

National Group Piano and Piano Pedagogy Forum

“Staying Focused, Staying Fresh”



MTNA
MUSIC TEACHERS NATIONAL ASSOCIATION

MTNA

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GP3 REPORTERS

Published Reports

Scott Price, Editor in Chief of Piano Pedagogy Forum

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Michael Dean, Oklahoma Baptist University
Alex Ignatiou, University of Cincinnati College-Conservatory of Music student

Sallye Jeffcoat, University of Alabama student
Joanne Kampziones, Coker College

Chung-Ha Kim, Western Illinois University
Oscar Macchioni, University of Texas at El Paso

Simone Machado, Universidade de São Paulo
Hannah Mayo, University of Louisiana at Lafayette student

Teresa Sumpter, University of Oklahoma student
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National Group Piano and Piano Pedagogy Forum

GP3 GOALS

- Share in concrete ways what we are doing in our day-to-day teaching
- Discuss how the direction of our field is affecting our approach to professional development, program initiatives, and teacher training
- Plan how we must contribute to the course of group piano and piano pedagogy now and in the coming years

WELCOME

Welcome to the fifth biennial National Group Piano and Piano Pedagogy Forum. We're delighted to have you join us, and we hope you will be stimulated by the presentations you observe and the interactions you experience.

This year marks our second collaboration with MTNA. We've both appreciated the ability to help further our respective goals with maximum efficacy. The focus of this conference remains firmly fixed on the practical needs of college and university teachers of group piano and piano pedagogy. Together we seek to serve, encourage and equip one another to thrive and excel in our shared vocation.

INTRODUCTION

FORUM 2008: STAYING FOCUSED, STAYING FRESH

The tenets of piano pedagogy and group piano are constantly evolving. In academia, however, change comes slowly. Sometimes, by the time we define and embrace "new" ideas, the rest of the world has moved on. We need to stay fresh and "hungry"—focused and "ready." This issue could determine whether we become a driving force or fall into obscurity.

We hope these two days will help you examine your current—and sometimes dearly beloved—views, while providing inspiration for your upcoming teaching year.

As you get ready to "focus" your energies, enjoy these "fresh" thoughts:

To raise new questions, new problems, to regard old problems from a new angle requires creative imagination and makes real advances.—Albert Einstein

Here is Edward Bear, coming downstairs, now, bump, bump, bump, on the back of his head behind Christopher Robin. It is as far as he knows the only way of coming downstairs, but somewhere he feels there is another way, if only he could stop for a moment and think of it.—A A Milne

The challenge of discovery lies not in seeking new landscapes but having new eyes.—Marcel Proust

**Thank You To University of Oklahoma Piano Pedagogy Students
For Their Extensive Help Throughout The Forum.**



MASTER SCHEDULE



EVENT LOCATIONS: All Friday and Saturday events will be held in **Catlett Music Center (CMC)** at the University of Oklahoma. Plenary sessions will take place in Pitman Recital Hall. Coffee breaks, social time and lunch will be hosted in Gothic Hall, the lobby area outside Pitman Recital Hall. All other sessions and event locations are listed in the program and on the accompanying small-group-rotation schedule sheets. The Ruby Grant Piano Pedagogy Resource Center, CMC 003, will be open Friday and Saturday during the lunch hour.

EVALUATION FORMS: PLEASE take the time to complete the evaluation form in this packet, giving us your thoughtful responses to the events of these two days. Your comments will help us take stock and plan future directions. Please drop your form in the box at the registration table or turn it in at the Conference Wrap-Up on Saturday.

THURSDAY, JULY 31, 2008

7:00–9:00 P.M. **Welcome Reception at La Quinta Inn and Suites**
Sponsored by MTNA

FRIDAY, AUGUST 1, 2008 – GROUP PIANO AT THE COLLEGE/UNIVERSITY LEVEL

A FRESH LOOK AT THE GOALS, STANDARDS, OUTCOMES AND STATUS OF GROUP PIANO

Professionals in the field express concern that piano classes do not reliably produce fluent and competent keyboard musicians.

Group Piano Day is dedicated to a critical self-assessment and consideration of how our curricula serve our students and colleagues.

After the conference, our discussions will continue in an online discussion group. Our ultimate goal is the creation of a document that defines the goals, standards and outcomes of a group piano program that finds success through standards and accountability.

