

Registration Information  
on Page 65

# The National Conference on Piano Pedagogy

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Conference  
1990  
October  
24,25,26,27

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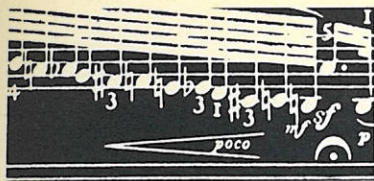
A close-up, low-angle photograph of a piano keyboard. The white keys are in the foreground, and the black keys are visible behind them. The lighting is dramatic, with a strong light source from the right, creating a bright highlight on the right side of the white keys and casting deep shadows on the left. The background is dark, making the keys stand out.

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Calgary Philharmonic Orchestra	♪♪♪♪♪♪♪	7
Chattanooga Symphony	♪	
Chicago Symphony Orchestra	♪♪♪♪♪♪	
Cincinnati Symphony Orchestra	♪♪♪♪♪♪	7
The Cleveland Orchestra	♪♪♪♪	7
The Columbus Symphony Orchestra	♪♪♪♪♪♪♪	
Dallas Symphony Orchestra	♪♪♪♪♪♪	7
Detroit Symphony Orchestra	♪♪♪♪♪♪	77
Edmonton Symphony Orchestra	♪♪♪♪	7
The Florida Orchestra	♪♪♪♪	
Fort Wayne Philharmonic	♪♪♪	
The Fort Worth Symphony Orchestra	♪♪♪♪	
Grand Rapids Symphony	♪♪♪♪	7
Honolulu Symphony	♪♪♪♪♪♪	7
The Houston Symphony	♪♪♪♪♪♪	777
Indianapolis Symphony Orchestra	♪♪♪♪♪	777
The Kansas City Symphony	♪♪♪♪♪	7
Knoxville Symphony Orchestra	♪♪	
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The Louisville Orchestra	♪♪	7
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National Symphony Orchestra	♪♪♪♪♪♪	
New Haven Symphony Orchestra	♪♪	
New York Philharmonic	♪♪♪♪♪♪	
The Oregon Symphony	♪♪♪♪♪	777
Pacific Symphony Orchestra	♪♪	
The Philadelphia Orchestra	♪♪♪♪♪♪	
Phoenix Symphony	♪♪♪♪	
The Pittsburgh Symphony	♪♪♪♪♪♪	
Portland Symphony Orchestra	♪	7
Richmond Symphony	♪♪	
Rochester Philharmonic Orchestra	♪♪♪	
Saint Louis Symphony Orchestra	♪♪♪♪♪	7
The Saint Paul Chamber Orchestra	♪♪	7
San Diego Symphony	♪♪♪	7
The San Francisco Symphony	♪♪♪♪♪	77
Seattle Symphony	♪♪♪	7
The Spokane Symphony	♪♪	
Syracuse Symphony Orchestra	♪♪	7
The Toledo Symphony	♪♪	7
The Toronto Symphony	♪♪♪♪♪	
The Tulsa Philharmonic	♪♪	
Tucson Symphony Orchestra	♪	

All The Rest  
7  
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# THE NATIONAL CONFERENCE ON PIANO PEDAGOGY

## The Schaumburg Conference – 1990

The Hyatt Regency Woodfield Hotel

Committee Open Forums: Wednesday, October 24

Conference Sessions: Thursday, Friday, Saturday, October 25, 26, 27

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## CONFERENCE PROGRAM SCHEDULE

### WEDNESDAY, October 24, 1990

9:00 Registration: Mayoral Ballroom Foyer (until 8:00 PM)

2:30 Committee Open Forums: Mayoral Ballroom (see P. 7)

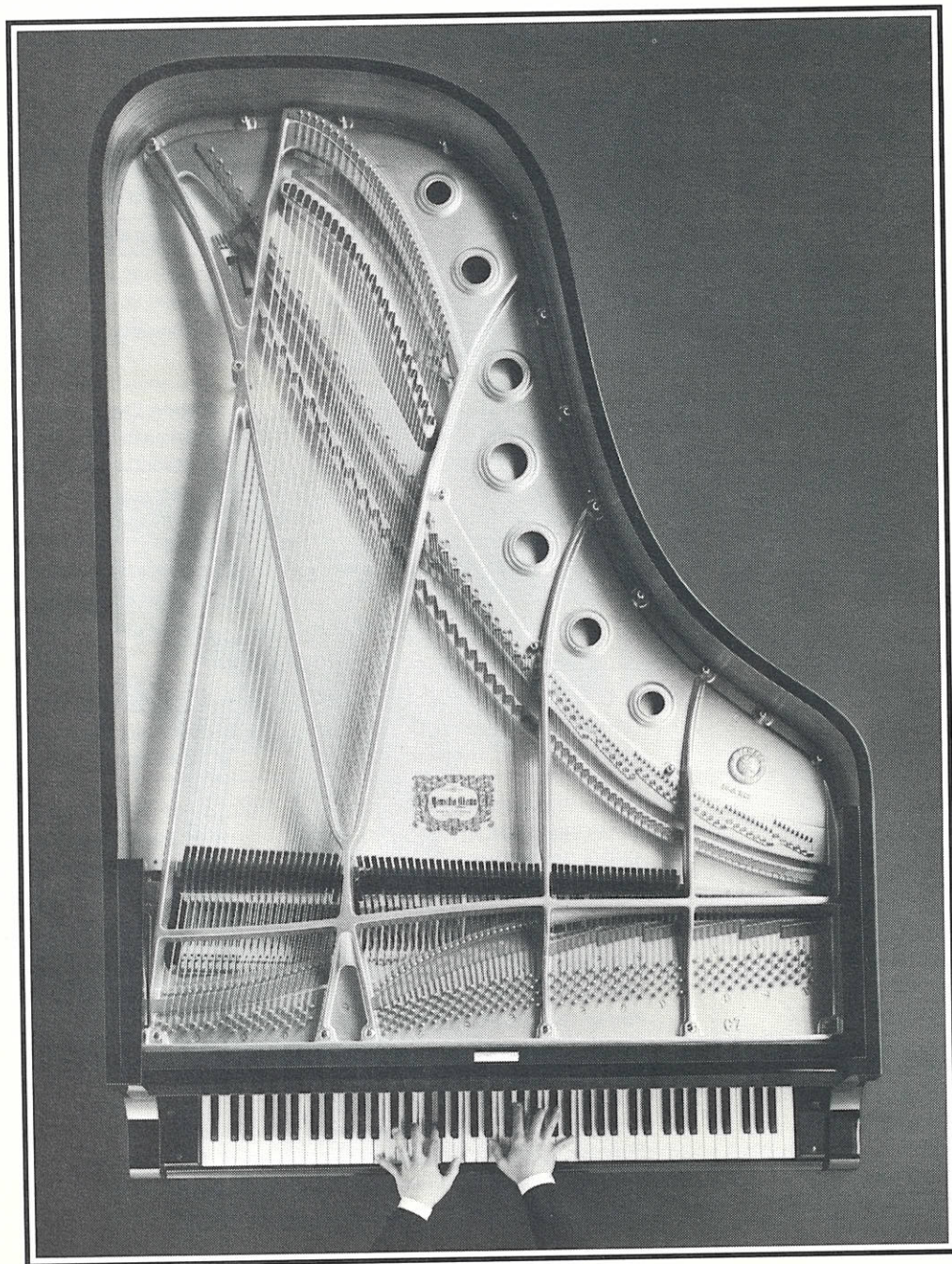
8:15 Concert: Regency Ballroom (see P. 27)

All conference sessions on Thursday, Friday, and Saturday meet in the Regency Ballroom unless otherwise indicated.

Registration (Regency Ballroom Foyer) will be open on Thurs. from 7:00 AM–5:30 PM; Fri. and Sat. from 8:00 AM–5:30 PM.

THURSDAY, October 25, 1990	FRIDAY, October 26, 1990	SATURDAY, October 27, 1990
8:30 <b>Opening Session</b> Richard Chronister, presiding	8:30 Paper: TUTOR TAPES, OR "THE ADVENTURES OF DYNAMIC MAN" Karen L. Sanders, Eastern Illinois University, Charleston	8:30 <b>Paper: BLACK HOLE NO. 2</b> Martha Baker, California State University, Fullerton
8:45 <b>Keynote Address</b> Frances Clark (see P. 13)	8:45 <b>Communication &amp; Collaboration</b> Robert Duke (see P. 13)	8:45 <b>Communication &amp; Collaboration</b> Robert Duke (see P. 13)
9:00 <b>Communication &amp; Collaboration</b> Robert Duke (see P. 13)	9:30 Demonstration Piano Lesson Elementary Adult (see P. 11)	9:30 Demonstration Piano Lesson Elementary Adult (see P. 11)
9:30 Demonstration Piano Lesson Elementary Adult (see P. 11)		
10:15 BREAK	10:15 BREAK	10:15 BREAK
10:45 Demonstration Pedagogy Session Elementary Adult (see P. 11)	10:45 Demonstration Pedagogy Session Elementary Adult (see P. 11)	10:45 Demonstration Pedagogy Session Elementary Adult (see P. 11)
11:15 <b>Demonstration Pedagogy Class</b> Early Advanced (see P. 11)	11:15 <b>Demonstration Pedagogy Class</b> Early Advanced (see P. 11)	11:15 <b>Demonstration Pedagogy Class</b> Early Advanced (see P. 11)
12:30 LUNCHBREAK Noonday Dialogue Discussion Groups (see P. 67)	12:30 LUNCHBREAK Noonday Dialogue Discussion Groups (see P. 67)	12:30 LUNCHBREAK Noonday Dialogue Discussion Groups (see P. 67)
2:00 Paper: REPORT ON A NEW APPROACH TO TEACHING ADVANCED PEDAGOGY Mark Hallum Sullivan, The University of Southern California, Los Angeles	2:00 Paper: PEDAGOGICAL RESEARCH: SEARCHING FOR AN IDENTITY AND A DISCIPLINE Sue Haug, Iowa State University, Ames	2:00 Paper: SUCCESSFUL TRAINING FOR INDEPENDENT TEACHING Sharon Elliot, Independent Teacher, Burlingame, California
2:15 Film: National Piano Foundation <i>Make a Home With Music</i>	2:15 Address: THE GROWTH AND DEVELOPMENT OF THE EUROPEAN PIANO TEACHERS ASSOCIATION Carola Grindea, Founder, EPTA London, England (see P. 13)	2:15 <b>Directors' Committee Report</b> <b>THE RELATIONSHIP BETWEEN THE TRAINING OF PERFORMERS AND THE TRAINING OF TEACHERS</b> (see P. 43)
2:30 Address: MUSIC MAKES THE DIFFERENCE Karl Bruhn, Director of Market Development, The National Association of Music Merchants (NAMM) (See P. 13)	2:30 Committee Reports: Previews of the contents of <i>Proceedings and Reference 1990-1991</i> (see P. 33)	
3:00 <b>Demonstration Piano Lesson</b> Intermediate Children (see P. 11)	3:00 <b>Demonstration Piano Lesson</b> Intermediate Children (see P. 11)	3:00 <b>Demonstration Piano Lesson</b> Intermediate Children (see P. 11)
3:45 BREAK	3:45 BREAK	3:45 BREAK
4:15 <b>Demonstration Pedagogy Session</b> Intermediate Children (see P. 11)	4:15 <b>Demonstration Pedagogy Session</b> Intermediate Children (see P. 11)	4:15 <b>Demonstration Pedagogy Session</b> Intermediate Children (see P. 11)
4:45 <b>Open Discussion Session on the</b> <b>Demonstration Teaching</b> (see P. 11)	4:45 <b>Open Discussion Session on the</b> <b>Demonstration Teaching</b> (see P. 11)	4:45 <b>Open Discussion Session on the</b> <b>Demonstration Teaching</b> (see P. 11)
5:30 DINNER BREAK	5:30 DINNER BREAK	5:30 ADJOURNMENT
6:30—8:00 Reception The National Piano Foundation Mayoral Ballroom (see P. 66)		6:30 Social Hour (Cash Bar) Hotel Lobby 8:00 <b>Biennial Pedagogy Lampoon</b> Awards Banquet Regency Ballroom. (see P. 67)

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## COMMITTEE OPEN FORUMS SCHEDULE

The 1990 National Conference on Piano Pedagogy will break with tradition by beginning general sessions on Wednesday afternoon, October 24, at 2:30 PM rather than Thursday morning. There have been many requests over the years to provide more time for discussion and audience participation in conference sessions. To allow for this, Conference Committees will hold Open Forums on Wednesday afternoon for the purpose of gaining wider feedback on many of the questions facing the piano teacher training community. All conference participants are urged to arrive by 2:30 PM on Wednesday in order to attend these sessions. The schedule for the Open Forums is given below. More detailed information about these sessions will be found on P. 39-57.

**All Open Forums will be held in the meeting rooms of the Mayoral Ballroom**

	<b>Bob Atcher Room</b>	Ray Kessel Room	Herbert Aigner Room	<b>Sarah's Grove Room</b>
<b>2:30-3:00</b>	<b>Intern</b> Supervising lessons of intern teachers. (see P. 53)	<b>Administration</b> Administering a pedagogy program. (see P. 39)	<b>Medical</b> Dealing with physiological issues. (see P. 57)	<b>Certification</b> MTNA certification liaison. (see P. 41)
<b>3:10-3:40</b>	<b>Industry</b> Piano pedagogy liaison with music publishing. (see P. 51)	<b>Intern</b> Making lesson plans for intern teachers. (see P. 53)	<b>Performance</b> Collaboration of pedagogy and performance teachers. (see P. 59)	<b>Learning Theory</b> Cognitive and psychomotor issues. (see P. 55)
<b>3:50-4:20</b>	<b>Certification</b> Certification programs in colleges and universities. (see P. 41)	<b>Historical</b> Piano pedagogy aural history project. (see P. 47)	<b>Future</b> The new keyboard technology. (see P. 45)	<b>Independent</b> <i>Kerry</i> Teacher training in the independent studio. (see P. 49)
<b>4:30-5:00</b>	<b>Administration</b> Administering intern teaching. (see P. 39)	<b>Industry</b> Career alternatives for pianists. (see P. 51)	<b>Performance</b> Teacher training at the advanced level. (see P. 59)	<b>Learning Theory</b> Personal and Social Issues. (see P. 55)
<b>5:10-5:40</b>	<b>Independent</b> Continuing education for independent teachers. (see P. 49)	<b>Historical</b> Piano pedagogy aural history project (continued). (see P. 47)	<b>Future</b> Piano pedagogy programs of the future. (see P. 45)	<b>Medical</b> Dealing with performance and anxiety problems (see P. 57)

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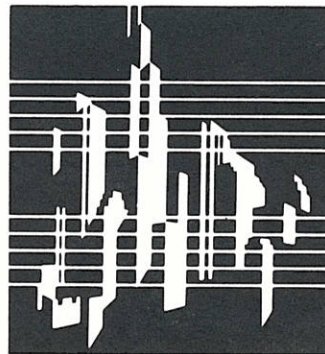
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## THE SCHAUMBURG CONFERENCE – 1990

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 Schaumburg Conference – 1990 has three emphases:

- 1) **Demonstration Teaching** — Three daily live demonstrations of team teaching on Thursday, Friday, and Saturday by students and teachers from ten colleges and universities throughout the United States. Each demonstration lesson will be followed immediately by a demonstration pedagogy sessions. (See below.)
- 2) **Conference Committees** — Open Forum sessions on Wednesday afternoon hosted by Conference Committees on subjects important to all those working in the field of piano pedagogy. (see P. 7)
- 3) **Papers** — Five papers chosen from those submitted which represent current thoughts and concerns about piano teacher training. (see P.5)

## DEMONSTRATION TEACHING SESSIONS

The central focus of every meeting of The National Conference on Piano Pedagogy is live teaching demonstrations. The theme of the Schaumburg Conference – 1990 is:

### Communication & Collaboration

There will be three demonstration teaching sessions each day, Thursday, Friday, and Saturday, during the Schaumburg Conference. Each teaching session will be immediately followed by a demonstration pedagogy session for the purpose of evaluation and future lesson planning.

The pupils in the first lesson each day will be elementary-level non-music major adults from the Harper Music Academy at William Rainey Harper College. The pupils in the second demonstration each day will be made up of the pedagogy students themselves and will focus on teaching the late-intermediate/early-advanced piano literature. The pupils in the third lesson each day will be intermediate-level children from the preparatory program at Northwestern University.

The purpose of all the demonstration teaching will be to show how pedagogy students can gain practical experience in the team-teaching of these three levels in a group situation. Each demonstration will be team-taught by pedagogy/performance students chosen by tape audition and pedagogy/performance teachers invited by the Conference. In order to focus on the importance of continu-

ity and planning from lesson to lesson, the same pupils will return each day for lessons.

