of an Aural History of Piano Pedagogy. Major questions to be considered in Chicago will be, **Who should be included in an Aural History of Piano Pedagogy?** and **For whose use would such videocassettes be intended?** Audience response to these questions will be elicited as part of this committee's report to the conference on Friday morning at 8:45 AM and a summary will be included in *Proceedings and Reference 1988*

Also included in *Proceedings and Reference 1988* will be the first publication of the **Critical Piano Pedagogy Bibliography** mentioned above. This critical bibliography will be a compendium of significant materials related to four general categories: 1) the evolution of pedagogical thought; 2) the historical evolution of the piano; 3) the history of the teaching of piano technique; and 4) the history of the piano method. The bibliography will contain a critical annotation of each resource. It is anticipated that other categories (e.g., dissertations of relevance to piano pedagogy, audio/video resources, etc.) will be created and developed in succeeding years.

The bibliography should serve several purposes: 1) to stimulate further reading on the part of piano teachers; 2) to direct and assist a piano pedagogy teacher wishing to use such material in pedagogy classes; 3) to serve as an established reference bibliography for use in conjunction with a pedagogy course; and 4) to stimulate and guide the building of a pedagogy library.

### **Committee for a Painless Transition to the Future.**

Larry Harms, Roland Corp US, Los Angeles, California, chair

Joy Carden, Independent teacher, Lexington, Kentucky

Ann Collins, Western Illinois University, Macomb

Christopher Hepp, University of Kansas, Lawrence

Sam Holland, University of Kentucky, Lexington

Fred Kern, University of North Texas, Denton

Mitzi Kolar, San Diego State University, California  
Sara Huff Krohn, Independent Teacher, Putney, Vermont  
Robert Lucas, Westchester University, Pennsylvania  
Marguerite Miller, Wichita State University, Kansas  
Paul Sheftel, Manhattan School of Music, New York City  
Wilma Machover, Hoff-Barthelson Music School, White Plains, New York

This committee was new to the Conference in 1986. In Ann Arbor, they succeeded in proving to the conference that the future is already here and that the danger is in the possibility of being left behind. This committee sees its task as helping us **1) to commit ourselves to recognizing incipient changes, 2) to judge these changes critically and openly, and 3) to carefully extend our pianoforte tradition into tomorrow.** To help fulfill this task, the committee has arranged for major manufacturers involved in the newest electronic keyboard technology to provide instruments for hands-on experience by conference participants during the Chicago Conference (see P. 50). The committee's report to the conference on Thursday afternoon at 4:00 PM will be a demonstration of the kinds of things available in the exhibits and a summary will be included in *Proceedings and Reference 1988*.

### **Conference Administration**

The National Conference on Piano Pedagogy is a non-profit educational foundation dedicated to the support of the training of piano teachers. Co-directors of the Conference are Richard Chronister, National Keyboard Arts Associates, Los Angeles, California, and James Lyke, University of Illinois-Urbana-Champaign. Executive Secretary is Beryl Felsher, Princeton, New Jersey. The other members of the board of directors are John Perry, University of Southern California, and Elizabeth Hall, Washington (DC) Montessori Institute.

The Advisory Council members are:

Cathy Albergo, Harper College, Palatine, Illinois

Mary Elizabeth Clark, Myklas Music Press, Boulder, Colorado

Rita Fuszek, California State University, Fullerton

Louise Goss, The New School for Music Study,

Westminster Choir College, Princeton, New Jersey

Larry Harms, Roland Corporation USA, Los Angeles, California

Martha Hilley, University of Texas, Austin

E. L. Lancaster, University of Oklahoma, Norman

Elvina Pearce, Northwestern University, Evanston, Illinois

Rebecca Shockley, University of Minnesota, Minneapolis

Marianne Uszler, The University of Southern California,

Los Angeles

Marsha Wolfersberger, San Diego State University, California

Fran G. Zarubick, The Peabody Institute of The Johns Hopkins

University, The Preparatory, Baltimore, Maryland

The Coordinator for the Chicago Conference:

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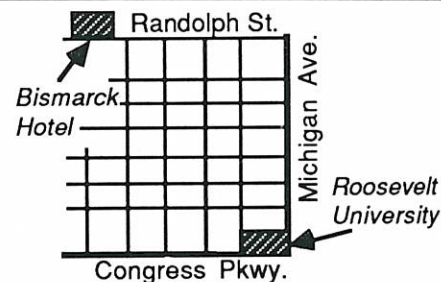
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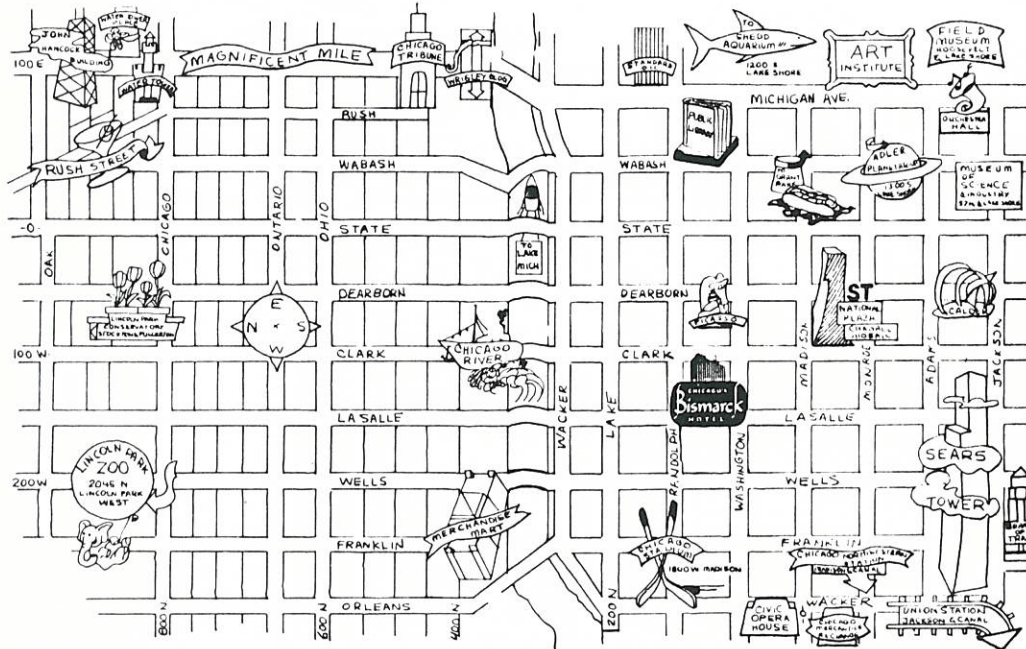
# GENERAL INFORMATION

## HOTEL AND CONFERENCE CENTER

The Bismarck Hotel and Conference Center is located in the historic downtown Chicago Loop at 171 W. Randolph Street (the corner of LaSalle and Randolph). Conference sessions will convene next door in the Pavillon, once the Chicago Palace Theater, an ornate, marble walled, crystal chandeliered, winding staircased, converted movie palace,

which is now incorporated into the hotel to provide an ideal conference center. The Hotel Registration Form is on P. 59.

The hotel is providing excellent meeting facilities and reasonable hotel rates all under one roof in easily accessible Chicago. There will be a complimentary coffee break each morning provided by the hotel.



## TRANSPORTATION

Chicago is an ideal conference city with easy access from all points of the United States and Canada. American Airlines is the official Airline of The Chicago Conference - 1988. Information about special discounted fares is on P. 60.

Regular limousine buses, with direct service to the Bismarck, are provided by Continental Air Transport and are available from both O'Hare and Midway airports. From O'Hare, buses make frequent departures from 6 AM to 11:30 PM daily, with direct service to the Bismarck. Ticket agents are located in the baggage areas of all terminals. The fare is \$9.00 one way and \$16 round trip. From Midway, Continental Air Transport buses depart for the Bismarck Monday through Friday from 8:30 AM to 8:30 PM, Saturday from 8:30 AM to 5:30 PM, Sunday, from 11:AM to 8:30 PM. The Ticket agent is located in the Midway Airlines baggage area.

In addition, from O'Hare, the Rapid Transit Subway System connecting downtown with O'Hare airport is available 24 hours daily for \$1.00 each way. Access to the subway is through the baggage claim area of each terminal. There is a subway stop (Randolph and Washington) one block from the Bismarck. The Greyhound Bus Terminal is one block from the Bismarck. If you are driving, inquire at the hotel about overnight parking, for which there will be a charge.

## MEALS

All meals will be the responsibility of conference participants. The hotel has four dining rooms and there are many restaurants within easy walking distance of the hotel.

## HANDS-ON EXHIBITS

The Committee for a Painless Transition to the Future has arranged with major manufacturers of electronic keyboards to provide conference participants the unique opportunity to try out their wares to become aware of the changes that are occurring in keyboard teaching.

These exhibits are available to you in Parlors A, B, C, D, E, and F from 5:30 PM to 10:00 on Wednesday, Thursday, and Friday evenings and during the lunch breaks on Thursday, Friday, and Saturday. Personnel from the various manufacturers will be available during these times to assist you and answer questions. The exhibitors include Baldwin, E-Mu Systems, Korg, Roland, Temporal Acuity Products, and Yamaha.