- 8:00–9:00 A.M. Pick up Registration Packets in Gothic Hall, entrance to Catlett Music Center
- 9:00–9:15 A.M. **Welcome, and Opening Remarks**
MTNA President Gail Berenson; Michelle Conda, NCTM; Barbara Fast, NCTM;
MTNA Executive Director/CEO Gary Ingle
- 9:15–10:15 A.M. **From The Top: What Students Think About Their Group Piano Experience**
Three focus groups give their feedback to help us assess outcomes and requirements.
■ Erin Bennett; Hannah Mayo; Ken Williams, NCTM
Reporter: Nancy Baker
- 10:15–10:40 A.M. **Coffee Break**
- 10:40–11:20 A.M. **A Dialogue Between Music Education And Group Piano**
If our students are to work as teachers in primary and secondary schools, we must be aware of the actual pieces and activities they will use. Then we must break these down into skills we can teach in our piano classes. Pamela Pike and Mike Raiber discuss the skills needed, the actual repertoire played and help us prepare our students for “life beyond academia.”
■ Pamela Pike; Mike Raiber
Reporter: Courtney Crappell

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GP3 DISCUSSION GROUP LEADERS

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Brad Beckman, University of North Texas
Erin Bennett, University of Cincinnati College-Conservatory of Music student
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Kathy Thompson, NCTM, Oklahoma Christian University
May Tsao-Lim, Henderson State University
Lisa Zdechlik, University of Arizona



PAMELA PIKE

Pamela Pike coordinates the piano pedagogy and group piano program at Louisiana State University. Previously, Pike was associate professor of music at the University of Arkansas at Little Rock, where she coordinated the group-piano program and taught various courses.



CLAIRE WACHTER

Claire Wachter is an associate professor of piano and piano pedagogy and serves as chair of the piano department at the University of Oregon. She holds degrees from the Peabody Conservatory of Music in Maryland and the University of Texas at Austin.



MICHAEL RAIBER

Michael Raiber, associate professor of music at the University of Oklahoma, teaches undergraduate courses in music education and instrumental conducting. Prior to this appointment, Raiber had 13 years of public school experience teaching in Missouri and Oklahoma and was associate director of bands at Oklahoma State University.



KENNETH WILLIAMS

Kenneth Williams, NCTM, directs the graduate programs in piano pedagogy and coordinates the class piano program at the Ohio State University.



11:20 A.M.–12:00 NOON

Where Do We Go From Here? Striking Accord Among Class Piano, Theory And Musicianship Curricula

The integration of music theory and class piano curricula is an essential pedagogical strategy that takes into consideration the practical interests of the students. By working together to develop syllabi that correspond with respect to skills sets, music educators can draw more musicality out of their students and progress through curricula more efficiently. We must reassess what skills are necessary to our students and whether they are meant to enhance personal or professional goals. We can begin by working together to make the combined strength of piano, theory, and aural skills a reality for our students; the worth of mastering these skills has never been more essential for those pursuing careers in music today.

■ Jessica Barnett

Reporter: Simone Machado

12:00 NOON–1:15 P.M.

Lunch on your own or pre-ordered box lunch in Gothic Hall

1:15–1:30 P.M.

Opening Remarks

Susanna Garcia, NCTM

1:30–3:00 P.M.

Brainstorming The Group Piano Experience

Participants attend two brainstorming sessions from the following skills list.

Discussion Group Leaders: Chan-Zdechlik; Beres-Caramia; Bennett-Owen; Hilley-Richmond; Beckman-Gray; Barnett-Charoenwongse; Budai-Gipson; Ajero-Renfrow

Reporter: Thomas Swenson, NCTM

Harmonization

CMC Conference Room

Improvisation

CMC 109

Repertoire

CMC 128

Sight Reading

CMC 131

Score Reading

CMC 008

Technique

CMC 009

Accompanying

CMC Midi Lab

Working With Lead Sheets/Popular Styles

CMC 015



1:30–2:10 P.M.

Session #1

2:20–3:00 P.M.

Session #2

3:00–3:20 P.M.

Coffee Break

3:20–4:50 P.M.

Open Lab Demos

Participants will rotate through the two presentations. Please consult and follow the Friday afternoon rotation group and room assignment schedule (yellow sheet).

Technology Based, Online Curriculum For Group Piano
CMC 109

■ Susanna Garcia, NCTM; Chan Kiat Lim

Reporter: Hannah Mayo

Using Smart Classroom Technology In Group Piano Teaching
CMC 008 or 009

■ Courtney Crappell, Jyoti Hench, Rebekah Jordan-Miller

Reporter: Michael Dean

3:20–4:00 P.M.

Rotation #1

4:10–4:50 P.M.

Rotation #2

5:00–5:30 P.M.

Oakton Six Piano Ensemble
Sharp Concert Hall

Glenna Sprague, NCTM, conductor

Ensemble Members: Beatriz Levi, NCTM; Adrian Metzger;
Manigirdas Motekaitis, Marianne Pyster; Garfield Sallman; Jiawei Shi

5:30–7:00 P.M.

Wine and Cheese Reception

OU Museum of Art (across from Catlett Music Center)

Sponsored by Yamaha Corporation of America

6:30–7:15 P.M.