Before the teaching demonstration each day, Robert Duke, The University of Texas, Austin (see P. 13) will lead the conference in the consideration of the importance of communication and collaboration in teacher training.

#### The sessions will demonstrate:

1. The importance of pedagogy students observing master teachers teach in a real teaching situation.
2. The importance of master teachers observing pedagogy students teaching the same students.
3. The importance of pedagogy students participating in the evaluation of their own teaching as well as the teaching of the master teacher.
4. The importance of pedagogy students participating in the planning of future lessons.



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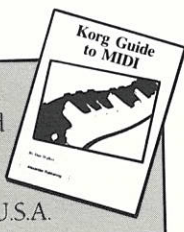
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## DEMONSTRATION TEACHING SESSIONS

### Teachers for the sessions

Nine master teachers, each nationally and internationally recognized for their expertise in the areas in which they will teach, have been chosen by the Conference to participate in these sessions.

For the elementary-level adult class, the master teachers who will teach are **Ann Collins**, Western Illinois University, Macomb; **Martha Hilley**, The University of Texas, Austin; **Lawrence Rast**, Northern Illinois University, DeKalb. The performance/pedagogy students who will teach, chosen by tape audition, are **Douglas Ashcraft**, The University of Southern California, Los Angeles; **Dennis Siebenaler**, The University of Texas, Austin; **Jonathan Sokasits**, The University of Wisconsin, Madison. **Jackie Edwards**, The University of Oklahoma, Norman, is the alternate.

For the pedagogy class on the late-intermediate/early-advanced piano literature, the master teachers will be **Stewart Gordon**, The University of Southern California, Los Angeles; **John Perry**, The University of Southern California, Los Angeles, and **Nelita True**, The Eastman School of Music, Rochester, New York. The eight performance/pedagogy students will act as both the pupils and the pedagogy students in these classes.

For the intermediate-level children's class, the master teachers who will teach are **Marvin Blickenstaff**, Goshen College, Indiana; **Amanda Vick Lethco**, the University of Texas, Austin; **Elvina Pearce**, Northwestern University, Evanston, Illinois. The performance/pedagogy students who will teach, chosen by tape audition, are **Yat-Yee Chong**, The New School For Music Study/Westminster Choir College, Princeton, New Jersey; **Cheon Ae Lim**, Northwestern University, Evanston, Illinois; **Mark Hallum Sullivan**, The University of Southern California, Los Angeles. **Wendy Brooks Bachman**, The New School For Music Study/Westminster Choir College, Princeton, New Jersey, is the alternate.

### The plan for the intermediate-level and elementary-level lessons

For the intermediate-level children's group, **Elvina Pearce** will coordinate the planning of the lessons in consultation with the other two master teachers and the pupils' regular teacher. For the elementary-level adult group, **Martha Hilley** will act as coordinator. On Wednesday afternoon, the master teachers and the performance/pedagogy students will meet in a closed session with their respective pupils for the purpose of getting acquainted and prepar-

ing for the lesson to be given on Thursday.

On Thursday, Friday, and Saturday, the pupils will be given a lesson in front of the conference. Each day, this 45-minute lesson will be team-taught by one of the master teachers and two of the performance/pedagogy students and will be a well-rounded, complete lesson made up of working on new and review repertoire as well as other activities such as ear training, sight playing, improvisation, theory, etc.

Following the lesson each day, the performance/pedagogy students will participate in an evaluation/planning session conducted by the master teachers in preparation for the lesson to be given the following day.

### Plan for the late-intermediate/early-advanced lessons

**Stewart Gordon** will be the coordinator for these sessions, in consultation with **John Perry** and **Nelita True**. Important purposes of these sessions are to show effective involvement of performance teachers in a pedagogy program and to focus attention on the neglected late-intermediate/early advanced literature, especially on the importance of understanding how this less-advanced literature serves as preparatory material for the major works. To help make this clear, the material taught in these sessions has been chosen as possible preparatory material to the major works played by the performance/pedagogy students on Wednesday night. In each of the demonstration teaching sessions on Thursday, Friday, and Saturday, the master teachers and the performance/pedagogy students will team-teach this literature. Each pedagogy student will teach the preparatory piece related to the major work he/she played on Wednesday. The pupil to be taught will be one of the other pedagogy students.

### Final session each day

The final session on Thursday, Friday, and Saturday afternoons will feature a discussion session on the entire day's teaching which will be moderated by **Robert Duke**, The University of Texas, Austin. The focus of the discussion will be on the uses of communication and collaboration in the sessions. The panel will consist of the three master teachers who taught on that particular day. The discussion will be open to members of the audience as well as the panel members.

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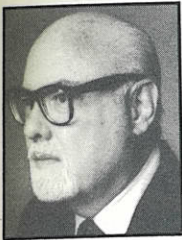
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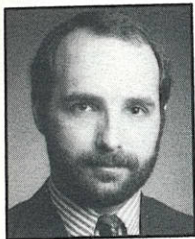
## SPECIAL GUESTS



**KARL T. BRUHN** recently retired as senior vice president from Yamaha Corporation of America, after nearly 17 years of service. He has served as Director of Market Development for the National Association of Music Merchants (NAMM) since August, 1989. Mr. Bruhn has spent most of his life involved with the music industry. The bulk of his professional career has been in the music products industry, including wholesale and extensive retail experience. He has also taken an active role in several industry organizations, including serving as president of both the Piano Manufacturers Association International/National Piano Foundation and American Music Conference. An accomplished musician, Mr. Bruhn has played professionally in several bands and led his own orchestra for many years.



**FRANCES CLARK**, founder-president of The New School for Music Study and Adjunct Professor of Piano Pedagogy at Westminster Choir College, is recognized as a foremost authority on piano teaching in the world today. She is author-compiler of the *Frances Clark Library for Piano Students* (Summy-Birchard) and of other educational piano materials published by the New School Press. Ms. Clark holds AB and DM degrees from Kalamazoo College and did graduate work at the Juilliard School of Music and the Paris Conservatory. She was a student of Guy Maier, Isidore Philipp, and Ernest Hutcheson. She initiated and directed landmark degree programs in piano pedagogy at Kalamazoo College and Westminster Choir College and frequently serves as consultant to other institutions setting up pedagogy programs. For 25 years, she has written a monthly column for *Clavier* magazine. In 1984 she received the first Lifetime Achievement Award from The National Conference on Piano Pedagogy and she is a member of its Committee on Intern Teaching.



**ROBERT DUKE** is Associate Professor of Music Education and Coordinator of Student Teaching and Field Experience in Music at the University of Texas at Austin. A former professional musician and public school band and orchestra director, he continues his service to students with special needs in the public schools and through the juvenile court system of Travis County, Texas. He is an active clinician and researcher in the areas of music learning, evaluation, music performance, conducting, and behavior management, and he has given numerous lectures and teaching demonstrations for national, regional, and local education organizations. His research has been presented at meetings of the National Association for Music Therapy, the Music Educators National Conference, and 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*, the *Journal of Band Research*, and the research text *Applications of Research in Music Behavior*. He is a member of the editorial board of *Journal of Research in Music Education*, is a contributing editor to *Update: Applications of Research in Music Education*, serves as state chair of the Research Committee of the Texas Music Educators Association, and is consultant to the Committee on Piano Pedagogy Research for the National Conference on Piano Pedagogy.



**CAROLA GRINDEA**, London, England, founded the European Piano Teachers Association (EPTA) and is editor of its *Piano Journal*. She taught for many years at the French Lycee in London and was Professor of Music at the Guildhall School of Music and Drama where she taught piano and Techniques of Piano Teaching. As a pianist, she has given recitals and broadcasts both as soloist and in chamber music ensembles. Her published piano teaching materials include *The First Ten Lessons* and *We Make Our Own Music* (written by Ms. Grindea and her pupils) and have been enthusiastically received. Deputy Chairman and a founding member of the International Society for the Study of Tension in Performance (ISSTIP), she also edited the book *Tension in Performance*, and authored the chapter on piano playing. She has given workshops on performance anxiety throughout the world, working with pianists, instrumentalists, and singers. She is the Arts Editor of the ISSTIP Journal and a member of the Committee on the Prevention of Medical Problems for The National Conference on Piano Pedagogy in the United States.

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**ANN COLLINS**, Professor of Piano and Chair of the Music Department at Western Illinois University, is well-known throughout the United States and abroad for her work in piano pedagogy, group piano, preschool music study, and jazz improvisation. As a performer, she continues to be active as a member of the Ann Collins/Tom Wood Jazz Quartet. She maintains a busy schedule as a clinician at conventions and colleges throughout the country, including MENC, MTNA, National Group Symposium, the National Conference on Piano Pedagogy, and the KTV VideoConference. She has authored a number of books, including the series *Sing and Play* for preschool piano, and *How to Use a Fake Book* and *Melody Lines and Chord Changes*.



**MARTHA HILLEY** is Associate Professor of Music at the University of Texas where she was head of the keyboard division from 1986 to 1989. As an active participant in workshops, conferences, and seminars on local, state, national, and international levels, her responsibilities have included co-curriculum coordinator for the *International Pedagogy Workshops* in Italy, Belgium, and Hawaii. She has been on the pedagogy faculty of the Summer Arts Festival in Alaska and the Tunghai University's Summer Keyboard Institute in Taichung, Taiwan, and a panelist for KTV VideoConferences I and II. Ms. Hilley is co-author of three college texts: *Piano for the Developing Musician* (two volumes) and *Piano for Pleasure*.



**LAWRENCE RAST**, Professor of Music at Northern Illinois University, is coordinator of group piano and piano pedagogy. In addition, he operates a full studio of private students of all ages. He frequently lectures at state and national conventions concerning innovations in keyboard instruction and has conducted workshops for piano teachers worldwide, including Europe, Australia, and New Zealand. He has written numerous articles on group piano instruction and his *Keyboard Magic*, an audio-visual piano course, has been widely used in secondary schools and colleges for many years. His *Larry Rast's Video Piano Course* has recently been released by Educational Productions, Inc.

*Demonstration Performance/Pedagogy Teachers continued on P. 17*

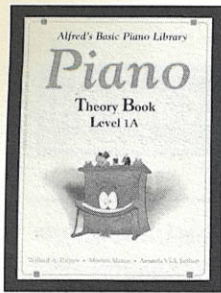
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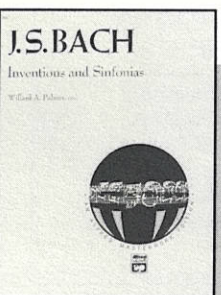
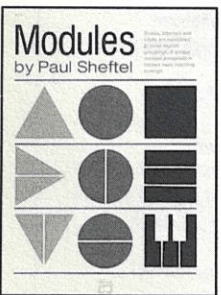
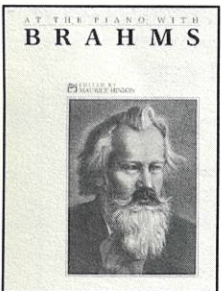
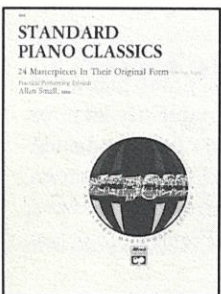
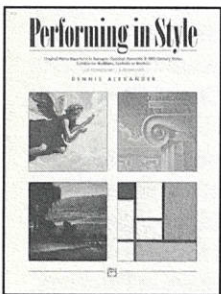
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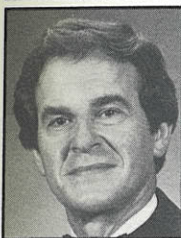
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### Master Teachers for the Intermediate Children's Group



**MARVIN BLICKENSTAFF** is on the faculty of Goshen College in Indiana where he teaches piano, piano pedagogy, and related courses. A graduate of Oberlin Conservatory of Music and Indiana University, his performances and lectures have taken him throughout the United States, to Canada, Central America, and Europe. With Louise Bianchi and Lynn Freeman Olson, he co-authored *Music Pathways*, a series of books for elementary and intermediate piano students.



**AMANDA VICK LETHCO**, Professor of Piano Pedagogy at the University of Texas, Austin, is a graduate of Northwestern University and holds a Doctorate of Humanities degree. She has studied at the Juilliard School of Music with James Friskin, at Chicago Musical College with Rudolph Ganz, at Columbia University with Douglas Moore, and in Houston with Ruth Burr. In addition to workshops on numerous university campuses, Ms. Lethco has played recitals throughout the United States and her work as a clinician has taken her to Europe, Japan, Malaysia, and Singapore. She is co-author of *Creative Music at the Piano* and *Alfred's Basic Piano Course* and is listed in *International Who's Who of Musicians* and in the *World Who's Who of Women*.



**ELVINA PEARCE** directs the Preparatory Piano Division and works with students in piano pedagogy at Northwestern University. She studied piano in New York City with Isabelle Vangerova and piano pedagogy with Frances Clark in Princeton, New Jersey, where she was a founding faculty member of The New School for Music Study. Her concert career is highlighted by performances in Orchestra Hall with the Chicago Symphony and in a coast-to-coast broadcast over *The Chicago Theater of the Air*. Solo performances include recitals in Steinway Hall and Carnegie Recital Hall in New York and at the National Gallery of Art in Washington, D.C. In piano pedagogy, Ms. Pearce is nationally recognized as a composer, author, and lecturer.

Demonstration Performance/Pedagogy Teachers continued on P. 19

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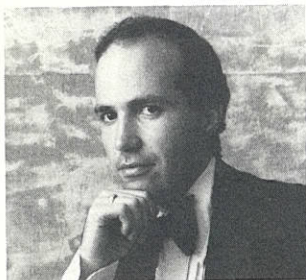
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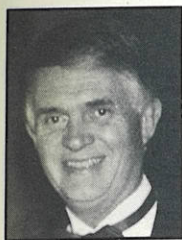
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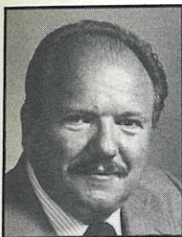
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**STEWART GORDON**, currently Professor of Keyboard Studies at the University of Southern California, is a graduate of the University of Kansas and the Eastman School of Music. His teachers have included Olga Samaroff, Walter Gieseking, Cecile Genhart, and Adele Marcus. He has concertized throughout the United States and in Europe, the Middle East, and Asia and has recorded six albums. For more than two decades, he taught at the University of Maryland where he was music department chair for six years and created and directed the University of Maryland International Piano Festival and Competition (now the William Kapell Competition). He is co-author of *The Well-Tempered Piano Teacher* soon to be published by Schirmer Books.



**JOHN PERRY**, Professor of Music at the University of Southern California and visiting artist-faculty at Rice University in Houston, has performed throughout Europe and North America to great acclaim. He has won numerous awards including the highest prizes in both the Busoni and Viotti International Piano Competitions in Italy and special honors at the Marguerite Long International Competition in Paris. A student of Cecile Genhart and Frank Mannheimer, Mr. Perry enjoys an international reputation as a teacher, presenting master classes throughout the world. His students have won prizes in the Rubinstein Competition, the MTNA competitions, the Naumburg, Chopin, Beethoven Foundation, and Federated Music Clubs competitions.



**NELITA TRUE**, Chairman of the Piano Department at the Eastman School of Music, has established an international reputation as a pianist, teacher, and lecturer. She has appeared as guest artist and featured teacher at state, regional, national, and international meetings of virtually every extant professional music organization. Her career as a recitalist has taken her to the major capitals of the world and her performances have received accolades from the press wherever she has played. The first American musician invited to be a visiting professor in the Soviet Union, she was in residence at the Leningrad Conservatory for the month of April, 1989, where she performed and gave master classes.

