

# National Group Piano and Piano Pedagogy Forum

**Retooling Tradition  
Keeping Our Minds Sharp  
And Our Feet To The Ground**



**MTNA**  
MUSIC TEACHERS NATIONAL ASSOCIATION



# National Group Piano and Piano Pedagogy Forum

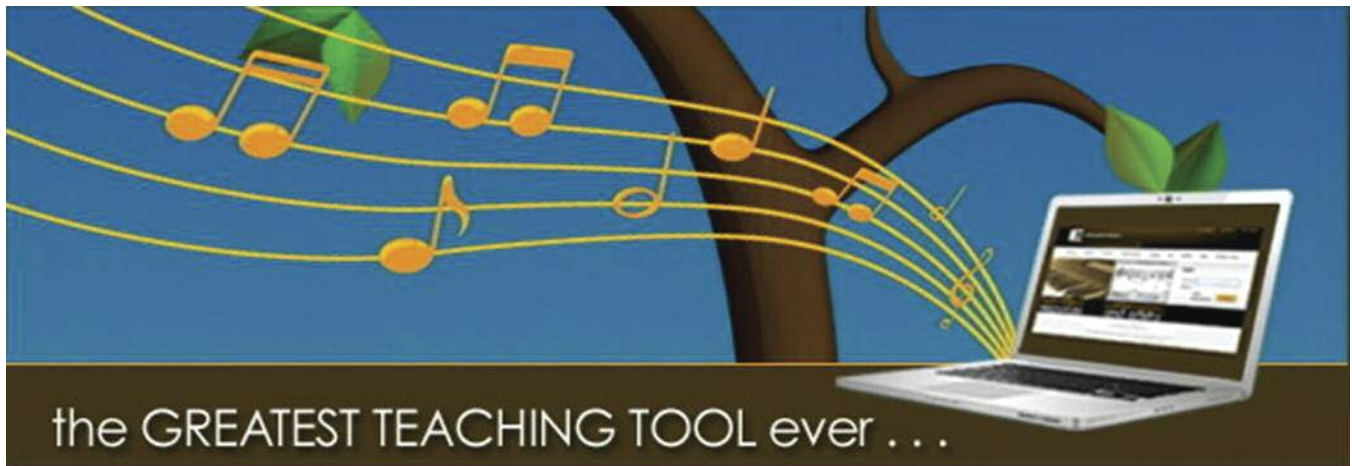
## GP3 GOALS

- 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 sixth 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 third 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.



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## INTRODUCTION

### **FORUM 2010: Retooling Tradition**

America—the melting pot. Our country is steeped with traditions handed down from the “old countries.” For example, the conservatory model of learning was passed down to us from our European ancestors. Piano teachers were revered—students hung on their every word. With this came great responsibility for the teacher. Teachers would often give three lessons a week to their students—and students often lived at the house of their teacher. Generations of wonderful pianists were born from the conservatory model. During the 1960s, the model for teaching piano changed radically. Although conservatories were still thriving, the sciences developed learning theory and research-based educational models. Now piano study was taking place in universities, state institutions, small community schools—anywhere people got together to realize their passion for music. Traditional studios developed on the European model are still the bread and butter of piano teachers.

However, centers are now developing that offer group lessons, duo lessons, adult piano lessons—daring to go places the European traditions never entered. Tradition is defined as established patterns of behavior. It doesn't matter whether you attend a large school or a small school, whether you teach individually or in groups—the focus is successful piano education, or you could say, “piano behavior.”

During the early 2000s, the stock market crashed (again). People who could afford piano lessons could no longer continue studying. Universities and colleges of all sizes and reputations were slashing programs to their bare bones. Teachers of piano were left scrambling to find ways to be solvent—new funding for new ideas started to dry up.

Instead of looking into the sky for divine intervention and new inspiration, savvy faculty took available means and got “creative.” They realized the need to retool traditional methods for today's economic and social climate. Smaller schools have always had the jump on creative thinking for success. Certificate programs in piano pedagogy are one example of looking locally for clientele—and give local piano teachers a place to advance their skills. And speaking of local piano teachers, more and more have developed Learning Centers that reach far beyond the traditional studios we think of traditionally being at our core.

Our goal at this conference is to share with you exciting things our colleagues are doing in the smaller schools and the independent studio. It is also our goal to share the problems retooling has caused, as well as the solutions we've found.