## REGISTRATION

The pre-registration fee is \$75 for a full-time participant, which is the same as the registration fee for the Ann Arbor Conference. However, the fee for those who do not pre-register will be \$90. All registrants paying these full-time fees will receive a complimentary copy of *Proceedings and Reference 1988*.

Single-day registration is \$40 per day; there is no reduction for pre-registration. Student pre-registration is \$25; on-site registration for students is \$35. Single-day registration for students is \$15 per day. A photocopy showing official identification of full-time status must accompany the registration form. A copy of *Proceedings and Reference 1988* is not included in any of these fees.

All registration forms (see P. 57, 58), with checks made out to NCPP, should be sent to:

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For information, contact Beryl Felsher, Executive Secretary, at the above address or by telephoning 609-924-3969.

### SPECIAL GUEST

Frans Schreuder, Professor of Piano at the Conservatory of Rotterdam in the Netherlands, will address the Conference on Thursday afternoon at 2:00 PM. His topic will be, The Preparation of Future Piano Teachers. His talk will include a discussion of the tradition of training piano teachers in Holland.

Mr. Schreuder is a member of the board of the Royal Dutch Association of Musicians, editor of its monthly magazine, and organizer of its yearly music pedagogy conferences. He is also the founder of the Holland branch of the European Piano Teachers Association and a member of its board. The writer of many articles for Dutch, Belgian, German, English, and American magazines, Mr. Schreuder has contributed to both *Clavier* and *Piano Quarterly* in the United States.

### SATURDAY EVENING BANQUET

The Saturday evening banquet has become a major force in The National Conference on Piano Pedagogy. Even John Perry has arranged his schedule this year to make sure he doesn't miss this important summary of conference events.

Unpretentiously billed as "The traditional, predictably outrageous overview of the conference as seen through the eyes of Martha Hilley and Fred Kern," the program planned by these two talented pedagogy teachers will no doubt once again prove their unique ability to bring the conference to a successful close by recapping the high points of three full days of intense concentration. Constantly threatening retirement, these two exponents of the succinct have once again postponed the time when they will no longer have the final word.

Tickets for the banquet and the preceding cocktail hour may be ordered on your registration form for \$20 each. Tickets purchased after arriving in Chicago will be \$25 and must be purchased before 5:30 PM Thursday evening.

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### PROCEEDINGS AND REFERENCE 1988

Beginning with the Chicago Conference, the published Proceedings of the Conference will contain more than summaries of the conference sessions, committee reports, and papers. Now called *Proceedings and Reference*, this publication will contain the important reference material being prepared by the various committees of the Conference.

These include:

- Directory of Piano Pedagogy Offerings in American Colleges and Universities (prepared by the Committee on Administration/Piano Pedagogy Liaison)
- Directory of Certificate Programs in Piano Pedagogy (prepared by the Committee on Certificate Programs)
- Annotated Critical Piano Pedagogy Bibliography (prepared by the Committee on Historical Research)
- Directory of Observation and Intern Teaching in Piano Pedagogy Programs (prepared by the Committee on Intern Teaching)
- Annotated Bibliography on Learning Theory (prepared by the Committee on Learning Theory/Piano Pedagogy Liaison)

It is easy to see that this publication now becomes essential reference material for all pedagogy programs and college libraries, and a source of important information for all involved in piano teaching and piano teacher training. A complimentary copy of *Proceedings and Reference 1988* will be received by those paying the full-time registration fee of \$75 or \$90. To order additional copies, or to order other Conference publications, see P. 9.

### CONFERENCE MAGAZINE

Since The National Conference on Piano Pedagogy is not a membership organization, funds for running the Conference, publishing *Proceedings and Reference*, and other Conference projects, must be raised through other sources. These sources have included conference registration fees, benefit concerts, sale of Conference publications, grants, and donations.

The Conference Magazine for the Chicago Conference represents our newest attempt to raise funds. Directing this project has been Frank Albergo, Conference Marketing Director, along with important assistance from Cathy Albergo. The success of this venture was beyond the fondest dreams of most of us, but not Frank, who predicted the size of the book. His energy and enthusiasm, combined with leaving no stones unturned, have provided the Conference with needed funds to continue its current projects and even envision some new ones. The Conference is grateful to Frank and Cathy and to all the schools and businesses represented in the advertisements in this book. You are requested to bring your copy of the Conference Magazine with you to Chicago.