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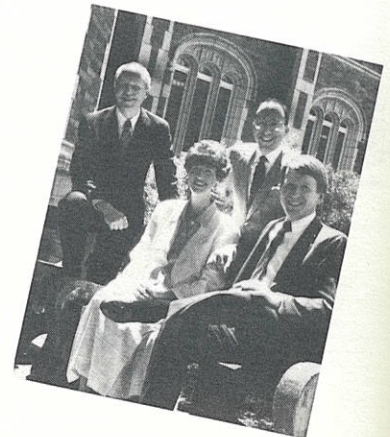


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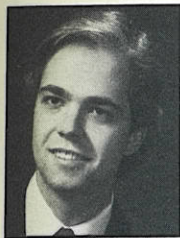
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**Douglas Ashcraft, P.O. Box 475, Independence, Kansas 67301**

Bachelor of Music, Millikin University, Decatur, Illinois, 1988

Master of Music, University of Southern California, Los Angeles, 1990

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

Performance Teachers: Aldo Mancinelli, John Perry

Pedagogy Teachers: Susan Cobb, Thomas J. Lymenstull, Marianne Uszler

*"I hope to teach piano in a university setting while maintaining an active performing career."*

Wednesday Evening Performance: Barcarolle, Opus 60      Frédéric Chopin



**Wendy Brooks Bachman, 1605 Clemson Drive, Eagan, Minnesota 55122**

Bachelor of Music, The University of British Columbia, Vancouver, Canada, 1988

Master of Music in Piano Pedagogy and Performance, Westminster Choir College and The New School for Music Study, Princeton, New Jersey, 1990

Performance Teachers: Mary (Nan) Gorringer, Mary Tickner, Harold Zabrack

Pedagogy Teachers: Mary (Nan) Gorringer, Edward Parker, Frances Clark, Louise Goss

*"Currently, I am on the staff of the College of St. Thomas Conservatory of Music in Saint Paul, Minnesota. I would also like to teach piano pedagogy at the college level while pursuing an active piano teaching and performing career."*

Wednesday Evening Performance: Adagio in B Minor, K. 540      Wolfgang Amadeus Mozart



**Yat-Yee Chong, 803 Lawrence Apartments, West Drive, Princeton, New Jersey 08540**

Bachelor of Music in Performance, 1987, Honours Degree in Music Performance, 1988, Elder Conservatorium, University of Adelaide, Australia

Licentiate Diploma in Piano Performance, Australian Music Examination Board, 1987

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

Performance Teachers: Stefan Ammer, Ena Bronstein Barton

Pedagogy Teachers: Frances Clark, Louise Goss, Phyllis Lehrer

*"Being able to pass on the heritage I have received through music is what I would like to do, whether it be at a university or in a private studio. At the moment, I am continuing my education and teaching at The New School for Music Study in Princeton, New Jersey."*

Wednesday Evening Performance: In the Mist      Leoš Janáček  
No. 3 Andantino  
No. 4 Presto



**Jackie Edwards, 510 South University, #29, Norman, Oklahoma 73069**

Bachelor of Science in Piano Performance, William Jewell College, Liberty, Missouri, 1982

Conservatoire André Malraux, Bordeaux, France, 1982-1983

Master of Music in Group Piano Pedagogy, University of Illinois, Champaign-Urbana, 1985

In Progress: Doctor of Philosophy in Piano Pedagogy, University of Oklahoma, Norman

Performance Teachers: Helen Brown, Daisy deLuca Jaffé, John McIntyre, Jane Magrath

Pedagogy Teachers: James Lyke, Tony Caramia, E. L. Lancaster, Jane Magrath

*"I aspire to make contributions in the field of piano pedagogy: as a director/administrator, teacher, writer, adjudicator, workshop leader, and/or researcher/promoter of electronic technology implementation. I plan to continue playing and performing as a soloist, accompanist, chamber musician, and/or ensemble musician. Finally, I intend to promote and maintain active membership in professional organizations such as The National Conference on Piano Pedagogy and MTNA."*

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**Cheon Ae Lim, 3419 Central Street, Evanston, Illinois 60201**

Bachelor of Arts in Piano, Seoul National University, Korea, 1977

Master of Music in Piano Performance, Northwestern University, 1985

In Progress: Doctor of Music in Piano Performance and Pedagogy, Northwestern University

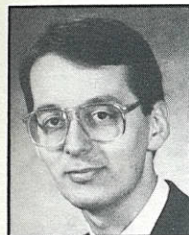
Performance Teachers: Jin Woo Jeong, Ludmila Lazar, Donald Isaak, David Kaiserman

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

*"At the present time, I am the head of the piano department at Betty Haug Suzuki Academy of Performing Arts and I am teaching in the Preparatory Division of Northwestern University. In the future, my goal is to teach piano and/or piano pedagogy at the college level. Also, I plan to continue teaching at the pre-college level and would like to provide continuing education for independent piano teachers."*

Wednesday Evening Performance:

Sonata No. 17 in D Minor, Opus 31, No 2      Ludwig van Beethoven  
Largo-Allegro



**Dennis Siebenaler, 3378A Lake Austin Blvd., Austin, Texas 78703**

Bachelor of Music, Viterbo College, LaCrosse, Wisconsin, 1975

Master of Music, University of Wisconsin, Madison, 1977

In Progress: Doctor of Musical Arts—Music Education/Piano Pedagogy, The University of Texas, Austin

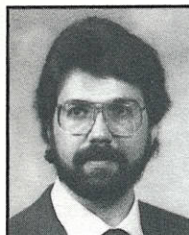
Performance Teachers: Carroll Chilton, Betty Mallard

Pedagogy Teachers: Jeanette Ross, Amanda Vick Lethco, Martha Hilley

*"I look forward to working with music majors and future piano teachers in group piano, studio piano, and pedagogy classes. I enjoy performing and hope to do research in music teaching and learning."*

Wednesday Evening Performance:

Preludes—Book II      Claude Debussy  
La Puerta del Vino  
General Levine—Eccentric



**Jonathan Sokasits, 2517 Fish Hatchery Road, Apt. 3, Madison, Wisconsin, 53713**

Bachelor of Music in Applied Music and Music Education, 1982

Master of Music in Piano Performance, University of Wisconsin, Madison, 1985

In Progress: Doctor of Musical Arts in Piano Performance, University of Wisconsin, Madison

Performance Teachers: Frank Whitaker, Joseph Tague, Phiroze Mehta, Howard Karp

Pedagogy Teachers: Ronald Regal, Rhoda Rabin, Jeanette Ross

*"I am interested in teaching studio piano, class piano, piano pedagogy, and keyboard literature at the college level. I also want to continue to maintain an active performing career as a recitalist, accompanist, and chamber musician."*

Wednesday Evening Performance: Liebesleid      Fritz Kreisler—Rachmaninoff



**Mark Hallum Sullivan, 12831 Canter Street, Garden Grove, California 92645**

Bachelor of Music, University of Tennessee, Knoxville, 1978

Master of Music, Indiana University, Bloomington, 1982

Post Graduate Work, University of Maryland, College Park, 1982-1984

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

Performance Teachers: William Dorn, Menahem Pressler, Thomas Schumacher, Stewart Gordon

Pedagogy Teacher: Marianne Uszler

*"I will continue to cultivate the growth of the independent studio I established in 1984. It is my goal to develop a studio curriculum that will offer pre-college level students a well-rounded musical education in addition to piano instruction. Because I find performing to be an important avenue for enrichment and renewal, I will work to establish contacts with community music organizations throughout the United States in order to maintain an active performance schedule."*

Wednesday Evening Performance:

Etude-Tableau in E-flat Minor, Opus 39, No. 5      Sergei Rachmaninoff

# 33

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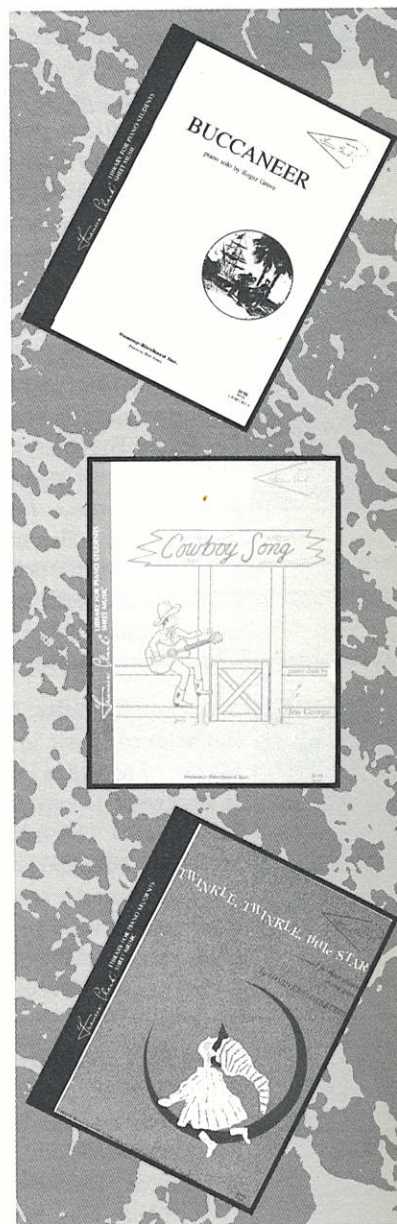
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CONCERT

The Hyatt Regency Woodfield Hotel  
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The Regency Ballroom  
8:15 PM

Etude-Tableau in E-Flat Minor Opus 39, No. 5  Mark Hallum Sullivan	Sergei Rachmaninoff	Four Piece Suite Samba Triste Stompin' at the Savoy Begin the Beguine	Richard Rodney Bennett  Benny Goodman-Fray Cole Porter-Walter
Adagio in B Minor, K. 540 <b>Wendy Brooks Bachman</b>	Wolfgang Amadeus Mozart		<b>Tony Caramia</b> James Lyke
Preludes-Book II La Puerto del Vino General Levine-Eccentric Dennis Siebenaler	Claude Debussy		
In the Mist No. 3 Andantino No. 4 Presto  <b>Yat-Yee Chong</b>	Leoš Janáček	Nocturne in C# Minor, Posthumous Waltz in E Minor, Posthumous  <b>Elvina Pearce</b>	Frédéric Chopin Frédéric Chopin
Sonata No. 17, Opus 31, No. 2 Largo-Allegro  Cheon Ae Lim	Ludwig van Beethoven	Etude VI, in A Minor Waldszenen, Opus 82 Abschied  <b>Phyllis Lehrer</b>	Niccolò Paganini-Liszt Robert Schumann
Sonatine pour Yvette Vivo e spiritoso Moderato molto Allegretto  Jackie Edwards	Xavier Montsalvatge		
Liebesleid  Jonathan Sokasits	Fritz Kreisler-Rachmaninoff	Waltz from Faust Fantasy on Themes from Carmen <i>The American Piano Quartet</i> Del Parkinson Paul Pollei Jeffrey Shumway Mack Wilberg	Charles Gounod-deVilbac Georg Bizet-Wilberg
Barcarolle, Opus 60  Douglas Ashcraft	Frédéric Chopin		

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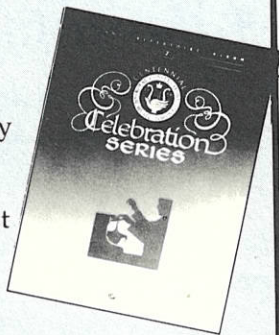


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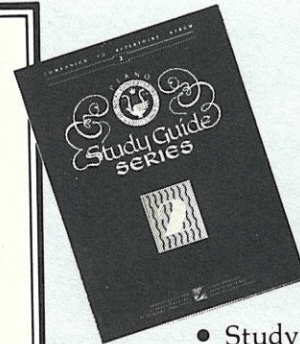


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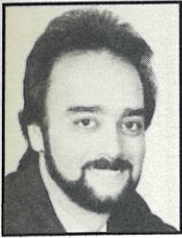
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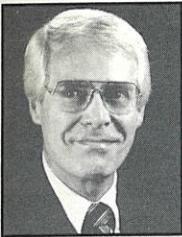
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## WEDNESDAY EVENING PERFORMERS\*



**TONY CARAMIA** has recently been appointed Associate Professor of Piano at the Eastman School of Music where he teaches Piano Pedagogy, Piano, Jazz Piano, and coordinates the Class Piano Program. He is the author of numerous teaching pieces in the jazz idiom for young pianists, and has performed extensively throughout this country and has recently recorded an album entitled *Hot Ivories*. He has been on the faculties of The University of Illinois and The New School for Music Study. For the 1988 Chicago Conference on Piano Pedagogy, Mr. Caramia joined jazz pianist Marian McPartland in a special session of jazz improvisation.



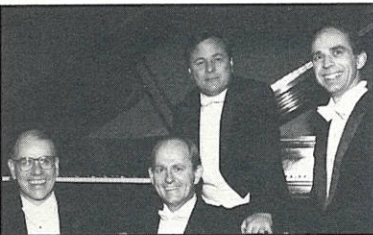
**JAMES LYKE**, after earning degrees from the State University of New York-Fredonia, Columbia University, and the University of Northern Colorado, was appointed to the School of Music faculty at the University of Illinois in 1959. In addition to teaching piano and heading the piano pedagogy division, he heads the children's laboratory program and serves as headmaster for the summer piano camps. Mr. Lyke is well-known throughout the United States, Austria, Switzerland, France, and Australia for his many workshops for piano teachers and for his numerous publications. In 1990, he was awarded the Excellence in Off-Campus Teaching Award by the University of Illinois.



**ELVINA PEARCE** directs the Preparatory Piano Division and works with students in piano pedagogy at Northwestern University. She studied piano in New York City with Isabelle Vangerova and piano pedagogy with Frances Clark in Princeton, New Jersey where she was a founding faculty member of The New School for Music Study. Her concert career is highlighted by performances in Orchestra Hall with the Chicago Symphony and in a coast-to-coast broadcast over *The Chicago Theater of the Air*. Solo performances include recitals in Steinway Hall and Carnegie Recital Hall in New York and at the National Gallery of Art in Washington, D.C. In piano pedagogy, Ms. Pearce is nationally recognized as a composer, author, and lecturer and has done recitals, workshops, and master classes in more than 40 states as well as in Canada and the Republic of China.



**PHYLLIS ALPERT LEHRER** is Professor of Music and Head of the Piano Department at Westminster Choir College where she has initiated graduate and undergraduate degree programs in piano pedagogy and performance. A graduate of the Eastman School of Music and the Juilliard School, she did additional graduate work at Yale, Harvard, and Stanford Universities. Ms. Lehrer has concertized extensively both as a soloist and chamber artist in the United States, Canada, and the United Kingdom. A founding member of the International Society for the Study of Tension in Performance (ISSTIP), Ms. Lehrer lectures frequently on performance anxiety. She has recently written practice suggestions for four books of *Piano Etudes for the Development of Musical Fingers* selected and edited by Frances Clark, Louise Goss, and Sam Holland.



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Keyboard Studies at Brigham Young University. Mack Wilberg is Director of Choral Activities at Brigham Young University. The American Piano Quartet is dedicated to performing original works for the combination of two pianos/eight hands, rediscovering music once well-known for this medium, and performing new arrangements for this unusual and popular combination.

\*Information about the student performers appearing on the Wednesday evening concert is on PP. 21 and 23.



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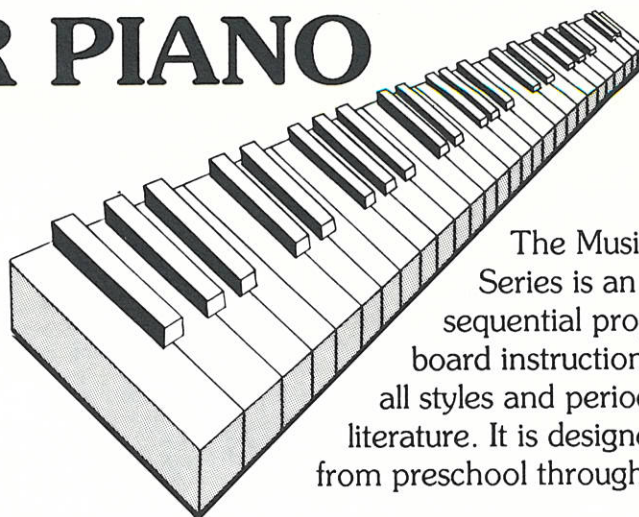
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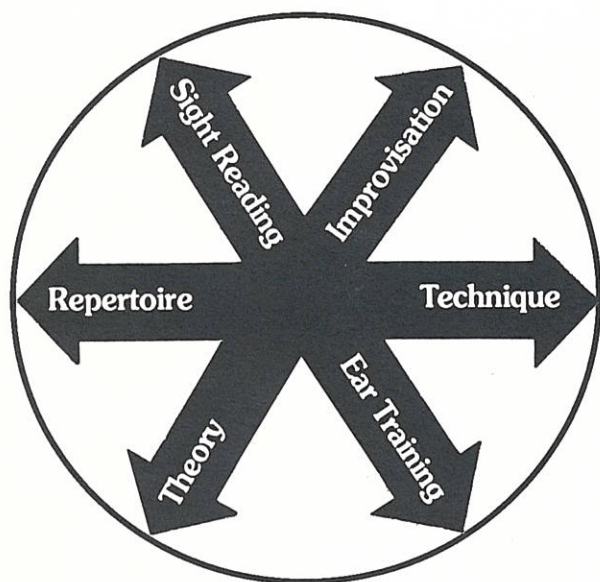
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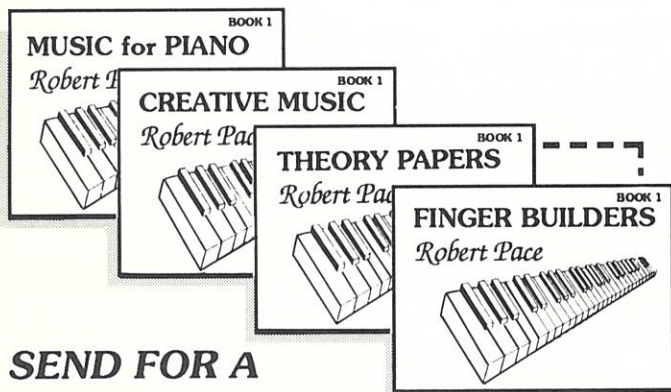
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## CONFERENCE PUBLICATIONS

All Conference publications are available from the Los Angeles office. All prices include postage and each order must include a check, money order, or purchase order information. Orders and inquiries should be directed to:

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### Proceedings and Reference 1990-1991 SPECIAL PREPUBLICATION PRICE: \$35

Each biennial edition of *Proceedings and Reference* now includes a substantial reference section in addition to the usual conference proceedings. The \$35 prepublishment price will be good until Nov. 1, after which the price will be \$45. (Conference participants paying full-time registration fee receive a complimentary copy of *Proceedings and Reference 1990-1991*.)