In the words of Peter Allen:

When trumpets were mellow  
And every gal only had one fellow  
No need to remember when  
'Cause everything old is new again  
Don't throw the pa-ast away  
You might need it some rainy day  
Dreams can come true again  
When everything old is new again

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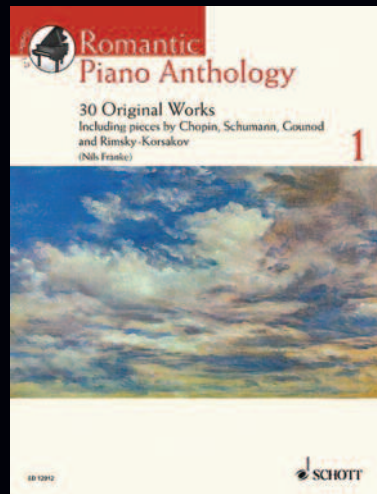
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For beginner to intermediate level players who want to have fun while further developing their performance skills this book shows what it is all about. Chord playing, rhythmic confidence and instructions for improvisation with systematic exercises.  
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49017747 Volume 2 – Book/CD . . . . . \$24.99



## ROMANTIC PIANO ANTHOLOGY

ed. Nils Franke  
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These anthologies contain original compositions by nineteenth-century composers. Several of the pieces are available for the first time as part of a graded collection. The repertoire includes works by major composers, such as Chopin and Schumann, as well as lesser-known pieces by, amongst others, Bortkiewicz and Rimsky-Korsakov. These collections are ideal for piano teachers looking for additional repertoire for their teaching practice. Combined, the four-volume series includes over 90 piano pieces graded by increasing level of difficulty. Each CD includes full performance demonstrations.

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# MASTER SCHEDULE

## THURSDAY, AUGUST 5, 2010

7:00–9:00 P.M.      Welcome Reception at the Doubletree Hotel  
*Sponsored by MTNA*

## FRIDAY, AUGUST 6, 2010 – PEDAGOGY AT THE COLLEGE/UNIVERSITY LEVEL

8:00–9:00 A.M.      Registration and Reception  
Music Recital Hall Lobby

9:00–9:15 A.M.      Opening Announcements  
2.608 Recital Studio

9:15–9:30 A.M.      *Point/Counterpoint: When The Old Becomes New Again*  
2.608 Recital Studio  
In light of this year's conference theme of "Retooling Tradition," Michelle Conda and Courtney Crappell will compare generational perspectives regarding current educational trends and the future of teaching in the fields of group piano and piano pedagogy. This discussion will launch two days of presentations and discussions aimed at examining how our rich teaching traditions remain relevant within our evolving society.

- Michelle Conda, Courtney Crappell, NCTM

9:30–9:50 A.M.      Break  
2.118 Orchestra Room  
*Sponsored by eNovativePiano*

9:50–10:50 A.M.      *Piano Pedagogy in Three "Smaller" Schools*  
2.608 Recital Studio  
These presenters are all involved in pedagogy programs at small schools. Those small schools, however, represent a great deal of diversity in terms of size, program offerings, and focus. The panelists will first introduce the unique aspects of this diversity and the role of pedagogy at their schools. An interactive interview format will then be used for discussion of not only the most pressing challenges facing their small schools, but also the possibilities for leadership and innovation offered in a small school context.

- Karen Schlabaugh, NCTM; Paula Thomas-Lee, NCTM; Karen Thickstun, NCTM

**Reporter:** Michael Dean



11:00 A.M.–  
12:00 NOON

### Discussion Groups

Please consult and follow the Friday morning discussion group and room assignment schedule (pink sheet).

**Discussion Group Leaders:** Amoriello—Fogg; Autry—Budai; Beckman—Rushing; Bosits—Tollefson; Camilli—Edwards-Henry; Gingerich—Haw; McAlister—McAllister; Perry—Petrella; Richmond—Fischer Faw  
**Reporter:** Thomas Swenson, NCTM

**Group 1**  
2.604 Classroom

**Group 6**  
3.114 Classroom

**Group 2**  
2.608 Recital Studio

**Group 7**  
4.116 Classroom

**Group 3**  
2.614 Classroom

**Group 8**  
4.126 Classroom

**Group 4**  
2.634 Classroom

**Group 9**  
4.130 Classroom

**Group 5**  
3.113 Classroom

12:00 NOON–  
1:30 P.M.

