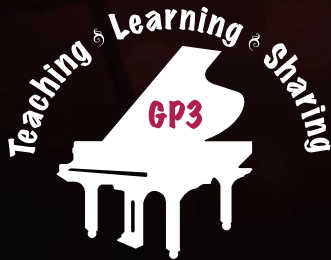


MTNA e-journal

November 2016



Reports From The National Group Piano and Piano Pedagogy Forum



From the Editorial Committee

Expect The Unexpected

I'm a planner. I meet every day with a to-do list and a detailed schedule. I know where and when I, and every member of my family, should be every minute of the day. Surprises aren't on my agenda. I can improvise my way through some unexpected bumps in the road, but I have probably planned in ways that make those bumps fairly innocuous. My personal, professional and



Andrea McAlister, NCTM

musical happiness depend on my ability to be prepared.

I have met many pedagogues who fit this same description. Teachers are planners. Faced with a 5-year-old beginner or a class full of 18 year olds, we all have our detailed lesson plans of what, how and when concepts will be taught. We're certainly flexible enough to veer from our lesson plans when necessary but we probably have

multiple back-up activities at the tips of our fingers—because we know that, sometimes, things don't go according to plan. We are prepared even for the unexpected.

Having the ability to be musically and pedagogically flexible is a pedagogical trademark. However, having confidence in our improvisational skills is a completely different arena.

Improvisation asks us to take a step into the unknown and vulnerable, a place we planners would rather avoid. But the reality is this: we improvise every day. We converse with people with no script from which to read, move from place to place without running into (too many) objects, and have the ability to change course when we realize our current paths aren't working for us. With all of this spontaneity occurring in our lives on a daily basis, one has to wonder why the word "improvise" strikes fear in the hearts of so many music students and educators.

The Group Piano and Piano Pedagogy (GP3) Conference, held at Oberlin College August 5–6, 2016, challenged participants to look at improvisation with a new, creative perspective. Christopher Azzara offered accessible paths to improvisation at our instruments, Mary Dobreá-Grindahl provided innovative ideas to improvise through movement and Jeffrey Nytech expanded our ideas of what it means to be a professional musician and entrepreneur. If the 21st century has shown us anything, it is that we have to be willing to expect the unexpected, even without a detailed lesson or life plan. GP3 helped us all feel more confident as we move into this uncharted world of musical possibilities.

—Andrea J. McAlister, NCTM
Oberlin Conservatory of Music
Oberlin, Ohio

Editorial Committee

CHAIR

Andrew Hisey, NCTM
Indiana University–Purdue University Indianapolis
Indianapolis, Indiana

Linda Christensen, NCTM
Gaithersburg, Maryland

Linda Essick Cockey, NCTM
Salisbury University
Salisbury, Maryland

Andrea J. McAlister, NCTM
Oberlin Conservatory of Music
Oberlin, Ohio

Stephen Pierce
University of Southern California
Los Angeles, California

Pamela D. Pike, NCTM
Louisiana State University
Baton Rouge, Louisiana

STAFF

Publisher/ Editor-in-Chief
Gary L. Ingle

Managing Editor
Marcie Gerriets Lindsey

Communications Associate
Teasha Fowler O'Connell

Graphic Designer
Brian Pieper

The *MTNA e-Journal* [ISSN 2152-7210] is a peer-reviewed online periodical published by Music Teachers National Association, Inc., four times during the academic year: September, November, February and April. Annual subscription is included with MTNA membership dues. Nonmember subscription \$16/1 year; \$28/2 years; \$40/3 years; single issue \$4.50.

The *MTNA e-Journal* is indexed with ProQuest LLC (www.proquest.com); Repertoire International de Literature Musicale, Inc. (www.rilm.org) and EBSCOhost Research Databases, www.ebscohost.com. Archived copies are available via the MTNA website at www.mtna.org.

Copyright 2016 by Music Teachers National Association, Inc. All rights reserved. Nothing in this publication may be duplicated or reprinted without the advance written permission of the publisher. The statements and opinions expressed on these pages are not necessarily those of the publisher. The publisher assumes no responsibility for return of unsolicited manuscripts, photos or artwork. Unsolicited letters to the editor, articles and other editorial matter will be edited at the discretion of *MTNA e-Journal* staff. MTNA reserves the right not to publish any material deemed inappropriate by the publisher.

Address all editorial correspondence to
ejournal@mtna.org

▶▶ CONTENTS

MTNA e-Journal ◀◀ November 2016

Reports From The 2016 Group Piano And Piano Pedagogy Forum

2 *Creativity At The Core: Inspiration And Meaning For Music*
Presenter: Christopher Azzara
Reported by Claudia Bossard

4 *Teaching Improvisation: Where To Begin?*
Presenter: Christopher Azzara
Reported by Jennifer Howell

5 *Poster Sessions*
Reported by Zachary Lopes

8 *Making Connections: Piano Repertoire And Improvisation*
Presenter: Christopher Azzara
Reported by Christopher Madden

11 *Lightning Talks*
Reported by Ivan Hurd

14 *From Doing To Using: Applications Of Dalcroze Eurhythmics To The Keyboard Classroom And Piano Studio*
Presenter: Mary Dobra-Grindahl
Reported by Soohyun Yun, NCTM

17 *Possibilities, Opportunities And Entrepreneurship: Taking Creativity Beyond The Studio*
Presenter: Jeffrey Nytch
Reported by Carol Gingerich

20 *Online Class Piano: Challenges And Opportunities*
Presenter: Alejandro Cremaschi, NCTM
Reported by Joanna Kim, NCTM

22 *Teaching Repertoire For Successful Performance In Group Piano*
Presenter: Barbara Fast, NCTM
Reported by Sophie Wang

24 *iPads In The Group Piano Classroom*
Presenters: Jennifer Howell and Andrea McAlister, NCTM
Reported by Lynn Worchester

27 *Practical Piano Training For Music Majors*
Presenter: Margaret Young, NCTM
Reported by Meily Mendez

29 *Essentials For Beginning Teachers*
Presenter: Jeanine Jacobson, NCTM
Reported by Andy Villemez

31 *The Entrepreneurial Teacher*
Presenter: Jeffrey Nytch
Reported by Adam Mayon

Creativity At The Core: Inspiration And Meaning For Music

Presented by Christopher Azzara

Christopher Azzara presented the key elements of improvisation including personalization, spontaneity, anticipation, prediction, interaction and being “in the moment.” He discussed how improvisation enables musicians to express themselves and is central to developing musicianship. Azzara defined improvisation as the spontaneous expression of musical ideas. Improvisation creates a community of learning and sharing as all musicians are involved. We need to think about how we are aware of this music making. We should not be afraid of improvisation. Reading, listening and playing should all be interrelated. Improvisation is related to jazz and to fear. Even though learning to play by ear and improvise is a mystery and challenge for many, we should not be afraid of it. Azzara believes our profession could improve on this instruction.