The PROCEEDINGS section of *Proceedings and Reference 1990-1991* will contain articles based on the live teaching demonstrations at the Schaumburg Conference, covering the demonstration and discussion sessions on Adult Elementary Students, Intermediate Children, and Early Advanced College Students and the related sessions conducted by Mr. Duke (see P. 9,11). Also included will be reports from the Conference Committee and the Open Forum sessions (see p. 7), the Noon-day Dialogue discussion groups (see P. 67), the complete texts of the papers presented (see P. 5), and the additional papers chosen for publication (see P. 61).

The REFERENCE section of PROCEEDINGS AND REFERENCE 1990-1991, will include the following updated material:

- 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 and Reference (Chicago Conference) 1988-1989
- Proceedings (Ann Arbor Conference) 1986 • Proceedings (Columbus Conference) 1984
- Proceedings (Madison Conference) 1982

Each *Proceedings* includes articles on the demonstration teaching, all Conference Committee Reports, and all papers. The Ann Arbor, Columbus, and Madison Proceedings are \$25 each (postage paid). *Proceedings and Reference 1988-1989* includes the reference sections described above in addition to the proceedings of the Chicago Conference. Each copy is \$45 (postage paid).

### The Piano Pedagogy Major in the College Curriculum, Part I and Part II

These are handbooks of information and guidelines for developing or evaluating a degree program for the undergraduate (Part I) and graduate (Part II) 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 \$10 (postage included).

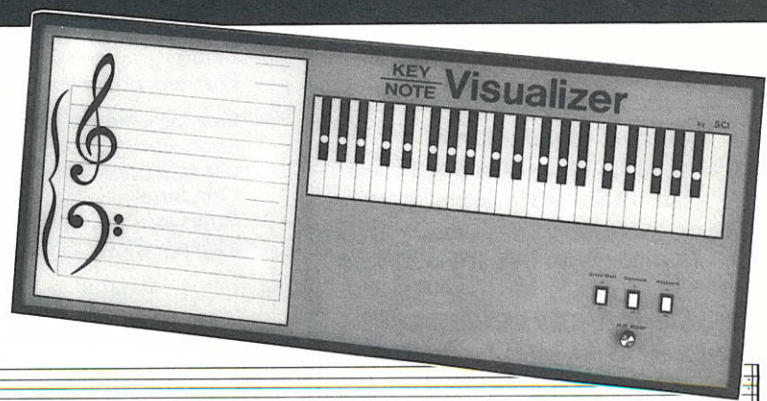
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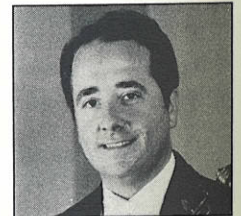
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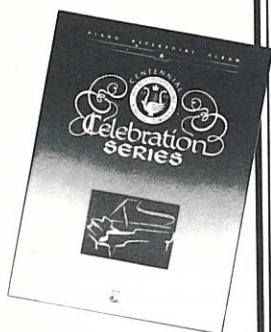
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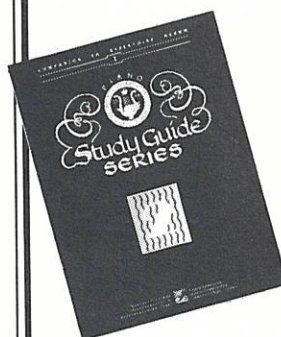


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## Video Tapes

A two-hour video tape that supplements the "Business Manual for Independent Studio Teachers" is an excellent basis for teacher association programs and workshop discussions. The tape, excerpted from KTV I and KTV II, was edited for teaching use by Marguerite Miller, who also wrote the accompanying Study Guide. "Teaching with Electronic Keyboards" is a video tape/discussion presentation provided through your local Baldwin dealer. It offers a basic introduction to electronic keyboards.

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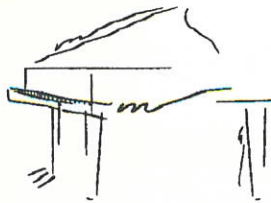
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## CONFERENCE COMMITTEES

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. The work of these committees appears in *Proceedings and Reference* which is published following each biennial Conference meeting. In addition, most committees report to the Conference during the biennial meeting in order to allow conference participants to be included in their deliberations and contribute to the dialogue which continues from conference to conference. For the Schaumburg Conference, these reports will occur on Wednesday afternoon, October 24, beginning at 2:30 PM in open forum sessions specially designed to include audience participation. See P. 7 for the open forum schedule.

### COMMITTEE ON ADMINISTRATION/ PIANO PEDAGOGY LIAISON

Chair: E. L. Lancaster, Associate Dean, College of Fine Arts,  
University of Oklahoma, Norman

#### **Subcommittee on Administration of Pedagogy Programs**

Chair: Martha Hillely, University of Texas, Austin  
Anna Belle Bognar, Bowling Green University, Ohio  
India Dennis, Head, Keyboard Division, Capital University,  
Columbus, Ohio  
Charlotte Kroeker, Chair, Piano Department, Phillips University,  
Enid, Oklahoma  
Naomi Oliphant, Chair, Piano Department, University of  
Louisville, Kentucky  
David Swanzy, Dean, College of Music, Loyola University,  
New Orleans, Louisiana

#### **Subcommittee on the Administration of Intern Teaching**

Chair: Janet Lyman, Indiana State University, Terre Haute  
Marcia Bosits-Normann, Northwestern University, Evanston, Illinois  
Leanne Hedges, Texas Christian University, Fort Worth, Texas  
Ilana Kennell, Independent Teacher, Bowling Green, Ohio  
Dorothy Payne, Chair, Music Department, University of Connecticut,  
Storrs  
Jean Stackhouse, Associate Chair, Piano Department; Director,  
Extension/Preparatory Division, New England Conservatory,  
Boston, Massachusetts

At past conferences the Committee on Administration/Pedagogy Liaison has explored administrative aspects of pedagogy curriculums, NASM guidelines, qualifications of pedagogy teacher candidates, interview activities for pedagogy teacher candidates, tenure, promotion, and pedagogy teacher loads. For the 1990 conference, the deliberations and committee open forums (described below) will focus on administrative duties of the pedagogy program director and administrative aspects of intern teaching.

*Proceedings and Reference 1990-1991* will include the second edition of the *Directory of Piano Pedagogy Offerings in American Colleges and Universities*. This directory is a com-

prehensive listing of schools with pedagogy offerings from those with only one course to those with degree programs in pedagogy. Schools interested in being included in this directory should communicate with the committee chair:

E. L. Lancaster  
560 Parrington Oval  
University of Oklahoma  
Norman, OK 73019

#### **•Open Forum: 2:30 PM**

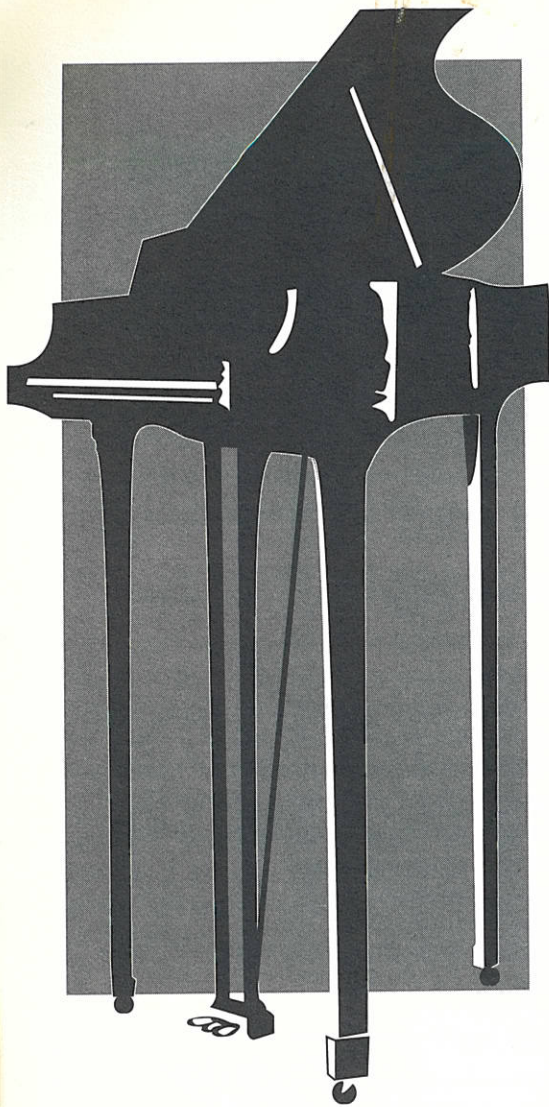
##### **Subcommittee on Administration of Pedagogy Programs Wednesday, October 24, 2:30 PM, Ray Kessel Room**

The open forum presentation of this subcommittee will focus on problems encountered in administering a pedagogy program. The subcommittee will present findings from their deliberations on the following questions: 1) What administrative duties are required by the director of a pedagogy program? 2) Should directors of pedagogy programs be given additional remuneration for administering the program in the form of extra salary, release time, or load credit? 3) What is the ideal budget for a pedagogy program and should it be administered as a part of the piano department budget or as a separate entity? Conference participants are invited to bring their own individual concerns in this area to the open forum for discussion.

#### **•Open Forum: 4:30 PM**

##### **Subcommittee on Administration of Student Teaching Wednesday, October 24, 4:30 PM, Bob Atcher Room**

The open forum presentation for this subcommittee will focus on problems related to the supervision of intern teaching in piano pedagogy courses. The subcommittee will present findings from their deliberations on the following questions: 1) How should supervisors of student teaching be compensated? 2) What are the most effective means for supervising student teaching in preparatory programs, laboratory programs, and independent studios? The subcommittee will base its presentation on a nationwide survey conducted in the spring of 1990 on these topics. Conference participants are invited to bring their own individual concerns in this area to the open forum for discussion.



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## CONFERENCE COMMITTEES

### COMMITTEE ON CERTIFICATE PROGRAMS

Chair: Louise Goss, The New School for Music Study/  
Westminster Choir College, Princeton, New Jersey

#### Subcommittee on Institutional Certificate Programs

Chair: Elizabeth Caluda, Shenandoah College, Winchester, Virginia  
Diana Bearmon, MacPhail Center for the Arts, Minneapolis,  
Minnesota

Jerry Davidson, Kent State University, Ohio  
Mary Gae George, Artistry at the Piano, Orange City, Florida  
Susan Hamblin, Royal Conservatory of Music, Toronto, Ontario,  
Canada

William Hughes, Indiana State University, Terre Haute  
Yasuko Joichi, Elmhurst College, Chicago, Illinois  
Donald Morelock, Schoolcraft College, Livonia, Michigan

#### Subcommittee on MTNA Certification Liaison

Chair: Harriet Green, MTNA Certification Board, Columbus, Ohio  
Myrna Beitz, Illinois Central College, East Peoria  
Kerry Carlin, East Carolina University, Greenville, North Carolina  
Darlene Forsberg, Independent Teacher, Oregon, Wisconsin  
Michael Freeman, American Institute of Music, Niagara Falls,  
New York  
Mary Ann Hanley, College of Saint Catherine, Saint Paul,  
Minnesota

Elizabeth Jones, Yamaha Corporation, Buena Park, California  
Vera Wills, Manhattan School of Music, New York City

As a title, "Committee on Certificate Programs" doesn't have much sex appeal, but the work of this committee is as exciting and important as anything undertaken by the Conference. Now divided into two subcommittees, the committee seeks to support new approaches to piano teacher training wherever they are found and in whatever form they are structured. The "certificate" in piano pedagogy (or whatever it is called) is becoming a significant and viable alternative for pianists and teachers who wish to develop their skills in the art of piano teaching without pursuing a college or university degree program. This committee is made up of college and university pedagogy teachers, independent teachers, and representatives of such teacher-training programs as the Royal Conservatory (Canada), Suzuki, Yamaha, and the American Institute of Music (a home-study certification program).

The Open Forum sessions hosted by the Certificate committee (described below) will deal with the curriculum of a non-degree certificate program and the use of certificate programs for the purpose of fulfilling the requirements of MTNA certification.

#### • Open Forum: 2:30 PM

**Subcommittee on MTNA Certification Liaison**  
Wednesday, October 24, 2:30 PM, Sarah's Grove

Providing a new thrust and a better-balanced perspective on the entire certification process, this subcommittee is chaired by Harriet Green, National Certification Chair for MTNA.

This subcommittee report/open forum will include case studies of in-service teachers who have completed MTNA's National Certification Process. It will also explore the possibilities of using existing (or future) college and university certificate programs as preparation for the certification exams, or where appropriate, in lieu of the exams.

#### • Open Forum: 3:50 PM

**Subcommittee on Institutional Certificate Programs**  
Wednesday, October 24, 3:50 PM, Bob Atcher Room

"Institutional Certificate" programs sound even less appealing than "Certificate" programs, but the work of this subcommittee presses teacher-training to the very boundaries of educational endeavor:

- defining what a non-degree program in piano pedagogy should include;
- describing the teacher for whom such a program is designed;
- identifying where such programs exist and preparing a directory which includes their locations, course offerings, and practicum experiences;
- serving as a resource center and sounding-board for schools and other organizations interested in exploring the options such programs afford and/or seeking to organize and offer non-degree programs themselves.

The report/open forum of this subcommittee will include descriptions of sample programs, reports on the process of starting such programs, an up-dated directory, and a challenge to institutions of higher learning to jump on the band-wagon by making this viable alternative available in their locations. We invite input from all those involved in or interested in certificate programs.

Conference Committees continued on P. 43

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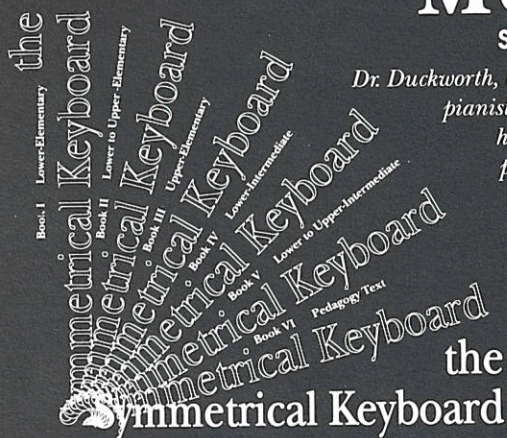
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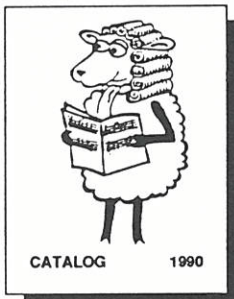
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## CONFERENCE COMMITTEES

### THE COMMITTEE ON CONFERENCE DEVELOPMENT

Chair: Cathy Albergo, Harper College, Palatine, Illinois

#### *Subcommittee on Conference Fund Raising*

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 Conference Program Magazine: Frank Albergo, Marengo, Illinois  
 Publication Sales: Annemarie Schuessler, Ithaca College, New York  
 Marjore Chronister, National Keyboard Arts Associates,  
 Los Angeles, California  
 Brenda Dillon, Brookhaven College, Dallas, Texas  
 Martha Hilley, The University of Texas, Austin  
 Marguerite Miller, Wichita State University Emeritus, Kansas

#### *Subcommittee on Gifts, Grants, and Donations*

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 Naomi Oliphant, Administration Committee Liaison  
 Donald Morelock, Certification Committee Liaison  
 Fred Kern, Future Committee Liaison  
 Scott Smith, Historical Research Committee Liaison  
 Jeanine Jacobson, Independent Teacher Committee Liaison  
 Paul Pollei, Music Industry Committee Liaison

Janet Mann, Intern Teaching Committee Liaison  
 Rebecca Johnson, Learning Theory Committee Liaison  
 Anna Haun, Medical Problems Committee Liaison  
 Rita Fuszek, Piano Pedagogy Research Committee Liaison  
 Louise Lepley, Student Committee Liaison

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 has been restructured to provide help not only in the area of general conference development, but to help the different committees find ways to fund their respective programs and projects.