**Lunch/Bradley Sowash Solo Piano Concert**  
Lunch, 2.118 Orchestra Room (Boxed lunch must be purchased in advance.)  
Concert, 2.608 Recital Studio, 12:40–1:20 P.M.

1:30–2:30 P.M.

**Choose Your Topic**  
Participants choose one of three sessions to attend

***Beethoven Learned What?!? Discovering Lost Traditions Of Musicianship As One Looks To A Career In Music Education***  
2.614 Classroom

When an aspiring musician hears a great performance, they often want to know more about the performer's education so as to pursue comparable success. Applying the same curiosity to the training and educational materials provided to the famous musicians of the 18th and 19th centuries raises questions about the direction of modern music education and the future of music.

• Richard Holbrook

**Reporter:** Carol Gingerich



### ***Developing An Outreach Curriculum***

#### **2.608 Recital Studio**

The availability of piano lessons as a powerful and transformational tool should not be limited to only those who can afford, but rather, everyone who is willing. Models of outreach and engagement have been developed at the Michigan State University College of Music's piano pedagogy program that have resulted in partnerships with private, public and community music schools in Lansing and urban Detroit. This presentation will explore the teaching possibilities made available in such situations, detailing outcomes of these current programs, and hypothesizing outcomes and advantages for students of piano pedagogy at other institutions.

- Derek Polischuk

**Reporter:** Cully Bell

### ***Transitioning From Student To Teacher In The Master-Apprentice Model Of Piano Pedagogy: Challenges, Solutions, Reflections And Suggestions For The Future***

#### **2.634 Classroom**

This presentation reports piano teachers' (N=25) reflections on their transition into the teaching role including challenges faced and strategies/resources found. Implications for future coursework, texts and the future of piano pedagogy are drawn from research findings.

- Melissa Slawsky, NCTM

**Reporter:** Erika Kinser

2:30–2:50 P.M.

**Break**

2.118 Orchestra Room

2:50–3:50 P.M.

**Rotations**

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

### ***It's True! Your Pedagogy Students Can Easily Graduate As MTNA Certified Teachers!***

#### **2.614 Classroom**

The new process for MTNA Certification is based on five projects that you likely already have in your pedagogy curricula. Now your students can graduate with a degree and professional certification—what a great start for establishing a thriving studio! And there's more—your students will need to become actively involved in MTNA to maintain their certification, so after graduation they will continue to grow and become the next generation of MTNA leaders. It's a win-win situation!

- Rebecca Grooms Johnson, NCTM

**Reporter:** Kari Johnson



***Can a “Phases of Learning” Inspired Organizational Practice Approach Facilitate Flow And/Or Better Learning in Group Piano Students?***

**2.634 Classroom**

This presentation will provide the up-to-date findings of a study done at Westminster Choir College involving beginning class piano students who were provided with an organizational plan for learning music. The plan, adapted for this study, was inspired by Skills Acquisitions Researchers Fitts and Posner’s “Phases of Learning” which describes the stages that individuals go through as they learn any skill. The study examines how the learning process may be facilitated through the utilization of this plan and whether or not students experience the psychological state of flow during their practice sessions.

- Thomas Parente

**Reporter:** Susan Ha

2:50–3:15 P.M.

**Rotation #1**

3:25–3:50 P.M.

**Rotation #2**

3:50–4:10 P.M.

**Break**

**2.118 Orchestra Room**

4:10–5:10 P.M.

**Rotations**

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

***Educational Research In The Graduate Pedagogy Curriculum: Providing New Tools To Future Researchers And College Faculty***

**2.608 Recital Studio**

The main goal of this presentation is to engage participants in a conversation about the value and viability of introducing formal educational research techniques in graduate pedagogy programs. We will also discuss how research techniques are introduced in the pedagogy program at the University of Colorado.

- Alejandro Cremaschi, Emily McGree

**Reporter:** Mason Conklin, NCTM

***Improvising Is For Everyone***

**2.634 Classroom**

Eye players read music. Ear players improvise. Today’s well-rounded students need instruction in both. Learn to use the basic theory and music reading you already teach as a foundation for students learning to improvise.