Azzara related improvisation to language with its skills of spontaneous interaction and listening. In conversation we are able to anticipate the next word(s). Music is analogous to language syntax as the spontaneous expression of ideas and to conversation. Azzara maintained that we need to be convincing, to be spontaneous and to be in the moment. Azzara went on to say learning music by ear

lays a foundation for the learning of all the musical elements. But, unfortunately, improvisation and composition are many times not addressed in teaching. Azzara said that learning from repertoire will inspire improvisation. In learning, making mistakes is part of the process to become more confident in improvisation.

Azzara stated that reading is an active search for meaning. Jane Healy, in her book *Endangered Minds: Why Children Don't Think and What We Can Do About It*, says that the ability to “bark at print” is not reading, but many people, including well-meaning parents, think it is. She says the real heart of the matter is how well children understand what they have read. Can they reason and talk, and write about it?¹

Azzara outlined the musical learning that begins at a very young age through interaction, meaningful groupings, and how musically our repertoire takes these groupings and develops them to predict, anticipate and compare (Is what we hear the same or not?). We get these ideas not from reading, but rather from interaction with others. Therefore, we should read music to young children.

Azzara highlighted the following fears outlined in the book *Free Play: Improvisation in*

Life and Art, by Stephen Nachmanovitch: fear of death, unusual states of mind, loss of reputation, loss of livelihood, public speaking and “ghosts.” He went on to suggest that when starting improvisation, it’s best to play tunes that are familiar by ear. Don’t just start from scratch, think of repertoire as an inspiration—or as he says “include and transcend.” Use pendulum songs, which are songs that use tonic and dominant for easy comparison with few harmonic ideas. Decide how the harmonic pathways are used and what rhythm patterns can be used creatively. Articulation, phrasing and tone can also be improvised. Azzara used Bach’s *Two-part Invention* in F Major as an example. The entire invention is based upon two rhythmic ideas that Bach uses to improvise. Audience members were asked to choose one or the other rhythms and improvise upon them. Azzara suggested using more folk-like songs such as *Joshua Fought the Battle of Jericho* and *Maryann*.

He concluded the presentation with the slow movement from Beethoven’s *Symphony No. 7*, in which you hear the same rhythmic pattern used throughout. Beethoven presents it in various keys as a form of improvisation.



Notes

1. Jane M. Healy, *Endangered Minds: Why Children Don’t Think and What We Can Do About It* (New York: Simon & Schuster, 1999), 26.

Claudia Bossard has concertized in the Far East, Europe and the United States. Her research is in the areas of metacognition, simultaneous learning and sight-reading. She teaches applied piano and coordinates the class piano program at Vincennes University.



Teaching Improvisation: Where To Begin

Presented by Christopher Azzara

Christopher Azzara's presentation, "Teaching Improvisation: Where To Begin" explored the art of integrating improvisation in all aspects of learning. By incorporating movement and solmization, even the youngest of children are able improvise in ways that aid performance and composition. As they grow older, students will glean many benefits from improvisation including improved musicianship and a fluency in many different styles of music.

Learning to improvise is similar to learning a language. We absorb and internalize melodic riffs, common rhythmic patterns and fundamental bass lines the same way we learn words and phrases of speech. Internalizing these patterns and performing them in different combinations is the very essence of improvisation. The more aware students are of these patterns in harmonic movement, phrase structure and voice leading, the less intimidating improvisation will seem. In addition, by learning to generate these common musical sequences and write them down, students can enhance their experience with notation.

In a sense, working with sequences of common harmonic and rhythmic patterns is a welcome return to tradition. Although improvisation has been neglected in recent curricula, 18th-century keyboard players would have been well-versed in the use of partimenti to aid practice and composition. Azzara's sequential approach to improvisation, which begins with improvising rhythm patterns over a bass line and concludes

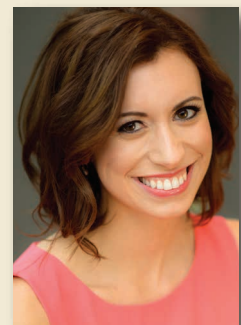
with creating a melody while utilizing passing tones, reflects the training that many revered composers of the baroque era received.

Improvisation can begin with any genre of music. Often, a well-known folk tune with a distinct rhythmic pattern is an ideal starting point. A versatile musician can apply the same skills to folk, jazz and classical music. By approaching improvisation as an integral part of teaching, we are helping our students become more active listeners and inquisitive learners. All compositions are first conceived as improvisations and should be approached with a sense of exploration and curiosity. The skilled improviser eschews mere imitation and expresses fluency and understanding in his or her interpretation.

Azzara recommended frequent incorporation of improvisation into lessons so young students are able to consistently strengthen their skills and the act of improvisation becomes a regular practice. Through interactive learning and active listening, students are able to gradually become fluent in improvisation the way they learn a language. A regular incorporation of improvisation into the learning process improves aural skills and musicianship.



Jennifer Howell recently completed her DMA at the University of Cincinnati with a cognate in piano pedagogy. She currently teaches group piano at the Oberlin Conservatory of Music and maintains a private studio.



Poster Sessions

Eine Kleine Yogi Musik: An Early Childhood Music Class Combining An Introduction To Piano With Yoga Postures And Breath Work

Presented by Lesley McAllister, NCTM

The purpose of Lesley McAllister's research was to explore the benefits of yoga on early childhood music learning. The study centered on a group of 4-year-old girls and took the approach of both a general music class and introductory piano class. Motivation, retention/memory, attention and concentration were cited as primary benefits of yoga, and McAllister used a number of teaching methods to verify yoga's positive influence on the young musicians. These included classroom-management strategies—"Count down to calm" using counting and breathing, as well as "Keeping Attention" to come to an easy seated pose at the sound of a chime—and music-teaching strategies to connect the keyboard with specific animal poses. Music used in her teaching included Saint-Saëns's *Carnival of the Animals* and Chopin's *Minute Waltz*, each of which was paired with different yoga poses.