The Schaumburg Program Magazine is the product of the Committee on Conference Development. The Committee wishes to express its appreciation for the support of so many colleges, universities, and members of the music industry.

### THE DIRECTORS' COMMITTEE

Richard Chronister, Co-Director, The National Conference on Piano Pedagogy  
 James Lyke, Co-Director, The National Conference on Piano Pedagogy

Frances Clark, The New School for Music Study/Westminster Choir College, Princeton, New Jersey  
 Guy Duckworth, The University of Colorado, Boulder  
 Robert Pace, Teachers College, Columbia University, New York City

Max Camp, The University of South Carolina, Columbia  
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 Paul Pollei, Brigham Young University, Provo, Utah

Bruce Berr, Chicago Musical College, Illinois  
 Susan Hamblin, Royal Conservatory of Music, Toronto, Canada  
 Thomas J. Lymenstull, The University of Southern California, Los Angeles

In 1988, The Directors' Committee considered the the relationship between piano performance and piano teaching. The result of this day-long discussion is printed in *Proceedings and Reference 1988-1989*. For this conference, in 1990, the committee will go further into this subject by considering the relationship between the *training* of performers and the *training* of teachers, including how we judge competency in each area.

The members of the committee will be asked to answer three

questions: 1) Since all pedagogy teachers are involved in teaching performance, is it important that all performance teachers be involved in teaching pedagogy? If so, how? If not, why not? 2) Since all piano majors are required to prove increasing competence in performing in a twice-yearly jury performance, is it important that they also prove increasing competence in teaching? If so, how? If not, why not? 3) Do the answers to these questions imply the need for change in the curriculum for pianists?

Unlike the other Conference Committees, the membership of the Directors' Committee is different for each conference. The current committee membership was chosen to represent three generations of performance/pedagogy teachers. In addition no member of the committee has ever been the teacher or the student of any other member.

Ms. Clark, Mr. Duckworth, and Mr. Pace represent the "pioneer" generation, each having been major forces in bringing piano pedagogy into the modern era. Mr. Camp, Ms. Maris, and Mr. Pollei have spent many years in this field, each with the current responsibility of an important and comprehensive pedagogy program. Mr. Berr, Ms. Hamlin, and Mr. Lymenstull have just begun their teaching careers, each with a current appointment which includes teaching piano pedagogy.

The deliberations of this committee will take place on Wednesday morning and will be continued on Saturday afternoon at 2:15 at which time conference participants will be asked to join the discussion.

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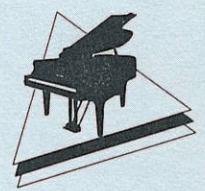
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## CONFERENCE COMMITTEES

### COMMITTEE ON THE FUTURE OF PIANO PEDAGOGY

Chair: Mitzi Kolar, San Diego State University, California

*Subcommittee on the Application of Current Keyboard Technology*

Chair: Joy Carden, Roland Corp USA, Los Angeles, California  
Christine Bendell, Washburn University, Topeka, Kansas  
Robert Facko, Oakland University, Rochester, Michigan  
Sam Holland, University of Kentucky, Lexington  
Sara Huff Krohn, Independent Teacher, Putney, Vermont  
Claudia McCain, Western Illinois University, Macomb  
Marguerite Miller, Wichita State University Emeritus, Kansas

*Subcommittee on Future Goals of Piano Pedagogy*

Chair: Wilma Machover, Hoff-Barthelson Music School, White Plains, New York  
Sylvia Coats, Wichita State University, Kansas  
Christopher Hepp, University of Kansas, Lawrence  
Fred Kern, University of North Texas, Denton  
Lenore Pogonowski, Teachers College, Columbia University, New York  
Martha Stacy, Oberlin Conservatory, Ohio

Since the Committee on the Future of Piano Pedagogy is not a group of professional forecasters in the mold of Alvin Toeffler or John Naisbitt and the future is amorphous to everyone including the experts, this committee does not pretend to have a crystal ball for predicting the future of music, technology, or piano pedagogy. The committee chooses to:

- 1) identify and provide information about current trends and research, innovative ideas, and developing technologies;
- 2) pose the questions, create the hypotheses, and anticipate the musical needs and/or problems which are a result of these new trends, ideas, and technologies; and
- 3) examine ways for piano teachers and pedagogy curriculums to deal with new directions and change within the present setting.

In response to these stated purposes, our discussions will focus on identifying current and developing technologies (music instruments, computers, and multi-media applications), practices and ideas and on addressing specific procedures for incorporating these new processes and tools in traditional curriculums.

At the 1990 conference, our committee will lay the groundwork for ongoing projects which may include:

- resource materials on new technologies, trends, and ideas for pedagogy programs and piano teachers;
- curriculum guidelines and methods for teaching traditional music knowledge and skills in new ways; and
- proposals for pedagogy degree programs using new technologies, music, and ideas.

**•Open Forum: 3:50 PM**

**Subcommittee on the Application of Current Keyboard Technology**

**Wednesday, October 24, 3:50 PM, Herbert Aigner Room**

During the 3:50 Open Forum, this committee's discussion will include the following questions: How does a music teacher successfully merge music technology in a traditional teaching program? What are the problems and solutions for the traditional piano teacher? How can technology be addressed in the traditional piano curriculum?

**•Open Forum: 5:10 PM**

**Subcommittee on Future Goals of Piano Pedagogy**

**Wednesday, October 24, 5:10 PM, Herbert Aigner Room**

Topics to be discussed will be: What are the new practices, tools, and instruments, the new methods of using multi-media, the new collaborative opportunities between musicians and other artists and technologists and the new careers in music? How do we create a climate for new ideas, new tools, and new-mindedness? How must we adapt the present curriculum to include the new?

*Conference Committees continued on P. 47*

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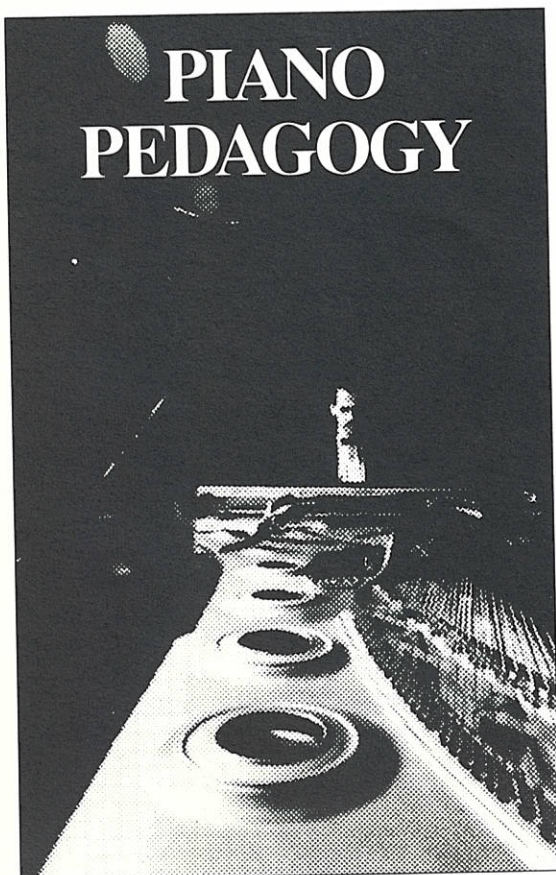
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## CONFERENCE COMMITTEES

### COMMITTEE ON HISTORICAL RESEARCH

Chair: Marianne Uszler, University of Southern California,  
Los Angeles

Connie Arrau, West Virginia University, Morgantown  
Carolyn Lamb Booth, Independent Teacher, Gaithersburg, Maryland  
Max Camp, University of South Carolina, Columbia  
Reginald Gerig, Wheaton College Emeritus, Illinois  
Anita Jackson, Jackson State University, Mississippi  
Dolores Johnson, State University College, Potsdam, New York  
Fernando Laires, Catholic University of America, Washington, DC  
Barbara English Maris, Catholic University of America,  
Washington, DC  
Thomas Mastroianni, Catholic University of America,  
Washington, DC  
John B. O'Brien, East Carolina University, Greenville, North Carolina  
Cleveland Page, College-Conservatory of Music, Cincinnati, Ohio  
George Pappastavrou, Syracuse University, New York  
Willard Schultz, University of Calgary Emeritus, Alberta, Canada  
Scott Smith, Young Keyboard Artists Association, Orange, California

This committee, during the four years of its existence, has been engaged in three principal projects: publication of an **Annotated Piano Pedagogy Bibliography**; compilation of a **Dissertation List Pertinent to Piano Pedagogy**; and development of an **Aural History of Piano Pedagogy**.

The bibliography project is nearing completion. A major part of it was published in **Proceedings and Reference 1988-1989**. A second large segment will be published in the **Proceedings and Reference 1990-1991**. Thereafter, the bibliography will be updated biennially, but continuing inclusions will not result in further lengthy lists. The bibliography spans a substantial chronological period, from Diruta to books produced in the 1980s. Critical annotations have been provided by knowledgeable authorities.

The dissertation list is likewise relatively complete and will also appear in **Proceedings and Reference 1990-1991**. Unlike the bibliography, the dissertation list will not be annotated. It will offer a cross reference section, however, enabling users to locate items of particular interest of specificity. Although some masters' theses have been included, the list focuses primarily on doctoral dissertations. This list will also be updated biennially. It is hoped that current and future dissertation writers will regard the National Conference on Piano Pedagogy, through this committee, as an information source whereby researchers may learn of newly completed studies in the area of keyboard pedagogy. Further, the list may serve as a helpful check point for those considering the selection of a dissertation topic.

The compilation of an aural history of piano pedagogy is the matter of current committee study and the subject of the Open Forum (described below). Initially, committee plans centered on the making of new videotapes, chiefly in interview format, with outstanding keyboard pedagogues. While this idea has not been abandoned, the committee now feels that a more practical first step would be to locate and collect audiotapes and videotapes already in existence and seek a proper archival storage facility where such a collection could be accessed.

#### •Open Forums: 3:50 and 5:10 PM

**Wednesday, October 24, 3:50 and 5:10 PM, Ray Kessel Room**

Ideas relating to the aural history project of this committee will be the subject of the Open Forum. Information concerning identification of pertinent tapes, archive location, already-existing collections, and funding sources will be welcome. Questions to consider: Should the tapes include a variety of presentations (e.g., interviews, demonstrations, workshops, master classes) or should tapes be selected that focus more narrowly on the teaching process itself? Should the collection include artist-teachers (e.g. Marcus, Arrau, Serkin) or concentrate on those whose reputation has been as teachers of teachers (e.g. Gibbs, Clark, Pace)? What is the purpose of an archive? Which schools and/or libraries might be willing to cooperate in the housing of such an archive? What should be the role of the NCPP in relation to this collection (e.g., owner, clearing-house, distributor, curator)? Other questions may come to mind. The Open Forum is the place for conference participants to air these concerns and ideas.

*Conference Committees continued on P. 49*

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### COMMITTEE ON INDEPENDENT STUDIO TEACHING

Chair: Marsha Wolfersberger, San Diego State University, California

#### *Subcommittee on Teacher Training in Independent Studios*

Chair: Ruth Chown, Bay de Noc Community College, Escanaba  
Michigan

Suzanne Guy, Independent Teacher, Annandale, Virginia  
Charlene Cox Hume, Independent Teacher, Topeka, Kansas  
Gayle Kowalchuk, Independent Teacher, Norman, Oklahoma  
Jenny Mobley, Butler University, Indianapolis, Indiana  
Fran Shuler-Ellis, Independent Teacher, Bella Vista, Arkansas  
Marjorie Weist, State University College, Fredonia, New York  
Carol Winborne, Independent Teacher, Oshkosh, Wisconsin

#### *Subcommittee on Continuing Education for Independent Teachers*

Chair: Joan Reist, University of Nebraska, Lincoln  
Karen Bartman, Independent Teacher, Jefferson City, Missouri  
Edward Hugdahl, University of Wisconsin, Madison  
Jeanine Jacobson, California State University, Northridge  
Leoni Klugman, Independent Teacher, Jerusalem, Israel  
Tom Long, Baldwin Piano Co., Loveland, Ohio  
Gwen Perun, University of Minnesota/MacPhail Center, Minneapolis  
Sue Steck-Turner, University of South Louisiana, Lafayette  
Robert Watson, California State University, Fullerton

*Independent Studio Teachers* provide a unique information resource to those seeking to advance the field of piano teacher training. As graduates of the pedagogy programs in colleges and universities, and as professionals with vast experience in the piano teaching marketplace, their perspective is different from all other groups involved in the National Conference on Piano Pedagogy. In the 1990 conference, the committee will continue to explore two major issues: Continuing Education for Independent Studio Teachers, and Teacher Training in the Independent Studio.

The *Subcommittee on Teacher Training in the Independent Studio* realizes that many schools do not have the resources to offer a full-scale intern teaching program. Therefore, this committee will explore alternative ways to make this essential experience available to all pedagogy students and to others who wish to study piano teaching.

If you conduct teacher training in your independent piano studio, please send complete details of your experience and include the following information: 1) How candidates are selected. 2) Whether there is any affiliation with a college or university pedagogy program. 3) What type of academic credit the student receives and whether the experience contributes to a certificate or degree. 4) What type of reports are required of the mentor teacher. 5) How pupils are selected. 6) What type of interaction, consultation, or advisement is accomplished between mentor and student teacher. 7) How remuneration is arranged for the mentor teacher.

These matters will be discussed in the Open Forum hosted by the *Subcommittee on Teacher Training in the Independent Studio* (described below).

The *Subcommittee on Continuing Education for Independent Studio Teachers* is seeking to determine what factors make continuing education offerings attractive to independent teachers. They are also exploring the issue of the licensing of independent studio teachers. Is licensing desirable, and if so, what bearing should continuing education offerings have on the fulfillment of licensing requirements? This will be the subject of this subcommittee's Open Forum session (described below).

**If you are a graduate of a pedagogy program** since 1980 and are now an independent teacher not affiliated with a college or university, please write Ms. Reist (School of Music, University of Nebraska, Lincoln, NE 68588) for a survey to submit data about your experience as an independent teacher.

**If you teach piano pedagogy in a college or university**, we urge you to send names and addresses of all known pedagogy graduates who are now independent studio teachers to Ms. Reist. We plan to compile a Directory of Pedagogy Graduates and keep updated information and data that will reveal patterns of success over the years. We want to keep track of as many graduates as possible from 1980-1990 and gather data to help us do a better job of preparing piano teachers for the 21st Century.

#### •Open Forum: 3:50 PM

**Subcommittee on Teacher Training in the Independent Studio  
Wednesday, October 24, 3:50 PM, Sarah's Grove**

Teachers involved in outstanding studio teacher training programs will be invited to speak at the Open Forum. The Open Forum will also include discussion of whether teacher training activities in a studio have any effect on the dropout/retention issue. Other issues include making a profit at piano teaching, promoting yourself by diversifying/marketing, and communicating with pedagogy professors. If you would like to contribute to a discussion of any of these issues, please send a written statement and/or attend the Open Forum. Send requests for time to make a presentation to Ruth Chown, 220 S. 4th St., Escanaba, Michigan 49829, or call her at (906) 786-3150.