- Bradley Sowash

**Reporter:** Hannah Mayo

4:10–4:35 P.M.

**Rotation #1**

4:45–5:10 P.M.

**Rotation #2**

5:30–6:30 P.M.

**Reception**

**University of Texas Club**

**President’s Room West**

*Sponsored by Yamaha Corporation of America*





## SATURDAY, AUGUST 7, 2010 – GROUP PIANO AT THE COLLEGE/UNIVERSITY LEVEL

8:00–9:00 A.M.      Registration & Reception  
Music Recital Hall Lobby

9:00–9:10 A.M.      Opening Announcements  
2.608 Recital Studio

9:10–10:00 A.M.    Panel Presentation:  
*The View: Innovative Formats Within Group Piano Teaching*  
2.608 Recital Studio  
Reporter: India D'Avignon

### *Yamaha Music Education System*

The Yamaha Music Education System (YMES) presentation will include a description of the system, including its global scope, and an overview of YMES programs offered in the United States. The YMES philosophy and method will be described, as will the features that make YMES unique. Breakout sessions will include video footage of actual YMES classes in action, and a more in-depth explanation of the Yamaha method.

- Kathy Anzis, Mike Morrell

Reporter: Miroslava Panayotova

### *Group Piano For Non-Music Majors In The Small College*

This session will share teaching and assessment ideas for the non-music major group piano classroom within a small-college environment. The following teaching ideas will be shared: teaching music composition, involving students in self-evaluation, implementing blogging to assist student learning, and initiating an ensemble course within the group piano curriculum.

- Michael Benson, NCTM

Reporter: Miroslava Panayotova

### *Group Piano Adult Hobby Classes*

A university group piano pedagogy seminar needed students to teach. Since this was, in some cases, their first experience teaching in a group setting, it needed to be a positive experience for both the teachers and students. The result was a win-win situation: university staff who had always wanted to play the piano became the students and graduate students were able to teach people who really wanted to be there. Come to the breakout session to meet some of the students and some of the teachers.

- Martha Hilley, NCTM

Reporter: Kimberly Dreisbach

### *High School Group Piano Instructor*

This session, about an overview of a growing group piano program in a public high school, will include an outline of the curriculum that has developed through eight years of teaching group piano performance classes. It will include how to incorporate technology, ear training, theory and notation programs to enrich the student's experience. How to individualize student learning in a large class setting will also be addressed, as well as how to use duets and piano ensembles to enrich piano education.

- Pam Kalmbach

Reporter: Kimberly Dreisbach



- 10:00–10:20 A.M.      **Break**  
2.118 Orchestra Room
- 10:30–11:00 A.M.      **Choose Your View Breakout #1**  
Attendees choose one of the four presentations listed below  
**Yamaha Music Education System**  
2.614 Classroom  
**Group Piano For Non-Music Majors In The Small College**  
4.184 Piano Lab  
**Group Piano Adult Hobby Classes**  
2.608 Recital Studio  
**High School Group Piano Instructor**  
4.194 Piano Lab
- 11:10 –11:40 A.M.      **Choose Your View Breakout #2**  
Attendees choose one of the four presentations listed above
- 11:50 A.M.–12:20 P.M.      **Choose Your View Breakout #3**  
Attendees choose one of the four presentations listed above
- 12:20–1:30 P.M.      **Lunch**  
2.118 Orchestra Room (Boxed lunch must be purchased in advance.)
- 1:30–2:40 P.M.      **Group Piano Presentations: Retooling Traditional Teaching Techniques and Utilizing Innovative Technology**  
Attendees rotate among three of the four sessions listed below:
- Technology in the Group Piano Lab and Beyond**  
2.614 Classroom  
With either Microsoft's PowerPoint or Apple's Keynote programs, this presentation will illustrate how to create useful slideshow presentations that can keep group piano classes on task. Importing pages from textbooks and excerpts from Finale or Sibelius files will be covered, as will effective annotation techniques. This session will also demonstrate practical applications of social networking sites, such as Facebook, to provide supplemental video instruction and alternative to live performance evaluations.
- Mario Ajero, NCTM
- Reporter:** Jyoti Hench, NCTM



***Project-Based Instruction In The University Group Piano Program For Music Majors***

**2.634 Classroom**

This workshop will demonstrate the effectiveness of project-based instruction in the university group piano curriculum for music majors. In this model, students engage in a variety of projects that serve to develop specific concepts and skills. Both individual and group-based activities will be addressed. This session will explore a full menu of project ideas and illustrate how they can be easily integrated into the traditional group piano curriculum.