Other methods of incorporating yoga into music teaching included associating note names with a variety of yoga poses. For example, Dog Pose was coupled with "D" and Cat Pose with "C." Star Pose—arms outstretched and feet spread at shoulder length while gently rocking back and forth—was sung with *Twinkle, Twinkle Little Star*. As a continuing theme, *pranayama*, or deep breathing, served as an important underlying theme

for most poses and musical associations. One of the more interesting techniques was having the children place a stuffed animal on their belly while lying down and watch the animal rise and fall, thus giving a visual of deep breathing. In her description of the poster, McAllister noted one of the most positive effects of integrating yoga was its ability to calm and focus the children. This seemed especially important in regard to classroom management and bringing their attention back to the musical task at hand.

Bridging The Gap: Connecting The Collegiate Music Programs And Underprivileged Areas

Presented by Rachel Menscher, NCTM

Rachel Menscher's research examined a pair of notable non-profit music schools in the hopes of developing guidelines for future programs and partnerships between non-profit music schools and universities. She argued that little research has been done to track the long-term success of non-profit music schools. Furthermore, Menscher suggested more study be done on the potential relationship between these schools and nearby collegiate music schools. Fruitful partnerships could greatly benefit each party by providing a teaching platform for aspiring teachers in collegiate pedagogy courses while supplying teachers and resources for the non-profit music schools. Most importantly, the poster and research articulated the immense role non-profit schools serve in underprivileged areas: they affect cultural

and community change in areas where music learning opportunities are scarce.

The W.O. Smith Music School in Nashville, Tennessee, and Pianos for People Nonprofit in St. Louis, Missouri, were used as both subjects and templates for the study. Menscher also mentioned she taught at both of these schools. In her study, Menscher utilized a number of research methods including personal interviews, questionnaires and first-hand teaching experience. When learning about the history and operation of each school, it was evident that the success of each school was largely dependent on volunteers, including teachers, and charitable donations. These schools either provided music lessons at very little cost or no cost at all. In conclusion, Menscher proposed a future project entitled "The Dallas Piano Collaborative." She noted the increasing inequality and disparity in the Dallas area and that most low-income children have very limited music instruction opportunities. The project would pair the piano labs in the Dallas ISD schools with master's pedagogy students from Southern Methodist University to provide low-cost piano instruction to children in the Dallas area.

An Age Of Discovery: Piano Literature Of The 21st Century

Presented by Justin Krueger, NCTM

Putting a foot forward for 21st-century music, this poster presentation looked at the ways in which we can keep current with and seek out new music and composers. While scholarly articles and books serve as a starting point for exploration of 21st-century music, the production of new music is such that these resources cannot keep up. Justin Krueger cited the Internet as our primary, and perhaps sole, resource today when searching for new literature and composers. He argued that new music is the means by which the field of music will continue to stay engaged with present culture. Furthermore, new music

reflects the interesting and unique historical contexts in which they are composed, giving further justification for the performance and dissemination of new music.

The poster offered a number of suggestions for finding 21st-century compositions and composers, including Wikipedia and various blogs. In addition, Krueger suggested ways to encourage the composition and performance of new music, including taking advantage of online fundraising platforms (such as Kickstarter), seeking out commissioned works used in major competitions, and actively networking both on and offline. In conclusion, Krueger offered suggestions for substituting traditionally programmed repertoire for similar genres composed in more recent years. For example, he suggested programming a Liebermann nocturne instead of a traditional Chopin nocturne.

Course Performance Attributions Of Undergraduate Group Piano Students

Presented by Christopher Madden

Christopher Madden's research explored Attribution Theory and collegiate group piano students by asking the question, "To what causes do group piano students attribute their success/failure?" Madden used a group of 84 undergraduate group piano students at the University of Oklahoma to examine this specific question. He explained Attribution Theory as a collection of theories that describe how people explain the world around them. This particular study utilized a blended model of Bernard Weiner's model of Attribution Theory and the music education specific research of Edward Asmus. To conduct the research, Madden used a questionnaire that employed 35 Likert items split into five different attribution categories: Effort, Ability, Task Difficulty, Class Environment (that is enjoyment of the course) and Course Affect (usefulness/relevance of the course). His analysis of the resulting data included correlations, t-tests and descriptive statistics.

One of the most interesting findings in the study was the difference in attribution between freshmen and sophomore students. For example, when compared to sophomores, freshmen desired a higher course grade and were more likely to cite Effort as being a factor in their success. Additional comparisons arose between men and women. Women were significantly more likely to attribute their success to Effort and to have a higher Course Affect. Furthermore, strong correlations were found between Course Affect and Effort as well as Class Environment and Effort. In conclusion, Madden cited a few implications for future teaching and curriculum development. These included ways to increase motivation in sophomore students by implementing career projects, accompanying projects and duet projects. The study yielded many interesting results that could certainly help the group piano instructor create and develop an effective and motivating curriculum.

Peer Mentoring: Enhancing Educational Development In Young Teaching Artists Presented by Marcia Bosits

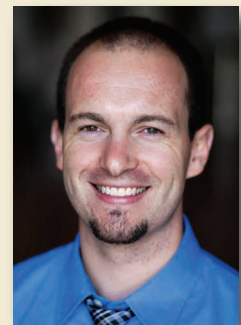
Student teaching is an indispensable part of any pedagogy course and is often considered the most impactful part of the class. Since supervisors simply cannot observe the majority of teaching that takes place, Marcia Bosits wanted to examine the usefulness and positive influence of peer mentors on student teachers. Her research hinged on two questions: "Would a process of peer mentoring enhance the development of instructional skills in music?" and "What is the recommended balance of supervisor and peer input?" Giving a brief background on the study, Bosits explained that many graduate piano majors are more comfortable teaching advanced students and lack experience and confidence when it comes to organizing content, delivering concise instruction and effectively managing group dynamics in the class

piano setting. In addition, the peer-mentoring process was designed to provide assistance to student teachers in approaching their first classroom teaching assignment. She emphasized that the role of the mentor was to both support and challenge the student teacher's performance as well as provide a valuable mirror that hopefully increased self-awareness.