Shuttle service to Country Inn and Suites and La Quinta Inn and Suites; please sign up at Registration Table

7:00 P.M.

Dinner on your own



EDWARD GATES

Edward Gates, NCTM, the Frieda Bambas Professor of Piano, teaches piano performance and graduate piano literature at the University of Oklahoma. He has performed and given workshops across the United States and in China and Taiwan.



REBEKAH JORDAN-MILLER

Rebekah Jordan-Miller received a B.M. degree in piano performance from the Eastman School of Music and an M.M. degree in music criticism from McMaster University. She is pursuing a D.M.A. degree in piano performance and pedagogy from the University of Oklahoma.



CAROL GINGERICH

Carol Gingerich is an associate professor of piano/piano pedagogy at the University of West Georgia. She has been a guest artist at universities and given piano workshops throughout the United States.



CHAN KIAT LIM

Chan Kiat Lim is a member of the piano faculty at the University of Louisiana at Lafayette. He received a D.M.A. degree in performance with a minor in piano pedagogy from the University of Cincinnati College-Conservatory of Music.



JYOTI HENCH

Jyoti Hench is pursuing a D.M.A. degree in piano performance and pedagogy at the University of Oklahoma, where she teaches group and applied piano. Hench received her M.M. degree in piano performance from California State University, Sacramento.



HANNAH MAYO

Hannah Mayo is from Lafayette, Louisiana, where she is currently working towards a master's degree in piano performance from the University of Louisiana at Lafayette. She also holds a bachelor's degree in piano pedagogy from UL Lafayette.



SAMUEL HOLLAND

Samuel Holland, NCTM, is associate professor of music and head of keyboard studies and pedagogy at Meadows School of the Arts at Southern Methodist University in Dallas, Texas. He is an active composer, recitalist and clinician.



LESLEY SISTERHEN MCALLISTER

Lesley Sisterhen McAllister is assistant professor of piano and director of piano pedagogy at Baylor University. She teaches courses in piano pedagogy and class piano and directs the piano laboratory program for community piano students.





Presenters

BILL MOORE—KEYNOTE SPEAKER

Bill Moore has served as a mental coach and advisor to elite performers both in the U.S. and abroad for the past 15 years. His experience as a sport scientist, collegiate coach and competitive athlete brings a unique blend of skills when helping individuals perform at optimal levels under ongoing competitive stress. Moore has been a mental coach for PGA professionals, ATP tennis professionals and Olympic athletes, as well as collegiate and elite junior athletes.



VALERIE CISLER

Valerie Cisler, NCTM, D.M.A. (University of Oklahoma), is professor of piano/pedagogy at the University of Nebraska at Kearney. She is an author with Alfred Publishing and recipient of the 2007 University of Nebraska system-wide Outstanding Teaching and Instructional Creativity Award.



COURTNEY CRAPPELL

Courtney Crappell currently teaches class piano and piano pedagogy at Oklahoma City University, having previously taught theory, group and applied piano at the University of Oklahoma. He is completing his D.M.A. degree in piano performance and pedagogy from OU.



ERIN BENNETT

Erin Bennett is pursuing a D.M.A. degree at the University of Cincinnati College-Conservatory of Music. She received an M.M. degree from the University of Florida and a B.M. degree from Rice University.



SUSANNA GARCIA

Susanna Garcia, NCTM, is the coordinator of keyboard at the University of Louisiana at Lafayette, where she teaches piano, piano pedagogy, group piano and lectures in the interdisciplinary humanities program.



JESSICA BARNETT

Jessica Barnett is a Ph.D. student at the University of Cincinnati College Conservatory of Music. An active pianist, who teaches class piano as well as privately, she holds an M.M. degree from CCM and a B.M. degree from Drake University.



Oakton Six Piano Ensemble

~ Program ~

<i>Neue Spanische Tanze</i> No. 1 in E-flat Major, Op. 65 Allegro ma non troppo	Moritz Moszkowski
<i>Legends</i> , Op. 59, No. 6 in C-sharp Minor Allegro con moto	Antonín Dvořák
Concertino for Two Pianos in A Minor, Op. 94	Dmitri Shostakovich
Oakton Toccata	Robert D. Vandall
<i>Swanee</i>	George Gershwin

Founded in 1980 by conductor Glenna Sprague, NCTM, professor and coordinator of music at Oakton Community College in Des Plaines, Illinois, the Oakton Six Piano Ensemble is a performance group comprised of adult students who are chosen through a highly selective audition process. The group performs repertoire from the classical, ragtime and popular periods that is transcribed for the six pianos by Professor Sprague. The rich, layered sound of the Oakton Six Piano Ensemble is comparable to that of an orchestra, with each member playing a different part of a composition as the melody transfers from pianist to pianist. The group has performed throughout the United States and Europe, including the International Conference of the College Music Society in Vienna, Austria; Hawaii Music Teachers Association in Honolulu (HI); National Conference on Keyboard Pedagogy in Oak Brook (IL); MTNA National Conference in Spokane (WA) as well as numerous MTNA state conferences. This year, the ensemble featured the premiere performance of *Oakton Toccata*, an original composition written for the group by renowned composer, Robert Vandall, NCTM, published by Alfred Publishing Company. Also, the group has released a CD, *Oakton Six Piano Ensemble: Live in Concert*.