- Chris Fisher, NCTM

**Reporter:** Jocelyn Morrow

***All in the Spirit of Competition: Using Contests to Motivate the Collegiate Class Piano Student***

**4.184 Piano Lab**

This presentation will address productive ways to build upon students' natural spirit of competition within the group piano setting. The session will suggest ideas for in class "contests" that harness the competitive instinct and carry a wide range of educational and motivational benefits. Group building tasks, spontaneous challenges and elaborate games will be shared, together with hands on activities and video demonstrations.

- Terry Lynn Hudson

**Reporter:** Alexis Ignatiou

***Creative Sight Reading***

**4.194 Piano Lab**

Have you ever taught a student who was unable to make it through a measure of music without stopping and correcting themselves? This presentation will address the vitally important element of teaching sight reading in a group piano setting. After discussing where to obtain a wealth of materials, the presentation will feature innovative ways to improve sight reading ability. This increased focus on sight reading will encourage musicality and motivate additional passion for the subject from students.

- Cole Burger

**Reporter:** Jun Matsuo

1:30–2:00 P.M.

**Rotation #1**

2:10–2:40 P.M.

**Rotation #2**

2:40–3:00 P.M.

**Break**  
**2.118 Orchestra Room**

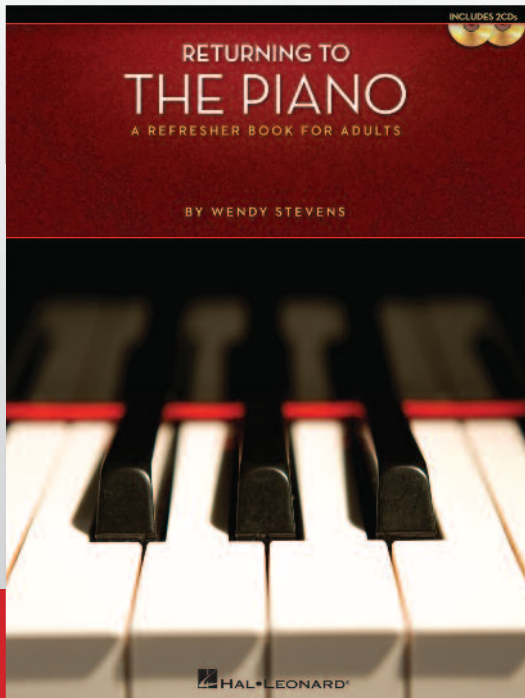
3:10–3:40 P.M.

**Rotation #3**

3:45–4:00 P.M.

**Closing**  
**2.608 Recital Studio**

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## Pedagogy Presenters

### MICHELLE CONDA

Michelle Conda is professor of piano and coordinator of secondary piano and piano pedagogy at the University of Cincinnati-College Conservatory of Music, co-founder of the National Group Piano/Piano Pedagogy forum and an associate editor for *Clavier Companion* magazine.



### REBECCA GROOMS JOHNSON

Rebecca Grooms Johnson, Ph.D., NCTM, is a nationally respected leader in the piano pedagogy field. She is an independent piano teacher and has taught at various colleges and universities. She is the MTNA National Certification Chair.



### COURTNEY CRAPPELL

Courtney Crappell, NCTM, teaches piano and piano pedagogy at the University of Texas at San Antonio. He regularly presents workshops advocating the seamless integration of technology in the teaching studio and classroom.



### EMILY BOOK MCGREE

Emily Book McGree is a D.M.A. student at the University of Colorado at Boulder, where she teaches group piano and maintains a private piano studio. McGree also holds degrees from Louisiana State University and Ohio Wesleyan University.



### ALEJANDRO CREMASCHI

Alejandro Cremaschi is an associate professor at the University of Colorado at Boulder, where he teaches piano and piano pedagogy and coordinates the class piano area. Cremaschi holds a D.M.A. degree from the University of Minnesota.



### THOMAS J. PARENTE

Thomas J. Parente is associate professor of piano at Westminster Choir College of Rider University, where he teaches and coordinates secondary piano. He is the author of *How to Teach Group Piano Successfully through Flow*.