As for the process, graduate students teaching class piano for the first time were paired as instructor and mentor. They divided the teaching content and exchanged roles throughout each class period. Mentors were provided specific criteria to evaluate student teaching, which included "Clear Verbal Delivery," "Supporting Body Language" and "Monitoring of Student Participation." Immediately after class, a period of feedback exchange was required allowing for questions, explanations and commiserating. Bosits reported that 90 percent of participants welcomed and received positively the feedback given by peer mentors and viewed the overall process as positive. In addition, mentors were able to utilize recommendations made to their peers in their own teaching, thereby improving their own teaching effectiveness. As a final note, Bosits stated that productive peer mentoring reduced the time needed for supervisor observation by 35–40 percent.



Zachary Lopes is an assistant professor of piano at Western Kentucky University, where he teaches applied piano and music theory. He is an active performer and has presented at GP3 and MTNA National Conferences.



Making Connections

Piano Repertoire And Improvisation

Presented by Christopher Azzara

In this session, Christopher Azzara demonstrated how pianists can use standard repertoire to teach improvisation. For Azzara, the importance of improvisation in creating well-rounded musicians cannot be overstated. He made a strong case for including improvisation in students' curricula by drawing comparisons to language acquisition, challenging the audience to consider what traditional education would look like if children were not taught to speak. One would never teach children how to read without also providing them with the opportunity to express themselves spontaneously through talking. He posed the question quite simply: "Why should music education be different?"

According to Azzara, singing provides the best medium for teaching improvisation. While improvisation is often an unfamiliar and overwhelming skill for students, Azzara's philosophy is to "move from the familiar to the unfamiliar." In this case, the "familiar" is our standard repertoire. To demonstrate his point, he led the audience through a variety of interactive singing activities based on the opening four measures of Bach's *Prelude and Fugue in C Major*, BWV 846. The first step

entailed understanding and internalizing what he called the piece's "scaffolding." Scaffolding can refer to a variety of musical components, including notes, rhythms and harmonies. Instead of attempting to understand scaffolding through the traditional lens of analysis, Azzara recommended "zooming in" and "zooming out" of the musical score. In this way, one can see large-scale scaffolding, such as harmonic structure, as well as small-scale scaffolding, such as voice leading. Once all levels of scaffolding are internalized, musicians are better able to improvise.

Azzara began his exploration of the Bach prelude from a "zoomed out" perspective. At its most basic level, the opening four measures contain three different harmonies: I, ii and V7. Azzara stressed the need to hear root motion when listening to music. Thus, instead of asking the audience to sing Bach's inverted chords, he instructed participants to sing the root of each chord. Once everyone became comfortable with the root motion, he allowed them to sing the inverted bass notes that were in the original score. Finally, Azzara permitted the audience to sing any chord tone from each triad. By the end of this

segment, he was able to conduct the audience in an improvised series of four measures using Bach's chord progression as a harmonic outline.

When "zooming in," Azzara focused on a different level of scaffolding. Here, he emphasized the need to recognize groups of notes instead of individual notes. Azzara compared the concept of reading note groupings to reading words, saying, "You don't spell when you read." Instead, you recognize groups of letters as words. He chose four volunteers from the audience and asked them to sing improvised "words" of music based on the chord progression I-V7-V7-I. Each "word" consisted of a three-note idea. While the chord progression was familiar, the notes each person sang were unfamiliar. Gradually, Azzara paired volunteers until all four sang together, producing an improvised four-part texture. The level of complexity and spontaneity he elicited from only two harmonies reinforced the notion that one can create an endless variety of music by juxtaposing basic tonic and dominant triads.

While these exercises involved singing, Azzara stressed the need for piano students to play common note groupings when practicing their improvisation skills. He encouraged pianists to transpose a piece's harmonic scaffolding to all 12 keys to familiarize themselves with the voice leading and gain technical fluency. While the Bach prelude might be appropriate for advanced musicians, Azzara suggested using pendulum songs that alternate between tonic and dominant harmonies with beginners. Students must be able to hear the root of each chord when it changes. If students cannot aurally process a song's chord changes, the piece is beyond their ears. He referenced Lev Vygotsky's *zone of proximal development*, which establishes a need for

teachers to provide activities that challenge students' current skills without overwhelming them. In this way, students continue to move forward without becoming easily bored or frustrated.

The importance of internalizing and transposing a piece's underlying scaffolding becomes clear when one begins to realize that a vast number of songs employ the same basic scaffolding. Azzara explained that while he seems to possess a large repertoire of memorized songs, he actually groups them according to their scaffolding. If students are able to hear and internalize common chord progressions, they will also be able to group pieces that contain similar properties, allowing them to improvise more fluently. Using the Bach example, he illustrated the ubiquity of the ii-V-I progression in many musical styles. He then digressed into seemingly unrelated compositions, demonstrating that *Let It Be*, *Jolly Old Saint Nicholas* and Pachelbel's *Canon in D* consist of the same Romanesca harmonic progression.

While these songs contain the same scaffolding, they sound dramatically different because of the way in which notes are *contextualized*. By simply changing a few characteristic notes, students can transition easily among styles ranging from Cole Porter to Mozart. Azzara provided a humorous demonstration in which he recontextualized the same series of notes in a variety of styles ranging from jazz to what he deemed a "'70s" style. Making another reference to standard literature, he showed how Alban Berg managed to produce such a beautiful tone row in his *Violin Concerto*. While Berg does employ all 12 chromatic pitches, they outline a series of triads and their dominants stacked on top of each other. Azzara led the audience through a short singing activity in which they

stacked a series of tonic and dominant triads. This underscored Azzara's point that while Berg's piece does employ a 12-tone row, he transcends the dissonance associated with the technique by *contextualizing* the notes in a semi-tonal fashion.

Azzara concluded the session by providing his thoughts about traditional notions of music education. For him, reading music is not the end goal for musicians. Instead of striving for fluent sight-reading, he defined successful reading as, "When you can start to hear music that is not on the page." He challenged the notion that people "don't really 'get it' until they read it." Instead, he believes the opposite is true. Notation simply functions as a symbol for our aural experiences. Too often, children play music without understanding it. Azzara equates this to reading an "answer key" in math class. With this instruc-

tional model, students never learn to recognize the underlying patterns that exist among the pieces they are playing. As teachers, our goal is to help students transcend notation and become one with the music. He summarized his advice for teachers: "If you want to transcend notation, start without notation. If you want to transcend solfège, start without solfège." In many ways, his comments echo Frances Clark's "sound before symbol" philosophy, which emphasizes hearing and internalizing concepts before visually recognizing them.