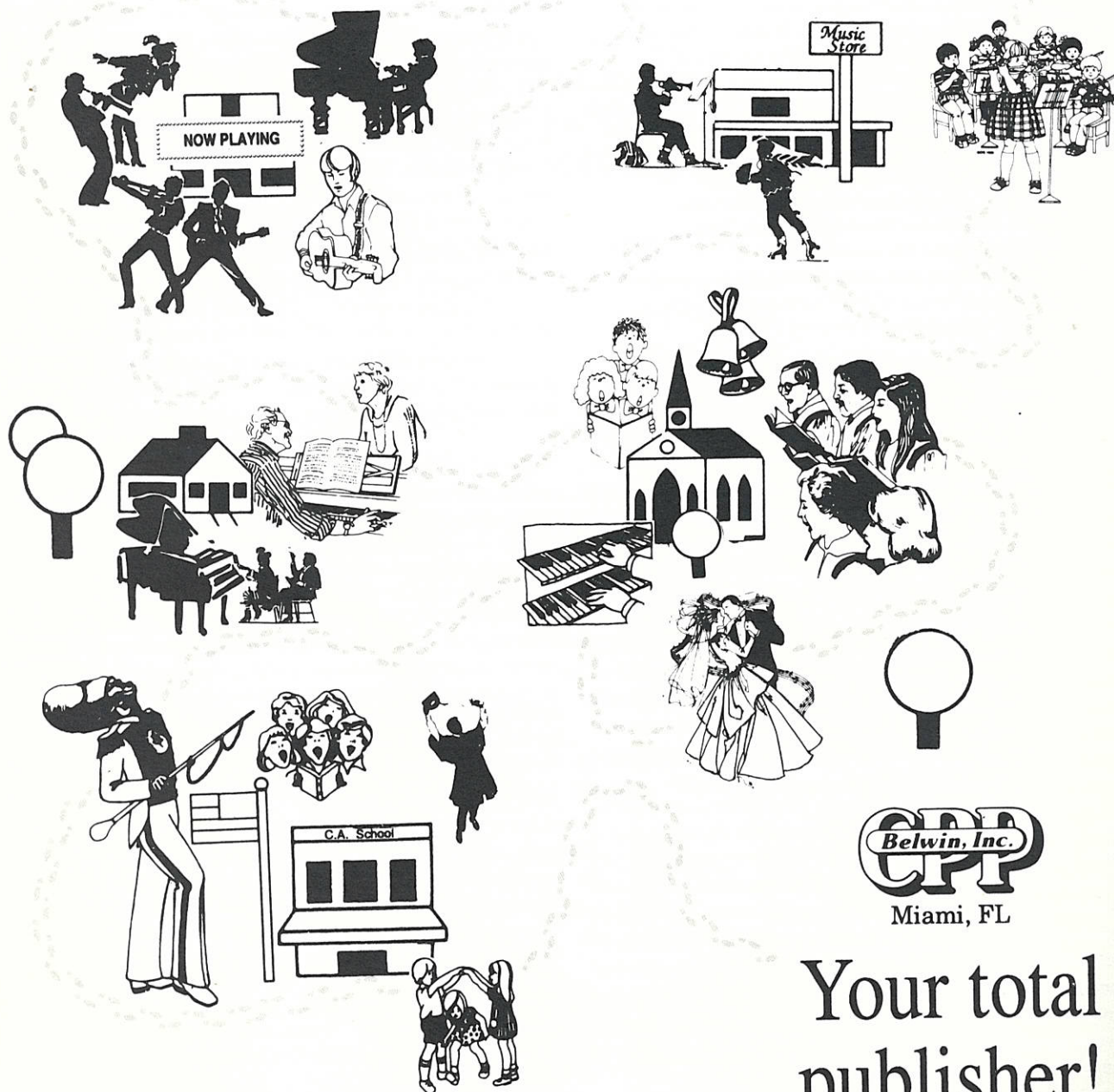
#### •Open Forum: 5:10 PM

**Subcommittee on Continuing Education for Independent Studio  
Teachers**

**Wednesday, October 24, 5:10 PM, Bob Atcher Room**

The committee invites conference participants to join them in the search for more effective ways to help piano teachers renew their teaching skills from year to year and to keep up with the latest research in better piano teaching. Also, to join in the ongoing debate about licensing piano teachers. Would licensing be an advantage or a disadvantage to our goal of an ever better music education for the children of America?

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Louise Bianchi, Author, Southern Methodist University Emeritus,  
Dallas, Texas

Steve Betts, Nazarene School of Music, Wichita, Kansas

Richard Bradley, Author/Publisher, Bradley Publications,  
New York City

Kathleen Fehrmann, Kansas Newman College, Wichita

Nancy Harris, Moorhead State University, Minnesota

Janice Holden, Publisher, The Frederick Harris Music Company,  
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Lynn Sengstack, Publisher, Summy Birchard/Warner Brothers  
Publications, Seacaucus, New Jersey

Lawrence Rast, Author, Northern Illinois University, DeKalb

#### *Subcommittee on Non-Publishing Industry*

Chair: Barbara Kreader, Piano Editor, Hal Leonard Publishing,  
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Doris Allen, University of Oregon, Eugene

Jean Barr, Eastman School of Music, Rochester, New York

Robert Elias, Executive Director, Music Teachers National  
Association, Cincinnati, Ohio

Bette Coulson, Coulson's Music Matters, Chicago, Illinois

Larry Goldsmith, Executive Director, The Piano Technicians  
Guild, Kansas City, Missouri

Larry Harms, Roland Corp USA, Los Angeles, California

Jerry Lowder, Ohio State University, Columbus

Ick Choo Moon, University of California, Los Angeles

Terry Nelson, Young Chang America, Cerritos, California

Paul Pollei, Brigham Young University, Provo, Utah

Denny Senseney, Executive Director, Retail Sheet Music  
Dealers Association, Wichita, Kansas

Dean Shank, Rice University, Houston, Texas

Robert Silverman, Editor/Publisher, Piano Quarterly,  
Wilmington, Vermont

This committee includes music publishers, representatives of piano and keyboard manufacturers, piano technicians, music magazine editors and publishers, retail music dealers, piano competition directors, pianists, and piano pedagogy teachers. The emphasis of their work continues to be liaison, the need for more and better communication between all those involved in the larger picture of music involvement.

In addition to keeping up to date on developments in the music industry world, and sharing this information, this committee will consider the topics listed below in the descriptions of its Open Forums.

#### •Open Forum: 3:10 PM

**Subcommittee on Educational Music Publishing**  
Wednesday, October 24, 3:10 PM, Bob Atcher Room

Communication between Publishers and Teacher: "TALK WITH US: WE'RE LISTENING!" In this Open Forum, a number of representatives from major music publishers will be present to discuss such subjects as how new teaching materials get published. In addition, this committee invites comments on what kind of promotional materials from publishers are beneficial to piano pedagogy programs and what happens to the free materials publishers send to pedagogy teachers.

#### •Open Forum: 4:30 PM

**Subcommittee on Non-Publishing Industry**  
Wednesday, October 24, 4:30 PM, Ray Kessel Room

The topic for this Open Forum is career alternatives for pianists. Included in the discussion will be such things as career counseling for music majors—how soon, how much, who should do it; the double degree program—do music and law really mix; preparing students for music careers outside performing and teaching—how can we do it? What about the undergraduate who sings or plays only moderately well but "loves music" and the graduate who hasn't "found the right job yet"—should we encourage them to pursue a music degree?

*Conference Committees continued on P. 53*

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 Janet Mann, University of Utah, Salt Lake City  
 Steven McCurry, California State University, Northridge  
 Janice Meyer, Arizona State University, Tempe  
 Gregory Nagode, Southern Methodist University, Dallas, Texas

The projects of the Committee on Intern Teaching center around the belief that supervised practice teaching is the most important ingredient of the pedagogy curriculum. This, coupled with regular evaluation of such teaching and with observation and evaluation of model teaching by master teachers, provides the basis for a successful internship.

The *Subcommittee on Institutional Intern Teaching Programs* has provided an update of the *Directory of Observation and Intern Teaching in Piano Pedagogy Programs* printed in the Reference Section of *Proceedings and Reference 1988-1989* on pages 152-169. The updated data will appear in *Proceedings and Reference 1990-1991*. Pedagogy teachers wishing to have their school's program included in the 1992-93 *Proceedings* should contact the chair of this subcommittee, John T. O'Brien, Department of Music, Columbus College, Columbus, Georgia, 31993-0399. Also on the agenda of this subcommittee is an update and expansion of the information gathered from a 1986 questionnaire which was distributed to all participants at the Ann Arbor Conference. The results of the original survey were summarized in *Proceedings and Reference 1988-1989* on pages 149-151.

The *Subcommittee on Intern Teaching Alternatives in Pedagogy Programs* has elected to pursue a special project dealing with differences in intern teaching assignments at the undergraduate and graduate levels, including the process of evaluating such assignments (who observes? ...how often? ...using what methods? ...using what criteria and forms? ...how is feedback provided?)

The *Committee on Intern Teaching* plans to consider these issues prior to the 1992 conference: Ways to provide effective intern teaching experiences in schools which have neither a preparatory nor a laboratory program. Remedial study for graduate pedagogy students who have not had adequate supervised intern teaching experiences at the undergraduate level.

The importance of the knowledge and use of electronic equipment in intern teaching assignments. The importance of supervised teaching experiences with advanced college-level pianists for graduate pedagogy students.

#### •Open Forum: 2:30 PM

#### **Subcommittee on Institutional Intern Teaching Programs Wednesday, October 24, 2:30 PM, Bob Atcher Room**

The 2:30 Open Forum session hosted by the Intern Teaching Committee invites conference participants to join in the debate on the following question, "Intern teachers should never teach a lesson without supervision."

#### •Open Forum: 3:10 PM

#### **Subcommittee on Intern Teaching Alternatives in Pedagogy Programs**

#### **Wednesday, October 24, 3:10 PM, Ray Kessel Room**

The 3:10 Open Forum session of the Intern Teaching Committee welcomes all those interested in debating the question, "In first intern teaching experiences, pedagogy students should follow lesson plans devised by the pedagogy teacher rather than create their own lesson plans for their students."

Conference Committees continued on P.55

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## CONFERENCE COMMITTEES

### COMMITTEE ON LEARNING THEORY PIANO PEDAGOGY LIAISON

Chair: Rebecca Shockley, University of Minnesota, Minneapolis

#### *Subcommittee on Cognitive and Psychomotor Issues*

Chair: Philip Clark, Ohio State University, Columbus  
 Roger Edwards, St. Louis Public Schools, Missouri  
 Rebecca Shockley, University of Minnesota, Minneapolis  
 Anne Waters, Independent Teacher, Kent, Ohio  
 Peter Webster, Northwestern University, Evanston, Illinois

#### *Subcommittee on Personal and Social Issues*

Chair: Joyce Cameron, Wright State University, Dayton, Ohio  
 Elaine Clark, Suzuki Piano Program Plus, Worthington, Ohio  
 Ivan Frazier, The University of Georgia, Athens  
 Rebecca Johnson, Capital University, Columbus, Ohio  
 Frans Schreuder, Conservatory of Rotterdam, The Netherlands

Although current research in psychology and other fields has fundamentally reshaped our notions of how people learn, a great deal of current piano teaching reflects little change over the past 100 years. Thus, our committee's chief concerns have been to examine current views of learning, including research in cognitive and psychomotor skills and in the subjective factors that influence learning, and to explore ways of applying these findings to piano teaching and pedagogy training. Our discussions will address such issues as cognitive style, learning style, group dynamics, developmental theories, creativity, and the unique aesthetic dimension of musical development that must be nurtured from the beginning if music study is to play a meaningful role in an individual's life. The theme of *commu-*

*nication and collaboration* will be addressed in terms of teacher-student relationships and the role of the individual in a group setting.

Over the past two years, we have been working to expand the 1988 Annotated Bibliography on Learning Theory. This project will include a variety of additional sources for pianists, piano teachers, pedagogy teachers, and researchers interested in the process of piano teaching. It is our hope that this bibliography will make it easier for interested individuals to locate information and ideas which can be adapted for use in piano teaching, and will stimulate inquiry beyond the confines of traditional pedagogy.

#### •Open Forum: 3:10 PM

**Subcommittee on Cognitive and Psychomotor Issues  
 Wednesday, October 24, 3:10, Sarah's Grove**

This committee invites conference participants to discuss the following questions: Does current research in cognition, creativity, motor control, and psychological development suggest the need for change in the prevailing procedures and material used in piano teaching today? Where is change needed most?

#### •Open Forum: 4:30 PM

**Subcommittee on Personal and Social Issues  
 Wednesday, October 24, 4:30 PM, Sarah's Grove**

The question to be discussed in the 4:30 Open Form is: What are the implications of current research in human development, self-esteem, individual differences, group dynamics, and communication for the personal and interpersonal aspects of piano teaching?

*Conference Committees continued on P. 57*

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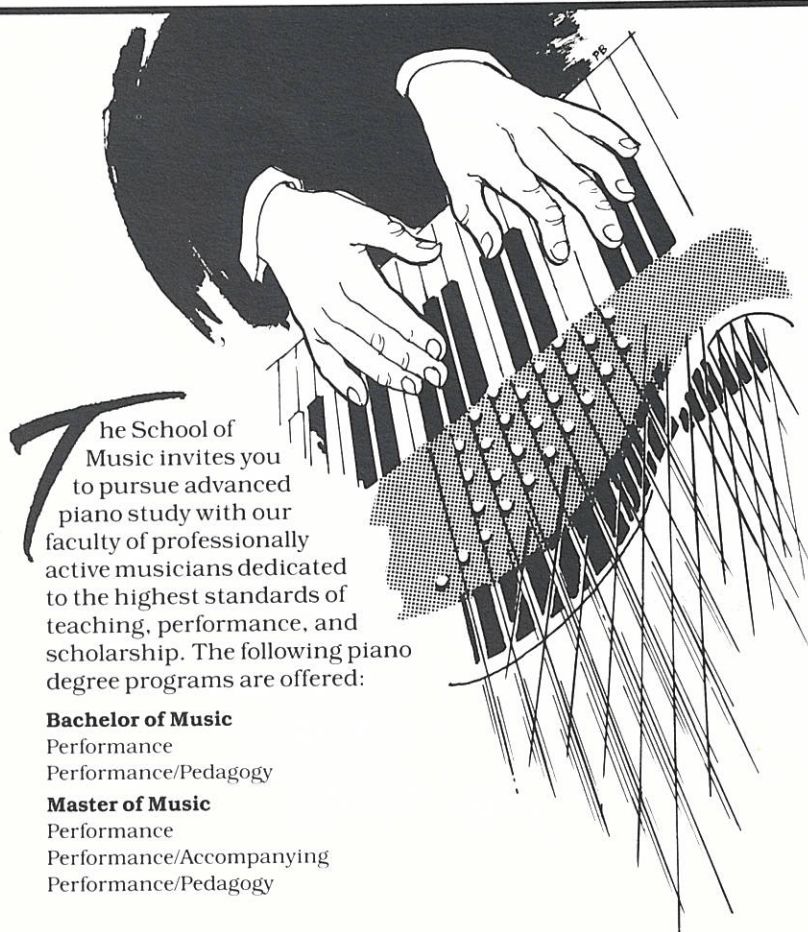
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## CONFERENCE COMMITTEES

### COMMITTEE ON THE PREVENTION OF MEDICAL PROBLEMS

Chair: Gail Berenson, Ohio University, Athens

#### *Subcommittee on Physiological Issues*

Chair: Brenda Ishikawa, University of Nevada, Las Vegas  
 Alice Brandfonbrener, Director, Performing Arts Medicine Clinic,  
 Northwestern University, Evanston, Illinois  
 Gary Chleboun, School of Physical Therapy, Ohio University, Athens  
 Linda Cockey, Salisbury State University, Maryland  
 Vivian Flint, Independent Teacher, Morehead, Kentucky  
 Sang-Hie Lee, University of Alabama, Tuscaloosa  
 Samuel Lehrer, Independent Teacher, Riverdale, New York  
 Joseph Rezits, Indiana University, Bloomington  
 Robert Shannon, Oberlin Conservatory, Ohio, Dorothy Taubman  
 Institute, Amherst, Massachusetts

#### *Subcommittee on Psychological Issues*

Chair: Eric Unruh, Casper College, Wyoming  
 Robert Abramson, Manhattan School of Music, New York City  
 Carola Grindea, International Society for the Study of Tension in  
 Performance, London, England  
 Anna Haun, Georgia State University, Atlanta  
 Julie Nagel, School of Social Work, University of Michigan,  
 Ann Arbor  
 Louis Nagel, University of Michigan, Ann Arbor  
 Paul Salmon, Department of Psychology, University of Louisville,  
 Kentucky  
 Joanne Smith, University of Michigan, Ann Arbor  
 Michael Staudt, Mainz University, West Germany

This committee is composed of pianists and medical personnel, personally and professionally drawn to the topic of arts medicine, who are excited about discussing the topics listed below and sharing our explorations and findings with all participants in the National Conference on Piano Pedagogy. Our meetings will center on two separate, but distinctly related issues—those of a physiological nature and those identified as psychological. Our attention will primarily focus on prevention, attempting to provide teachers the necessary tools to successfully work with students throughout all stages of their development. Our goal is to help educate teachers so that their students might have a better chance of avoiding the problems that previous generations of pianists have encountered. We will strive to determine the most comprehensive methods for training teachers to work with these issues.

Our future discussions will include: 1) formulating guidelines for initiating a new, multi-disciplinary course, incorporating components in kinesiology, keyboard-specific strengthening and conditioning exercises, injury prevention, tools for coping with performance anxiety, relaxation techniques, etc....to be added to a college piano pedagogy curriculum; 2) developing and creating a series of videotapes to demonstrate healthy approaches to building a solid technique.

As a newly-formed committee, we have been corresponding and learning about each other's interest, skills, and concerns. We are equally eager to learn of your questions and interests in this topic. If you have specific questions for us that we have not addressed here, please contact the committee chair before

October 1: Gail Berenson, School of Music, Ohio University, Athens, OH 45701. We are especially eager to meet and begin our discussions in person within the spirited and educationally conducive setting of the National Conference on Piano Pedagogy, and we look forward to hearing your valuable ideas and feedback at that time.