### RICHARD HOLBROOK

Richard Holbrook is on the staff of the International Institute for Young Musicians and the Novus Via Music Group. He also maintains a pre-college teaching studio and is researching modern music education for his D.M.A. at the University of Colorado.



### DEREK KEALII POLISCHUK

Derek Kealii Polischuk is assistant professor of piano and director of piano pedagogy at Michigan State University. He holds bachelor's, master's and doctorate degree from the University of Southern California. Polischuk is a frequent presenter and adjudicator.





## KAREN BAUMAN SCHLABAUGH

**Karen Bauman Schlabaugh**, NCTM, is professor of music at Bethel College in North Newton, Kansas. She holds degrees from Oberlin College, Ithaca College and the University of Iowa, and has studied at the Royal College of Music in London, England.



## MELISSA SLAWSKY

**Melissa Slawsky**, NCTM, is pursuing a Ph.D. in music education with an emphasis on piano pedagogy through the University of South Florida. She has served as adjunct professor of class piano and music theory at the University of Tampa.



## BRADLEY SOWASH

**Bradley Sowash** is a composer, educator, recording artist and concert jazz pianist. He maintains a private music studio and his music is published by Neil A. Kjos Music Company, Houston Enterprises and Augsburg Fortress Press.



## KAREN THICKSTUN

**Karen Thickstun**, NCTM, is coordinator of piano pedagogy at Butler University and director of the Butler Community Arts School and maintains an independent studio in Nashville, Indiana. In addition to music degrees, she has degrees in economics and business.



## PAULA THOMAS-LEE

**Paula Thomas-Lee**, NCTM, received her bachelor's and master's degrees from Baylor University in Waco, Texas. She completed her D.M.A. in Music Education at the University of Georgia. Thomas-Lee teaches at Reinhardt University in Waleska, Georgia.





## Group Teaching Presenters

### MARIO AJERO

**Mario Ajero**, NCTM, is assistant professor of piano pedagogy at Stephen F. Austin State University. He has written for *American Music Teacher*, presented at NCKP and the MTNA National Conference. Ajero hosts *The Piano Podcast*.



### CHRIS FISHER

**Chris Fisher**, NCTM, is assistant professor of piano at Ohio University where he serves as co-chair of the keyboard division and coordinator of the group piano program. He is the author *Teaching Piano in Groups*.



### KATHY ANZIS

**Kathy Anzis** is the director of teacher training for Yamaha Music Education System of Yamaha Corporation of America. She holds bachelor's and master's degrees and is the author of numerous articles about music education.



### MARTHA HILLEY

**Martha Hilley**, NCTM, is coordinator of group piano and pedagogy at the University of Texas at Austin. She is co-author of the college piano texts, *Piano for the Developing Musician* and *Piano for Pleasure*.



### MICHAEL BENSON

**Michael Benson**, NCTM, is on the music faculty at Ohio State University in Lima and teaches piano, group piano and serves as the music director for the University Chorus and the Chamber Singers ensembles.



### TERRY LYNN HUDSON

**Terry Lynn Hudson** is assistant professor of piano at Baylor University in Waco, Texas, where she teaches applied and group piano and serves as director of secondary keyboard studies.



### COLE BURGER

**Cole Burger** teaches class piano, accompanying, and music theory at the University of Nebraska at Omaha. He holds degrees in piano performance and economics from Northwestern University and the University of Texas at Austin.



### PAM KALMBACH

**Pam Kalmbach** has taught in the Texas public schools for 24 years. In 2001, she became the piano instructor for two group piano classes. In eight years, the piano program has grown to six classes, with 150 students involved.



### MIKE MORRELL

**Mike Morrell** is manager of Yamaha Music Education System (YMES) at Yamaha Corporation of America. He has been involved with Yamaha Music Schools since he started teaching at Westwood Yamaha Music School in Los Angeles in 1989.





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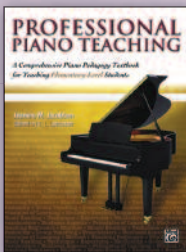
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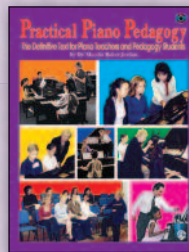


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