Azzara also emphasized the need for all musicians to compose. He humorously refuted the notion that "The only good composers are dead composers." Not only does composition provide musicians with a time for reflection, but it also corresponds to the way children learn their native languages.

Azzara warned that preventing students from composing teaches them that we are uninterested in their musical ideas. He summarized his point by saying, "For everything you read, you should write." By the end of the session, the audience gained valuable insight into the creative process of a masterful improviser, and they left with practical steps for including improvisation in their students' curricula.



Chris Madden serves as lecturer in piano at Baylor University. In addition to presenting research at GP3, MTNA, NCKP and the Collegiate Piano Pedagogy Symposium, he has also authored an article for *Clavier Companion* Digital Edition.



Lightning Talks: Creative Teaching Ideas

Back by popular demand, GP3 2016 featured seven lightning talks on topics including effective practice, private and group teaching, and performance anxiety. The following are brief summations of the main points presented.

Mindful Performing: Using Mindfulness To Manage Performance Anxiety

Presented by Laura Amoriello, NCTM

Mindfulness is a performance anxiety management tool with two key components: self-compassion and remaining in the present moment. These tools allow one to be kind to themselves and to catch negative thought patterns.

Mindfulness can be achieved through meditation. Amoriello emphasized that meditation is not a religious practice or cure all to one's problems and it will not make you boring or weird. Mindfulness is practiced by modern companies such as Google, AOL and Apple, and public figures such as Anderson Cooper, Oprah Winfrey, Kobe Bryant, Derek Jeter and Ellen DeGeneres.

Six benefits of meditation:

- ▶ Increases self-awareness and compassion
- ▶ Improves memory, reaction times, and mental and physical stamina
- ▶ Reduces impact of chronic conditions
- ▶ Boosts the immune system
- ▶ Decreases anxiety and depression
- ▶ Eliminates stress

The presentation concluded with a meditation exercise through the following steps:

1. Adopt an erect, but comfortable posture
2. Sit on the edge of a seat to support the spine
3. Plant both feet on the ground
4. Close eyes
5. Focus attention on the breath
6. If the mind wanders, bring attention back to the breath
7. Take one last deep breath, and gently open eyes.

Re-Thinking Teaching For Online Video Instruction

Presented by David Cartledge

Indiana University provides piano classes as an option for non-music major students as part of their general education requirements, and online formats are used to meet the high demand for classes. David Cartledge highlighted unique challenges faced when designing these online courses.

Unlike traditional courses offered in a piano lab or classroom, instructors deliver lectures to a video camera, which does not provide the instant feedback one receives in a classroom. Cartledge and his production team work together to determine how to deliver the content in video format. Video edits, lighting adjustments and video uploads are components of an online course. Filming each video requires creative and seamless sequen-

cing when using a variety of media such as *PowerPoint* and audio recordings, as well as different camera views of the piano. While the work involved in creating videos for an online course is time consuming and challenging to organize, it is well worth the effort as these courses at Indiana University generate an additional 1,100 extra credit hours per year!

Establishing Grade Standards For Instructors of Group Piano

Presented by Sara Ernst, NCTM

Evaluating students in a group piano setting is often an anxiety-inducing task for graduate teaching assistants as they want to be fair and want students to succeed. Most graduate assistants are not comfortable assigning failing grades to students. Such anxieties result in inflated grades, teacher biases when grading and inconsistent grading between teachers. How can these problems be solved?

Five strategies for grading:

1. Write tiered performance scales for every skill. Create a grading standard of expectations for each grade using a point system.
2. Provide and train teachers on how to use the grading standard. Demonstrate what each grade sounds and looks like for each skill to students.
3. Discuss exam procedures and strategies for “what if” scenarios. Be fair and stay on time.
4. Use predetermined “menus” for fair and varied exams. Such “menus” remove random choice.
5. Refer to standards when grading and returning grades to students. Adhering to the standards provides transparency to students.

Benefits of grading standards:

1. Students understand grades
2. Students feel fairly treated
3. Students display more effort
4. Teachers gain confidence
5. Teachers assign grades objectively

Score Reading For Success

Presented by Chan Kiat Lim, NCTM

Score reading is one of the most difficult skills to teach in the classroom.

Four skills required for score reading:

1. Mastery of reading a variety of clefs and transposition. Five-finger exercises, intervallic reading and solfège help develop this skill.
2. Development of tactile facility in harmonic playing through learning harmonic intervals and ways to select effective fingerings.
3. Ability to decode the score. Harmonic intervals are more easily identified as a composite on one staff rather than four separate staves.
4. Expansion of the field of vision. Begin with two-part scores and increase to four-part scores.

In closing, Chan Kiat Lim discussed strategies for successful development of score-reading skills in class piano. Start with small skills that can be built upon, continually reinforce skills with extra practice and develop a systematic approach.

Live Self-Modeling For Effective Practice Modeling

Presented by Brian Marks

Live self-modeling is a practice technique used by Marks to promote active listening skills, refine listening acuity and reinforce hand-ear coordination. Modeling presents the student with an idealized version of a particular task, and can take place in the lesson, through listening to a recording or by watching a video.

Modeling can be applied to aural skills such as shaping, articulations and dynamics, as well as visual skills such as body position, movement and fingering. By utilizing mastered skills, live self-modeling differs from traditional modeling in that students provide their own model instead of receiving the model from the teacher.

Marks provided a guide to creating a life self-model:

1. Identify a particular aspect of a passage a student can execute successfully.

2. Find the easiest and most reliable manner of executing the skill.
3. Create the most musical rendition of the chosen aspect of the musical passage.

Marks showed a series of five short video segments of a student working on Stephen Heller's *Study Op. 45, No. 16*, in which the first four videos were examples of live self-modeling. The piece features a melody in the left hand, which simultaneously plays the bass line, and a flowing right-hand accompaniment. First, the student played the left-hand melody alone, followed by the left-hand melody and right-hand accompaniment. In the third segment, the student played the lower parts with two hands, the melody in the right hand and the bass line in the left hand. The left hand was played as written in the fourth video, and the fifth video demonstrated the passage in its original form.