#### •Open Forum: 2:30 PM

##### **Subcommittee on Physiological Issues**

**Wednesday, October 24, 2:30 PM. Herbert Aigner Room**

The discussion will be based on approaches teachers can pursue to assist their students in: 1) building a reliable technical foundation that will provide an injury-free future; 2) seeking knowledgeable medical assistance when an injury occurs; coping with the effects of the injury and rehabilitating playing to pre-injury level; 3) overcoming and/or compensating for various technical weaknesses or physical limitations.

#### •Open Forum: 5:10 PM

##### **Subcommittee on Psychological Issues**

**Wednesday, October 24, 5:10 PM, Sarah's Grove**

The discussion will be based on approaches teachers can pursue to assist their students in: 1) dealing with performance anxiety; 2) preparing for competitions and developing healthy coping mechanisms for dealing with a win or a loss. (Guidelines for dealing with parents will also be discussed.); 3) developing and sustaining a self-confident attitude toward performance.

*Conference Committees continued on P.59*

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## CONFERENCE COMMITTEES

### COMMITTEE ON PERFORMANCE TEACHER/PEDAGOGY TEACHER LIAISON

Chair: Stewart Gordon, University of Southern California,  
Los Angeles

#### *Subcommittee on Teacher Training at the Advanced Level*

Chair: Stewart Gordon, University of Southern California,  
Los Angeles

John Perry, University of Southern California, Los Angeles  
Maria Taylor, Temple University, Philadelphia, Pennsylvania  
Nelita True, Eastman School of Music, Rochester, New York  
Adam Wibrowski, Music Session Internationale, Grenoble, France  
Robert Weirich, Peabody Institute of Music, Baltimore, Maryland  
Sylvia Zaremba, Ohio State University, Columbus

#### *Subcommittee on the Collaboration of Performance Teachers and Pedagogy Teachers*

Chair: Jane Magrath, University of Oklahoma, Norman  
Marvin Blickenstaff, Goshen College, Indiana  
Tony Caramia, Eastman School of Music, Rochester, New York  
William Devan, Birmingham-Southern College, Alabama  
Guy Duckworth, University of Colorado, Boulder  
Charles Fisher, University of Michigan, Ann Arbor  
Kum-Sing Lee, University of British Columbia, Vancouver, Canada  
Phyllis Lehrer, Westminster Choir College, Princeton, New Jersey

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 have always included the encouragement of more performance by pedagogy teachers and more involvement of performance teachers in the pedagogy curriculum. Recogniz-

ing the need for high standards in both performance and teaching, this committee will explore the basic question, "Is there a dichotomy between the standards we expect from young professional pianists when they play and when they teach?"

#### •Open Forum: 3:10 PM

##### **Subcommittee on the Collaboration of Performance Teachers and Pedagogy Teachers**

**Wednesday, October 24, 3:10 PM, Herbert Aigner Room**

The question for this Open Forum discussion is, "What are some ways we can foster healthy relationships between performance and pedagogy faculties?" Nitty-gritty questions that members of both performance and pedagogy faculties sometimes struggle with will be discussed such as, "How much pedagogy is too much?" "How can the art of teaching be addressed in a performance program?" "How do we insure that music making remains the central focus of a pedagogy program?" "What are some ways that performance teachers and pedagogy teachers can get involved in both programs?" This committee invites your questions, comments, and perspectives during this Open Forum.

#### •Open Forum: 4:30 PM

##### **Subcommittee on Teacher Training at the Advanced Level**

**Wednesday, October 24, 4:30 PM, Herbert Aigner Room**

The Open Forum for this committee invites discussion of the question, "What constitutes teacher training at the advanced level?" Can such training take place as an adjunct to studying over a long period of time with a master teacher? Does such training revolve around special classes (possibly at the graduate level)? If so, what is appropriate for those classes to consider? Does such training include a consideration of the history of the teaching traditions?

### COMMITTEE ON PIANO PEDAGOGY RESEARCH

Chair: Rita Fuszek, California State University, Fullerton  
Research Consultant: Robert Duke, The University of Texas, Austin

Vicki McArthur, The University of Florida, Tallahassee  
Ronald Rathbun, Abilene Christian University, Texas  
Sue Whittaker, Arizona College of the Bible, Phoenix  
Edward Wolfe, Manhattan Christian College, Kansas

The new Piano Pedagogy Research Committee will establish a prioritized list of projects to be investigated in the areas of piano

pedagogy; some studies will be replicated to verify validity. A bibliography of past and current completed research projects will be compiled to establish a valuable resource for the discipline.

Anyone who is interested in joining the Research Committee and is doing active research in music study is invited to submit a short summary of previously completed research explaining the methodology that was used and findings to Rita Fuszek, Department of Music, California State University, Fullerton, CA 92634.

### PIANO PEDAGOGY STUDENT COMMITTEE

Counselor: Louise Lepley, Santa Monica College/Colburn School of Performing Arts, Los Angeles, California

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 tapes submitted, eight students were chosen to form the Piano Pedagogy Student Committee (see P. 21, 23).

In addition to performing, teaching, and participating in demonstration pedagogy classes, each member of the student committee is invited to contribute to the published Proceedings of the Schaumburg Conference.

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associate professor of piano (Associate Dean, Graduate Studies): **Carole Ross**  
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## CONFERENCE COMMITTEES

### THE ADVISORY COMMITTEE ON DEMONSTRATION TEACHING SESSIONS

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 Bruce Berr, Chicago Musical College, Illinois  
 Joyce Cameron, Wright State University, Dayton, Ohio  
 Mary Elizabeth Clark, Myklas Music Press, Boulder, Colorado  
 Brenda Dillon, Brookhaven College, Dallas, Texas  
 Rita Fuszek, California State University, Fullerton  
 Stewart Gordon, The University of Southern California, Los Angeles  
 Martha Hilley, The University of Texas, Austin  
 E. L. Lancaster, The University of Oklahoma, Norman  
 Louise Lepley, The Colburn School of Performing Arts/  
 Santa Monica College, California  
 Elvina Pearce, Northwestern University, Evanston, Illinois  
 Steven Roberson, Butler University, Indianapolis, Indiana  
 Tyler Tom, Independent Teacher, Altadena, California  
 Marianne Uszler, The 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 the work of 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. The members of this committee set to work immediately following each Conference meeting to help the directors plan the demonstration teaching and related sessions for the next meeting.

### THE ADVISORY COMMITTEE ON PAPER SELECTION

Martha Baker, California State University, Fullerton  
 Anna Belle Bognar, Bowling Green State University, Ohio  
 Charlotte Kroeker, Phillips University, Enid, Oklahoma  
 Jeanine Jacobson, California State University, Northridge  
 Barbara English Maris, The Catholic University of America,  
 Washington D.C.  
 Rebecca Shockley, The University of Minnesota, Minneapolis

The presentation of papers dealing with research or other activities related to 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 Schaumburg Conference were chosen by the directors with the help of The Advisory Committee on Paper Selection, made up of individuals who have presented papers in the past. Five papers were chosen for presentation in Schaumburg and will appear in *Proceedings and Reference 1990-1991*. In addition, the following papers were chosen to be included in the Schaumburg Proceedings:

• *Practice Teaching at Windsor: A Model for Small Schools*, Philip Adamson, University of Windsor, Ontario, Canada  
 • *Teacher Training in the Pedagogy Setting: Improving the Supervision of Student Teachers*, Christine Bendell, Washburn University, Topeka, Kansas

• *When To Teach it—Some Thoughts on the Levelling of Piano Music*, Bruce Berr, Chicago Musical College of Roosevelt University, Chicago, Illinois  
 • *Group Dynamics Training in Piano Pedagogy*, Ivan Frazier, The University of Georgia, Athens  
 • *Integration of Theory and Practice in the Piano Pedagogy Internship*, Kathleen M. Murray, Lawrence University, Appleton, Wisconsin  
 • *Incorporating Computer and Keyboard Technology Into the Piano Pedagogy Curriculum*, Kenon D. Renfrow, University of Oklahoma, Norman  
 • *Training Piano Students and Piano Teachers: Common Elements*, Dennis Siebenaler, The University of Texas, Austin

### THE ADVISORY COMMITTEE ON FOREIGN REPRESENTATION

Carola Grindea, European Piano Teachers Association, London, England  
 Susan Hamblin, The Royal Conservatory of Music, Toronto, Ontario, Canada  
 Leoni Klugman, Independent Teacher, Jerusalem, Israel  
 Frans Schreuder, Conservatory of Rotterdam, The Netherlands  
 Michèle Royer, Laval University, Québec, Canada  
 Michael Staudt, Mainz University, West Germany  
 Adam Wibrowski, Music Session Internationale, Grenoble, France

### THE ADVISORY COUNCIL

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 Marsha Wolfersberger, San Diego State University, California  
 Fran G. Zarubick, The Peabody Institute of The Johns Hopkins University, The Preparatory, Baltimore, Maryland

### CONFERENCE ADMINISTRATION

The National Conference on Piano Pedagogy is a not-for-profit educational foundation (501c3) dedicated to the support of the training of piano teachers. Members of the board of directors are:

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 James Lyke, The University of Illinois, Urbana-Champaign,  
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 Beryl Felsher, Princeton, New Jersey,  
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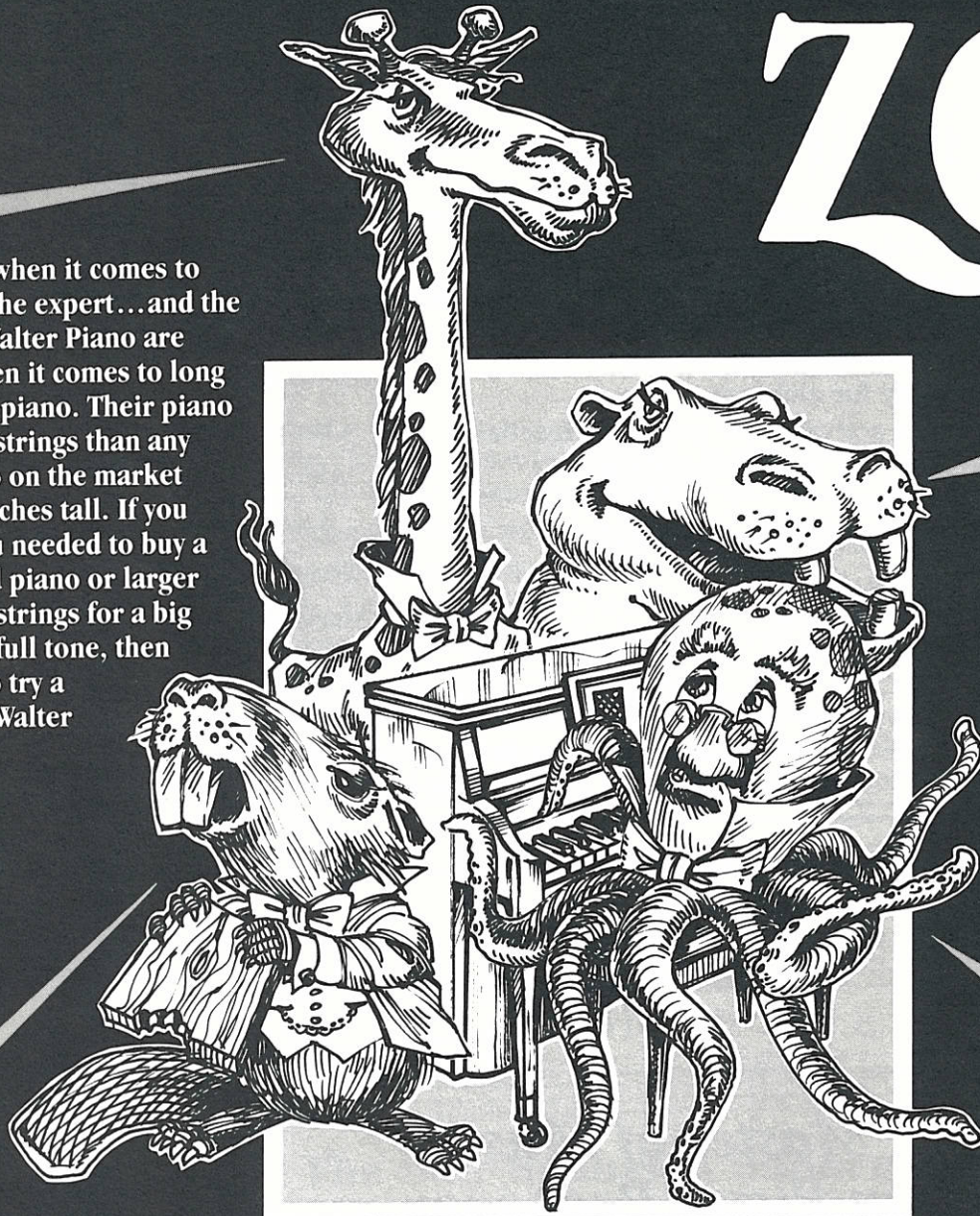
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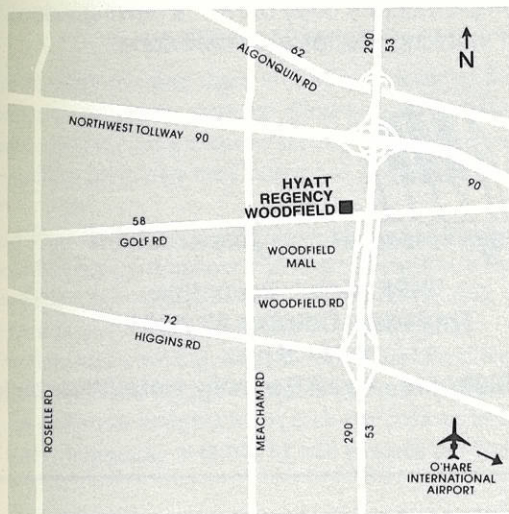
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## GENERAL INFORMATION

### HOTEL AND CONFERENCE FACILITIES

The Hyatt Regency Woodfield Hotel is located in the beautiful Woodfield section of Schaumburg, Illinois, at 1800 East Golf Road, just twenty minutes west of Chicago's O'Hare International Airport. The hotel is providing excellent meeting facilities and reasonable hotel rates all under one roof. The hotel reservation form is on P. 71.)



### PROCEEDINGS AND REFERENCE 1990-1991

The biennial publication of The National Conference on Piano Pedagogy, *Proceedings and Reference 1990-1991*, will contain, in addition to summaries of all conference sessions, committee reports, and papers, the following up-dated reference sections:

- 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).

*Proceedings and Reference 1990-1991* is essential reference material for all pedagogy programs and college music libraries, and a source of important information for all involved in piano teaching and piano teacher training. A complimentary copy of this book will be received by those paying full-time registration fees. To order additional copies, or to order other Conference publications, see P. 33.

### REGISTRATION

The preregistration fee for the Schaumburg Conference is \$95 for a full-time participant; \$115 for those who register after arriving in Schaumburg. The preregistration fee for full-time students with identification is \$40; \$55 for those registering at the conference. All participants paying these full-time fees will receive a complimentary copy of *Proceedings and Reference 1990-1991*.

The registration fee for attending one day only is \$50; \$20 for students. These fees do not include a copy of *Proceedings and Reference 1990-1991*.

All registration forms (see P. 69, 70), with checks made out to NCPP, should be sent to: NCPP, Box 24-C-54, Los Angeles, CA 90024. For information, write to the address above, or call 213-474-8966.

### TRANSPORTATION

#### UNITED AIRLINES

The Chicago area is an ideal conference location with easy access from all points of the United States and Canada. United Airlines is the official Airline of the Schaumburg Conference.

Conference participants will receive a 40% discount off their round trip, unrestricted coach fare within the USA on any United or United Express flight to Chicago's O'Hare Airport. In addition to this discount offer, United offers 5% off the lowest round trip fare in effect when tickets are purchased, subject to availability at time of reservation.

Travel to and from O'Hare Airport must be between October 20 and 31 to receive these special discounts.

**TO RECEIVE YOUR SPECIAL DISCOUNT**, make your reservation by calling, toll free, 1-800-521-4041 between 8:00 AM and 11:00 PM (Eastern Time) seven days a week. Refer to Account Number **409-RM**.

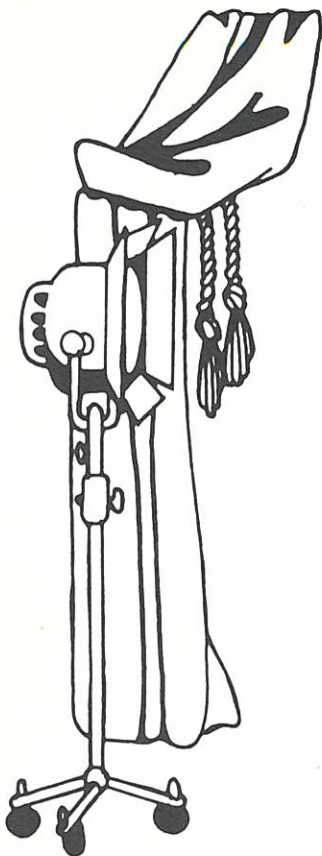
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For flights originating in Canada, please inquire about available special rates by calling 1-800-521-4041 and referring to Account Number **409-RM**.