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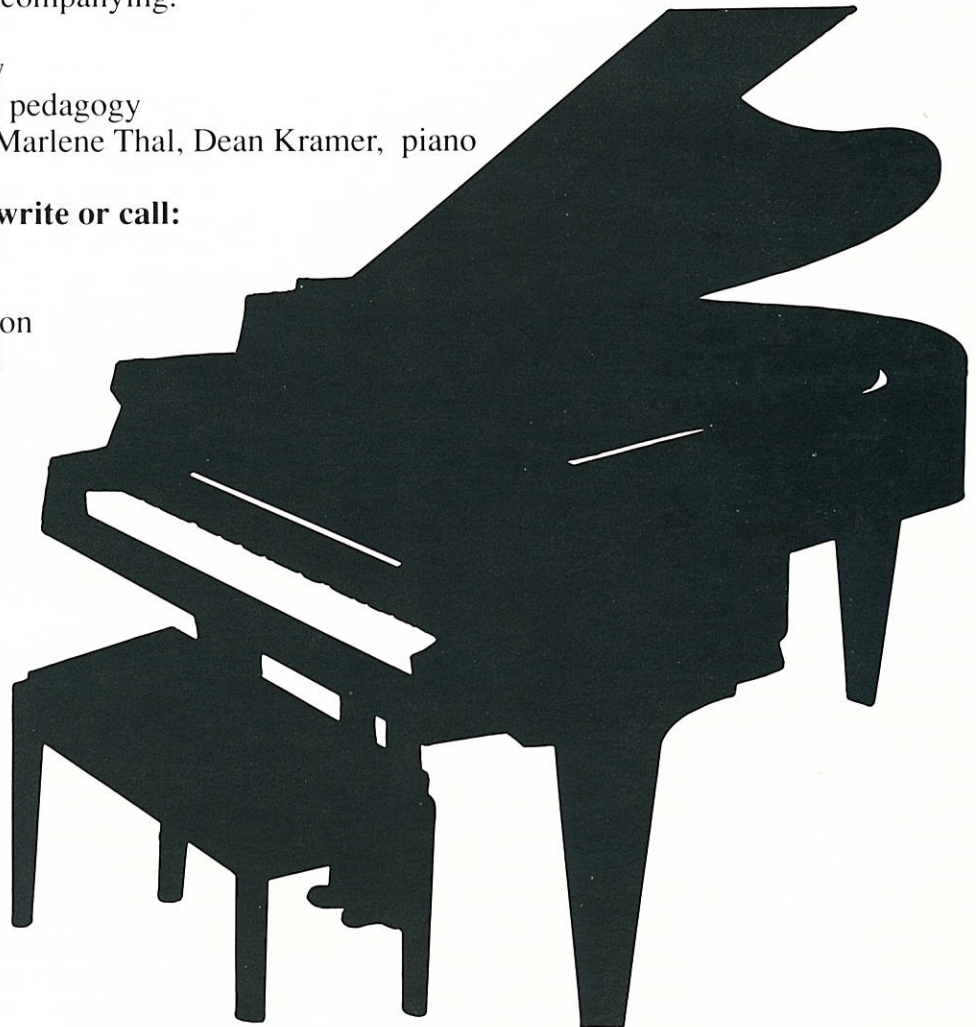
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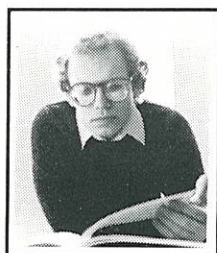
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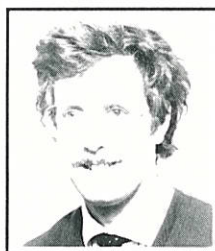
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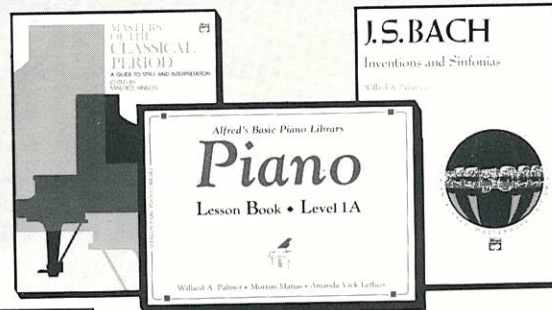
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And now, Alfred Publishing is pleased to welcome Gayle Kowalchyk to our editorial staff . . .



**M**S. KOWALCHYK will serve as Keyboard Editor. Included among her duties will be the responsibility for selecting new manuscripts for publication. Her diversified experience as an independent piano teacher, university faculty member in the areas of piano pedagogy and group piano, director of a piano preparatory program and faculty member of the prestigious National Music Camp (Interlochen) will assist Alfred in expanding its already outstanding catalog of keyboard music. A nationally-known author and clinician, she has also served as editor of *Keys Piano Magazine*.

Ms. Kowalchyk will be pleased to discuss ideas for future publications with her colleagues at the National Conference on Piano Pedagogy.

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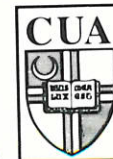
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