Eight Practical Steps In Learning A Bach Fugue

Presented by Siok Lian Tan, NCTM

Most students are intimidated by learning a Bach fugue. Siok Lian Tan provided eight steps to learning one. These steps provide a systematic approach to learning a fugue and will allow students to view learning a Bach fugue as less daunting and entirely possible!

1. Play and hear each voice separately. Mark the subject, its various treatments and identify the formal structure.
2. Map the piece with practice sections and mark on the score. Practice sections serve as memory cues.
3. Determine the overall character, performance tempo, melodic shaping and articulations.
4. Realize ornaments. The function of the ornament often serves as a clue to how to execute it.
5. Determine a set of good fingerings and which hand plays certain notes if a voice part needs to be divided between hands. Mark on the score and follow them closely. Isolate passages with tricky fingerings.
6. Practice each section alone:
 - a. Hands separately first before putting hands together

- b. Start slowly in a steady tempo and gradually increase the tempo
- c. Bring out the subject and its various treatments
- d. Strive for linearly shaped phrase lines
- e. Work for proper balance among voices; take turns bringing out different voices
7. Combine sections. Determine overall direction and dynamic shaping.
8. Practice every day in the learning stage. Mindful repetition is crucial in developing fluency, speed and tactile memory.

Flipping The Group Piano Classroom

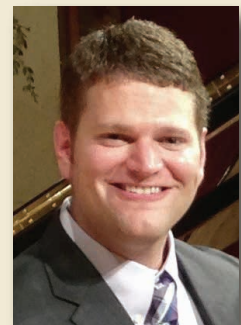
Presented by Christy Vogt-Corley, NCTM

In a "flipped" classroom traditional teaching elements such as video lectures take place at home, and application activities take place during class. In a group piano setting, a flipped classroom allows for more musical performances, reduced student errors in playing and prevents ineffective practice habits. Videos allow students to connect with content 24/7. Students are online an average of seven hours per day, and we can utilize their online experience to enhance their learning.

Make short videos by using recording apps such as *Screen Chomp*. Use preexisting videos through Alfred's *Premier Online Assistant*, the *eNovative* piano curriculum or quality examples on YouTube. Upload videos through Blackboard or other course management platforms, a YouTube channel, flash drives or e-mail for short videos.



Ivan Hurd teaches piano, pedagogy and class piano at the University of Texas at San Antonio. A DMA candidate at the University of Oklahoma, he holds piano performance degrees from Eastern Michigan University (MM) and the University of Iowa (BM).



From Doing To Using: Applications Of Dalcroze Eurhythmics To The Keyboard Classroom And Piano Studio

Presented by Mary Dobreá-Grindahl

Mary Dobreá-Grindahl, who is one of only 10 people in the United States who holds the Diplôme Supérieur from the Institut Jaques-Dalcroze in Geneva, Switzerland, gave a session entitled, "From Doing to Using: Applications of Dalcroze Eurhythmics to the Keyboard Classroom and Piano Studio." The session focused on the hands-on activities of Dalcroze Eurhythmics, with the principles and teaching strategies of Dalcroze Education briefly discussed afterward.

As soon as the session began, Dobreá-Grindahl asked all participants to take off their socks and shoes and jump onto the stage. Starting with the clapping of the short-short-long rhythm pattern, participants were asked to create body movements as they listened to Dobreá-Grindahl's piano improvisation. Through Dobreá-Grindahl's guidance and piano improvisation, the participants created their own body movements using clapping, stepping and walking in one or more directions, with or without bigger body movements, and sometimes alone or with partners. In the meantime, Dobreá-Grindahl led the participants' body movements by improvising

with different melodies and styles that were at times bouncy or lyrical, or fast or slow.

Following are examples of the types of activities conducted at the session:

- ▶▶ Clapping and stepping basic rhythm pattern: short-short-long.
- ▶▶ Quick reaction exercises, clapping and stepping with one partner and then, on the signal "change," changing partner.
- ▶▶ Changing body movements based on the various styles of piano improvisation (bouncy, lyrical and the like).
- ▶▶ Clapping and stepping to reflect music listening: soft and loud, fast and slow tempi.
- ▶▶ Clapping and stepping with bigger body movements.
- ▶▶ Canon—students clapped various rhythms in canon with the piano.
- ▶▶ Association/Dissociation—Students listened to short-short-long from the piano and clapped the opposite; when the piano changed, so did they. The class then clapped the patterns with a partner, then stepped one pattern while clapping the other.

Dobreá-Grindahl said these activities emphasized meter and control and allowed the par-

ticipants to make the movements freely rather than having to think about them. As the music changed dynamics, for example, participants made small or big movements with their bodies in response to soft or loud sounds.

The rhythm pattern of short-short-long, or in other interpretations, quarter-quarter-half note or eighth-eighth-quarter note, was used consistently most of the time while the participants were on the stage. This particular rhythm pattern is one of the most common rhythm patterns used in much keyboard repertoire, for example, McDowell's *Wild Rose* or the folksong *Lightly Row*. Dobrea-Grindahl is convinced that students learn the repertoire easily on the keyboard when they become familiar with the rhythm patterns from body movements.

The Principles Of A Dalcroze Education

Dalcroze Education is education in and through music. One of the important principles of Dalcroze Education is that the music is the teacher. Dobrea-Grindahl emphasized that music is the "motivator, stimulator and regulator" and that it creates the structure. Most of the exercises covered during the session aligned with two important principles, namely, the body is an instrument, and listening is the basis of a music education. Another important principle is that theory follows practice. The body movements they made, including stepping and clapping to the rhythm patterns, engaged the participants with the natural practice of rhythms, allowing them to move their bodies spontaneously without thinking about the rhythm values from theory. Body movements such as walking or clapping are simple and uncomplicated ways for students to master rhythm patterns with joy and confidence.

Teaching Strategies And Techniques

For teaching strategies and techniques that make the aforementioned principles become

real, creative teachers can look for and think about the patterns used in method books, textbooks and repertoire, and take advantage of the repetition of rhythm patterns inherent in them. They can be used to solidify rhythmic skills, become the basis for improvisation, and improve sight-reading skills. Dobrea-Grindahl offered various suggestions for creative activities regarding teaching strategies and techniques as noted below.

Listening

Look for and think about patterns. Take advantage of what method books, textbooks and repertoire give you. Take advantage of the repetition of rhythm patterns inherent in method books. They can be used to solidify rhythmic skills, become the basis for improvisation and improve sight-reading skills.