#### LIMOUSINE SERVICE

Regular limousine service, with direct service to the Woodfield Hyatt in Schaumburg, is provided by Airtran-O'Hare from Chicago's O'Hare Airport. You are requested to make your limousine reservation before you leave home by calling toll-free 1-800-851-0200 from anywhere in the United States between 8:00 AM and 8:00 PM (Central Time) seven days a week. The fare is \$10 one way or \$18 round trip. Reservations to return to O'Hare may be made at the Guest Services Desk at the hotel the day before your departure.

Midway Airport is not convenient to Schaumburg. For limousine information, call the 800 number listed above.



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Elvina Truman Pearce directs the Preparatory Piano Division at Northwestern University. In addition to her concert career, she has presented workshops and masterclasses in over 40 states and abroad. She is associate editor of *Keyboard Companion Magazine*; has been awarded the Master Teacher Certificate by MTNA; and chairs the Committee on Intern Teaching for the National Conference on Piano Pedagogy.

John T. O'Brien is associate professor of music at Columbus College in Columbus, GA, where he teaches piano, piano pedagogy, and serves as coordinator of keyboard studies. He directed teacher training at the New School of Music Study in Princeton, NJ, and served as consultant to the "Frances Clark Library for Piano Students." He will be a presenter at the 1991 MTNA Convention in Miami.

Barry Snyder has become internationally known as a soloist, chamber music collaborator and teacher. His performing career was launched after he was awarded three major prizes in the 1966 Van Cliburn International Piano Competition. He has appeared with numerous orchestras and is in demand as a recitalist and chamber musician throughout the United States, Europe, the Orient, and South America. He is currently professor of piano at the University of Rochester's Eastman School of Music.



## GENERAL INFORMATION

### MEALS

All meals will be the responsibility of conference participants. The hotel has two restaurants and there are many restaurants within easy walking distance of the hotel in the Woodfield Mall directly across the street from the hotel. At noon on Thursday, Friday, and Saturday, a special sandwich buffet will be available in the Mayoral Ballroom of the hotel where conference participants may join special discussion groups if they wish (see Noontday Dialogue below).

### EVENING EVENTS

On Wednesday evening there will be a concert by the eight performance/pedagogy students chosen to participate in the demonstration teaching sessions and eight performance/pedagogy teachers invited by the Conference. The program is on P. 27.

On Thursday evening, The National Piano Foundation invites conference participants to attend a reception in the Mayoral Ballroom between 6:30 and 8:00 PM (see P. 66).

There is nothing scheduled for Friday evening.

On Saturday evening, Martha Hilley and Fred Kern will host the Biennial Pedagogy Lampoon Awards Banquet in the Regency Ballroom at 8:00 PM. A cash-bar cocktail hour in the hotel lobby beginning at 6:30 PM will precede the dinner.

### SATURDAY EVENING BANQUET

The biennial lampoon pedagogy awards presented by Martha Hilley and Fred Kern have become a tradition at the Saturday Evening Banquet. In reality, the conference is not over until this event has come to an end. It has been billed, "the traditional, predictably outrageous overview of the conference as seen through the eyes of Martha Hilley and Fred Kern." It is that and more.

It is recommended that you order your tickets for the banquet on your registration form for \$30 each. Tickets purchased after arriving in Chicago will be \$35 and must be purchased before 5:30 PM Thursday afternoon.

### REQUEST FOR COMMITTEE MEMBERSHIP

The work of The National Conference on Piano Pedagogy is carried out by the several standing committees described on P. 39-61. If you are interested in joining one of these committees for the 1990-1991 biennium (following the Schaumburg Conference), please become acquainted with the material on those pages and then write to NCPP; PO Box 24-C-54; Los Angeles, CA 90024 giving your name, address, daytime phone number, a description of your current professional involvement in piano performance, piano teaching, and piano teacher training, indicating which committees and which subcommittees interest you, and a few sentences about how you feel you might contribute to the work of those committees.

### NOONDAY DIALOGUE

A new innovation of the Schaumburg Conference will be small-group discussion sessions at noon on Thursday, Friday, and Saturday. These sessions will be held in the Mayoral Ballroom where a special sandwich buffet will be set up for conference participants. Some of the tables will be reserved for those wishing to join a discussion group.

Rebecca Shockley and Elaine Clark will coordinate the sessions. There will be a discussion leader assigned to each table, and conference participants may join any table designated a discussion table. Participants will discuss important points presented in conference sessions with emphasis on how these points are relevant to the work of those participating in the discussions.

Please indicate on your registration form (P. 69, 70) if you anticipate joining one of these discussion groups. Then, go directly to the Mayoral Ballroom at 12:30 PM on Thursday, Friday, or Saturday during the conference.

### OPEN FORUMS

In answer to many requests that more time be given in each conference for audience participation, we are, for the first time, scheduling the Conference Committee Reports on Wednesday afternoon, October 24, beginning at 2:30 PM (see schedule on P. 7).

A wide variety of topics will be presented for discussion in twenty open forum sessions between 2:30 PM and 5:40 PM led by ten of the Conference Committees. Please make your plans to arrive in time to participate in these important meetings.

### 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. All of the work of the Conference is done by volunteers; there is no paid staff.

An important source of funds is the paid advertising that appears in this Conference Program Magazine. This project is under the direction of the Committee on Conference Development, chaired by Cathy Albergo. Frank Albergo is directly responsible for soliciting and coordinating the advertising which appears in the magazine, for which we are extremely grateful. As well, we are grateful for the support exhibited by all the schools and businesses represented in these pages (see P. 72). The cover art, a Picasso sculpture in downtown Chicago, is courtesy of the Chicago Convention & Tourism Bureau.

Please bring this copy of the Conference Program Magazine with you to Schaumburg.

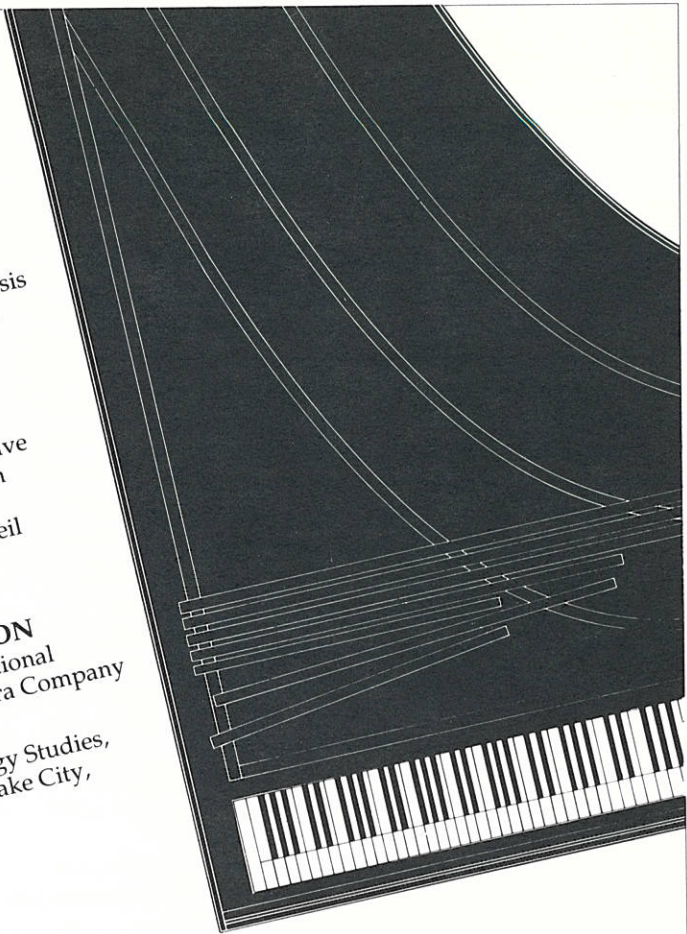
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The Schaumburg Conference  
October 24-27, 1990**

Send this form, or a photocopy (both sides) of this form, to:  
**The National Conference on Piano Pedagogy  
Box 24-C-54  
Los Angeles, CA 90024**

Please enroll me in the Schaumburg Conference On Piano Pedagogy as follows:

- Full-Time Pre-Registration Fee (\$95)** \$ \_\_\_\_\_  
(Remittance must accompany this form and be postmarked by October 5.  
Includes complimentary copy of *Proceedings and Reference 1990-1991*.)
- Full-Time On-Site Registration Fee (\$115)** \$ \_\_\_\_\_  
(Fee to be paid at the registration desk in Schaumburg.  
Includes complimentary copy of *Proceedings and Reference 1990-1991*.)
- One-Day Registration Fee (\$50 per day)** Circle the day you will attend: Thurs. Fri. Sat. \$ \_\_\_\_\_  
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- 
- Full-Time Pre-Registration Fee for Students (\$40)** \$ \_\_\_\_\_  
(Remittance with proof of full-time student status must accompany this form and be postmarked  
by October 5. This fee includes a complimentary copy of *Proceedings and Reference 1990-1991*.)
- Full-Time On-Site Registration Fee for Students (\$55)** \$ \_\_\_\_\_  
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status. This fee includes a complimentary copy of *Proceedings and Reference 1990-1991*.)
- One-Day Registration Fee for Students (\$20)** Circle day you will attend: Thurs. Fri. Sat. \$ \_\_\_\_\_  
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- 
- Saturday Evening Banquet Ticket Advance Purchase (\$30)** \$ \_\_\_\_\_  
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Daytime phone \_\_\_\_\_

- At this time, I plan to arrive in time to attend the Wednesday afternoon Open Forums (see P. 7).  
 I will probably participate in at least one of the Noonday Dialogue discussion groups (see P. 67).  
 Please contact me about placing an ad in the 1992 Conference Program Magazine.

**■ If you are on a college or university faculty, please give this information:**

Name of institution \_\_\_\_\_

Location of Institution \_\_\_\_\_

Your position and rank \_\_\_\_\_

What do you teach?  Piano Performance  Piano Pedagogy  Class Piano  Accompanying  Preparatory Dept. Other \_\_\_\_\_ Please contact me for help in arranging for *Proceedings and Reference 1990-1991* to be placed in my school's library.**■ If you teach independently or in a school for pre-college students, please give this information:** I teach alone.  I teach as a member of a group or in a school. Number of teachers \_\_\_\_\_

Name of school or group \_\_\_\_\_

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 Undergraduate  Graduate  Doctoral Name of degree \_\_\_\_\_ Pedagogy courses are required  Pedagogy is an elective  Pedagogy is not available.**■ If none of the above, please indicate your interest in The National Conference on Piano Pedagogy:**  
\_\_\_\_\_  
\_\_\_\_\_

## HOTEL RESERVATION FORM

### The National Conference on Piano Pedagogy

The Hyatt Regency Woodfield Hotel is located in Schaumburg, Illinois, just 20 minutes from Chicago's O'Hare International Airport and 35 minutes from downtown Chicago. All conference sessions will be held in the hotel. We urge all participants to make hotel reservations as early as possible. The number of hotel rooms set aside for us by the Woodfield Hyatt is substantially larger than the number of rooms needed for the 1988 meeting. However, the growth of the Conference from meeting to meeting makes it hard to predict how many rooms will be needed. In order to be assured of a room in the Woodfield Hyatt, please make your reservations early by calling the hotel or mailing this form (or a photocopy of this form).

### PLEASE MAKE YOUR HOTEL RESERVATION EARLY

#### HYATT REGENCY WOODFIELD WELCOMES

**The National Conference on Piano Pedagogy**  
**October 22-28, 1990**  
Convention Code: PIAN

Please fill out this form and mail to:

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Please Circle Rate Requested:

Single Occupancy – 1 Person	\$70.00
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Triple Occupancy – 3 Persons	\$85.00
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 •Reservations requested beyond the cut-off date are subject to availability. Rooms may still be available after the cut-off date but not necessarily at the group rate. All reservations are subject to local room tax.  
 •For suite or Regency Club accommodations, please call our Reservations Department directly at (708) 605-1234. FAX: (708) 605-0328

#### PLEASE PRINT OR TYPE:

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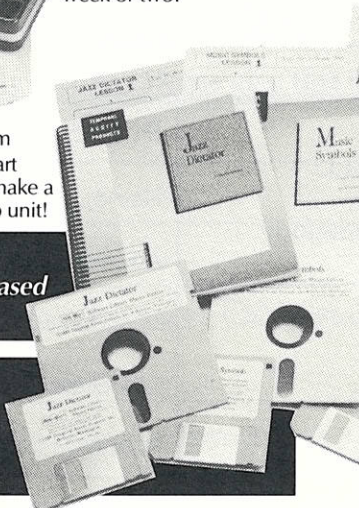
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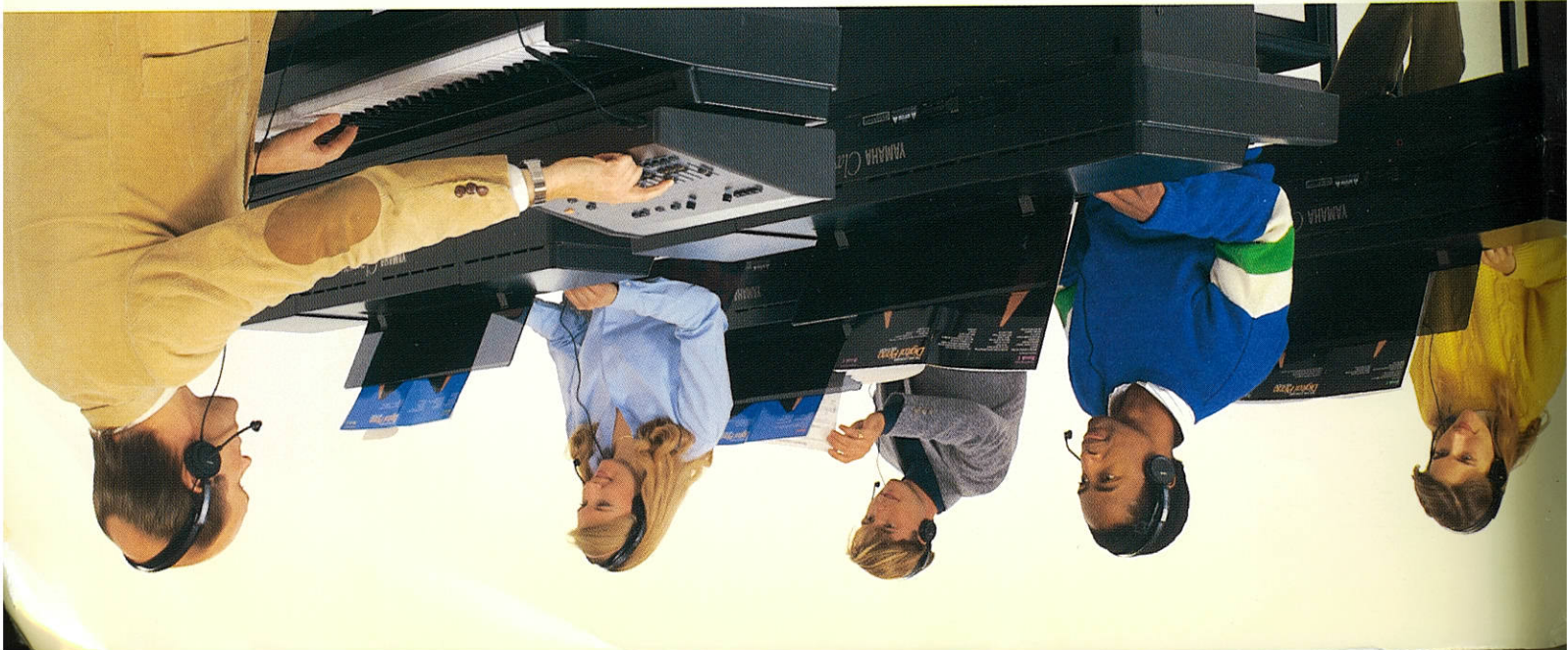
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with Clavinova keyboards and headsets with built-in microphones, lets you monitor or communicate with your students individually or in pairs, threes, fours—any combination you choose. So you no longer need to work your way through a practice room full of pianos to find the student who needs help with a particular piece. And you no longer need to hold back gifted or

To find out more about the MLC-16 Music Lab, contact the Music Lab Department at (714) 522-9011.

advanced students while their classmates catch up. You'll find that the Yamaha MLC-16 Music Lab, complete with Clavinova keyboards that never need tuning, costs about half of what you'd expect to pay for the same number of upright pianos. You'll also find that Clavinova keyboards have the touch, responsiveness and sound of an acoustic piano, so students develop the proper playing techniques. And all Clavinova keyboards are MIDI compatible.

**YAMAHA** Clavinova<sup>™</sup> KEYBOARDS



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