SATURDAY, AUGUST 2, 2008 – PIANO PEDAGOGY AT THE COLLEGE/UNIVERSITY LEVEL

TEACHING TO TEACH; LEARNING TO LEARN

In *A Soprano on Her Head*, Eloise Ristad claimed: “Nobody ever teaches anyone else how to teach, so let’s not pretend. You learn how to teach by opening up, by questioning, by doubting, by exploring, by rebelling. You learn how to teach by learning how to learn.”

9:00–9:05 A.M.

Welcome and Announcements

9:05–10:05 A.M.

Learning to Learn, Teaching to Teach: A “Living Room Discussion”

An open discussion about how learners learn, how they observe themselves and come to understand the process of learning, and how they turn that information and those skills into effective teaching—facilitating, inspiring and guiding the learning of others. We will touch on questions of independence, teacher/student roles and how pedagogy and performance teaching can become a more cooperative, collaborative effort.

■ Edward Gates, NCTM; Samuel Holland, NCTM; Rebekah Jordan-Miller; Claire Wachter

Moderator: Andrew Hisey, NCTM Observer/Commentator: Bill Moore

Reporter: Chung-Ha Kim

10:05–10:35 A.M.

Breakout Session: Learning to Learn, Teaching to Teach

Continue the discussion and build upon the ideas aired in the previous session.

Please consult and follow the Saturday morning discussion group and room assignment schedule (green sheet).

Discussion Group Leaders: Autry-Koscho; Bosits-Perry; Donald-Tsao-Lim; Edwards-Henry-Schlabaugh; Gipson-Thompson; Houser-McAlister; Kim-Petrella; Otaki-Thomas

Reporter: Chung-Ha Kim

10:35–11:00 A.M.

Coffee Break

11:00 A.M.–12:00 NOON

Coaching for Performance: Strategies for Helping Pianists et Out What They Have in Them

This session explores some of the differences between teaching for skill acquisition and coaching for skill performance. Learn about the role mental performance skills play in the execution of well-learned, complex, precise movement patterns. Witness demonstrations of strategies that can help to develop the three “cardinal” mental performance skills—courage, trust and acceptance.

■ Bill Moore

Reporter: Joanne Kampiziones

12:00 NOON–1:00 P.M.

Lunch

1:00–3:10 P.M.

Current Piano Pedagogy Research And Practice

Participants will rotate through all three presentations. Please consult and follow the Saturday morning discussion group and room assignment schedule (green sheet).

Online Pedagogy: Breaking The Barriers Of Time And Distance
CMC 128

In response to the growing demand for well-developed distance education opportunities, this session explores strategies for teaching graduate and undergraduate online courses in piano pedagogy. Practical considerations related to course design and structure, asynchronous communications, and online issues and protocols will be discussed. Demonstrations are drawn from online courses developed by the presenter since 2005.

■ Valerie Cisler, NCTM

Reporter: Alex Ignatiou

Staying Fresh: A Pedagogical Cyberspace Cruise To YouTube, Piano Flicks And The Internet

CMC 109

Professors of piano pedagogy may view cyberspace with suspicion, while their students eagerly, but blindly embrace it. Projects that create awareness and evaluation of technological resources can motivate students, while providing valuable critical thinking skills.

■ Carol Gingerich

Reporter: Teresa Sumpter

Familiarizing Pedagogy Students With The Teaching Literature
CMC 131

A three-pronged approach that combines score reading assignments, a recording assignment and a listening component in the final exam may help pedagogy teachers acquaint their students with a vast array of teaching literature.

■ Lesley Sisterhen McAllister

Reporter: Sallye Jeffcoat

1:00–1:30 P.M.

Rotation #1

1:35–2:05 P.M.

Rotation #2

2:05–2:35 P.M.

Coffee Break

2:40–3:10 P.M.

Rotation #3

3:15–3:55 P.M.

Wrap-Up Session

After circulating through the day’s sessions with us, Bill Moore will offer summary thoughts and build upon his observations to suggest broad themes and ideas for enhancing and deepening our thoughts about piano pedagogy teaching.

■ Bill Moore

Reporter: Oscar Macchioni