Quick Reactions

Move from one activity to another using verbal, aural, visual or tactile cues. Dobrea-Grindahl provided an example of one way to execute this strategy:

1. Choose two rhythms from a piece; students clap one. On the signal "change," students clap the other.
2. Repeat, this time performing the rhythms on the instrument. Once this is mastered, incorporate another layer by using a different cue to indicate playing the pattern in another octave or in another key and so on.
3. At the piano, play only the right hand of a piece and then on the signal "change," play the left hand, then "together" for hands together. Use the signals for anything. You know your students' strengths and weaknesses, and exercises like this can help you to zero in on challenges in a fun, inventive way.
4. Use touch, especially when teaching a difficult rhythm or passage.

Time/Space/Energy

Use the principle of time/space/energy to help teach technique. Remind students of their experience in Eurhythmics or create the experience in a lesson, and let it guide them in small or large locomotor movements at the instrument.

Series, Sequences, Systemizations

Create a series of phrases that extract elements from a piece a student is studying. Improvise with it, memorize it and play with it. This often is a very helpful way for students to overcome a rhythmic or musical hurdle.

In addition, association (body movement of the same exercise), dissociation and reassociation can help improve students' awareness of rhythmic patterns without them having to think about what to do. Improvisation is an important strategy involved in music and students' movement. Dobrea-Grindahl watches students' improvisation of body movements and decides which activities will come next rather than depending on and using a fixed lesson plan. Thus, a lot of improvised activities are created between the instructor and students on the spur of the moment. To understand more about the Dalcroze teaching strategy, Dobrea-Grindahl suggested a reference, *Mindset*, by Carol Dweck, which discusses students' learning in terms of parenting and relationship, and makes goals to create growth mindset over fixed mindset. She also

cited www.dalcrozeusa.org for more information about training, curriculum content and the Dalcroze Society.

According to Dobrea's summary, ideal creative teachers of Dalcroze Education (a) are open to respect unusual ideas; (b) allow students to do things without being evaluated; (c) create an environment of trust; (d) help students resist peer pressure to conform; (e) allow time for creative thinking; (f) use failure as a positive; and (g) motivate students to master factual knowledge as a basis for creativity, not as a means to an end.

Q&A

Is it important to use the same patterns in different tempi in the Eurhythmics exercises?

Dobrea-Grindahl (DG): Yes, it is very important. It changes the character of a class so I change tempo and key. Also, it's physically important because the way that you have to control your body at different tempi varies.

There was a lot of improvisation involved in the exercises at the session. Any suggestions on developing improvisation skills on piano?

(DG): Being simple is important along with finding patterns that work for you. Improvising with tonic and dominant is very good. Also, structure what you are doing so that it is clear. Improvisation needs to be systematic, but simple.

What type of spaces can you use to conduct Eurhythmics exercises?

(DG): I used to do a lot of sessions in small spaces. You can do a lot of things even with kids sitting at desks. Instructors can stand while students sit at desks, or push the desks to the side to create a central space, with half the group moving while the other group claps while sitting. You can also do many listening activities.



Soohyun Yun, NCTM, assistant professor of piano, coordinates the piano area at Kennesaw State University in Georgia where she teaches class piano, applied piano, piano literature, piano pedagogy, accompanying, mixed chamber and piano ensemble. She has performed, presented, taught master classes and written articles, nationally and internationally.



Possibilities, Opportunities And Entrepreneurship: Taking Creativity Beyond The Studio

Presented by Jeffrey Nytch

Jeffrey Nytch began by describing his love/hate relationship with the piano. He mentioned that “pianist” is not on the list of things he does and that he has a complicated relationship with the piano. As a child he banged on the piano and loved to make up songs. At age 6, he started lessons but was “all thumbs” even though he practiced, while not really knowing how to practice. He loved to sing and was also an Anglican boy soprano. His pre-college piano teacher said that, based solely on his piano performance skills, he didn’t have the talent to be a professional musician.

As an undergraduate at a small liberal arts college, he focused on composition and was the only music major. In graduate school, he realized he had never learned how to practice and could have been taught better. For the first time he was around piano majors and serious piano pedagogy people, and this led to a huge realization of how wonderfully sophisticated piano pedagogy was, and how far it had come since the days of his “old-school” piano teacher.

He used this story to pose the question: “What’s next? How can we take pedagogy and use it to address today’s challenges?” He

noted that as we address these questions, many of us are frustrated and worried: change can be scary, and we may not have the tools we need to engage these questions productively. Entrepreneurship is a troublesome word that means different things to different people. It is a buzz word in popular discourse that for politicians means a small business. In the arts it is part of the musician’s tool box for promotion and fundraising, but artists are often suspicious of the word and fear that creating a brand or focusing on the business side will compromise their art. He also humorously stated that entrepreneurship is a “weird French word.”

Nytch then discussed entrepreneurship as a **MINDSET** that includes the following:

Opportunity Recognition

We need to daily consider how we use our minds to recognize opportunities. He recommended keeping track of a “bug” list of things that annoy us in daily life and then consider that “we need a better version of _____ (fill in the blank).” It is hard to see the things we do best, so we need strategic observation to recognize opportunities.

Customer Focus

This is a hot issue for musicians who don't focus well on audience needs. Entrepreneurs are 100 percent focused on customers and ask, "How can I help you meet your goals?"

Flexible And Adaptable

We should have a plan, but also back-up plans such as "a, b, c." If we are not wed to any single plan, we can learn from our failures and adapt to changing circumstances. Our training makes us binary thinkers who focus on "success or failure, black or white, right note or wrong note," and this may make it difficult for us to adapt to changing times. This is evidenced by recent College Music Society discussions concerning changing our undergraduate curriculum, which has been the same for 150 years, while the world around us has changed dramatically. Entrepreneurs look around to adapt and consider how they can take advantage of new opportunities, rather than considering them a threat.

Resourceful

Nytch encouraged us to ask, "What are the resources I have right now to get this thing started?" Entrepreneurs are savvy at creatively leveraging existing resources and partnerships to get things off the ground. He also discussed entrepreneurship as a **PROCESS** during which we should ask the following questions:

1. What do I have to offer, and what am I passionate about?

The process can be a set of actions resulting from asking the above two questions and also "What makes me special or unique as a musician?" This can be non-musical skills such as the ability to cook, garden or use technology. He recommended we take an inventory of our non-musical skills.

2. What problem can I address with my talents and passions?

Using "strategic observation" we can observe the world around us and find problems that we can address.

3. What's the solution?

We can ask ourselves "What's the solution to the problem?" This can be fun and creative, is at the heart of entrepreneurial thinking, and is where we can create value for our work.

4. Is my solution financially and logistically feasible?

The solution needs to work, and be a sustainable business model built on practical logistics and a price the market is willing to pay.

5. How will I implement my plan?

Nytch started by writing a business plan, but a business plan should be the last step, not the first step. It is merely the implementation plan for after you've carefully addressed and researched questions 1-4.

Nytch stated that "entrepreneurs launch a product, venture or paradigm that applies a creative solution to an unmet need in the marketplace." The entrepreneur's maxim is "*The market will value the product that meets its need(s).*" He humorously showed a slide of a toilet factory that creates a utilitarian product with a price tag. However, most of us don't want to talk about art as a product in this way, so he countered by defining a "product" as just a thing that has value. It can be something unique and priceless, or something utilitarian. He then asked the audience, "What products do our studios offer?" Responses included "community engagement, encouragement and support."

He asked us to consider “Who is our product for?” He described broad markets, such as the automobile market, which also contain sub or niche markets and has much segmentation. As an example, he used prairie dog eradication, whose niche market in Boulder is humane eradication, whereas in Nebraska the niche is elimination, and in New York the market is non-existent since prairie dogs don’t live there.

He then recommended we ask “What does my market want/need?” He mentioned that the number-one mistake people make is assuming they know what other people want. He urged us to go out and do the research, do surveys, talk to people and then to listen to the data and pivot appropriately.

Finally, he talked about “value,” reminding us that value is not just monetary, but when the need is met, money will naturally follow. The source of the value is not the money, but rather in meeting the need.

Nytch then gave two illustrations in which people’s unique non-musical skills created musical opportunities. First, he described how, as an undergraduate student, he started off as an economics major, which he found unexciting. He then fell in love with geology and became a double major in music and biology. After graduation, when he took an inventory of himself, he knew geology would always be a part of him, and he looked for opportunities to include it in his life. He later found himself as a musician in Boulder, Colorado, which happens to be the headquarters of the Geological Society of America. He noticed an upcoming 125th anniversary and after approaching the Society, they offered him a large commission to compose a piece about the geology of the Rocky Mountain west to be performed by

the Boulder Philharmonic on the Geological Society’s anniversary. This was the easiest commission of his life, generated lots of interest in the press and led to guided hikes with recorded music. This event met the needs of many constituencies and provided Nytch with a good income.

The second illustration involved the Pittsburgh New Music Ensemble, a professional chamber group whose artistic director was also an excellent cook who began baking bread for their after-parties. Soon other musicians also began to cook for these parties, which attracted the interest of local “foodies” who began to attend the concerts. This met the needs of the audience and created a sense of community for food lovers in a unique setting.

Nytch closed his session by mentioning that the specific entrepreneurial answer is going to be unique to each situation. There is no “one-size-fits-all” answer to the question of what we should do in our studios, our institutions or our communities. The value of the entrepreneurial approach is that it gives us tools to unlock those answers for ourselves.



Carol Gingerich is an associate professor at the University of West Georgia, where she teaches applied, collaborative and class piano, pedagogy and keyboard literature. She has given recitals and presentations in Europe, Canada and the United States.



Online Class Piano Instruction: Challenges And Opportunities

Presented by Alejandro Cremaschi, NCTM

Alejandro Cremaschi started the session pointing out that his online piano classes were offered during the summer and designed for non-music majors. The project to design his summer online piano course was funded by a grant he received in 2014. Online classes give the instructor a lot of flexibility. Since there are no lectures and all the course content is already uploaded online, the instructor is not tied to being at the office or school. He also stated that the online class brought more students to the school of music, which was welcomed by the administrators.

While developing the curriculum, Cremaschi realized the instructional time was much shorter, not a typical one-hour class time. His solution to the reduced length of time was to create 30 short instructional videos at a maximum of five minutes each. Since the online course is self-paced by the students, minimal supervision could be given. He was concerned with students' good practice technique and maintaining good posture/hand position while they practice. Therefore, by creating short media-rich instructional videos, he could clearly deliver the concepts of each unit and model the best practices. He pointed out that *Camtasia*, *Classroom Maestro* and multiple cameras were used to create his instructional videos. He played some of his

clips during the presentation. Some showed the instructor's hands on the keyboard at the bottom of the screen with the musical score at the top, while others featured an angle showing the instructor's hands from above or from the side.

He stressed that using technologies students are already familiar with is crucial to the success of online teaching methods. The technology for online instruction should be affordable, easy to use and effective for the students. He showed how he uses D2L (*Desire to Learn*), a popular online platform that is often used for distance learning by many colleges and universities. Cremaschi explained the four main components of his D2L content: instructor videos, student videos, the *Piano Marvel* web app and discussion groups. In his D2L portal, there are printable PDF files with lesson content, media-rich instructional videos, discussion rooms for questions and answers, quizzes and Dropbox for submission of assignments.

His curriculum includes the combination of a web-based application called *Piano Marvel*, theory and concepts from the course packet, and other supplemental materials such as lead sheet pop songs like Cold Play's *The Scientist* that are fun and engaging for students. He utilizes *Piano Marvel* because it provides instant visual feedback, tracks practice times and number of attempts made, and

provides a visual summary of progress. He also likes the instructional videos included in the *eNovative Piano* curriculum.

Next, Cremaschi discussed the challenges he faced—the first being not all students are technologically savvy! Students often did not read all of the directions before starting each module, which led to confusion. The next challenge was the feeling of connectivity with the students. Since the course was offered online and physical contact with students was not necessary, the instructor and the students might not feel connected while enrolled in the course. Therefore, three solutions to this challenge were provided. The first solution was to provide weekly feedback when students submitted their videos. After viewing a video, the instructor could comment on their musicality, fingerings or posture. The second solution was to create and promote an online discussion forum where students and the instructor comment on the submitted videos and post questions and answers. Finally, clear evaluation rubrics were created and given to students for fair assessments of their performances.

In conclusion, Cremaschi stated that he finds it to be a successful experience that students enjoy. He mentioned this type of piano instruction is not without challenges but will continue in the future. He cautioned the audience that it requires careful planning and testing before the course is offered. He wishes to expand the curriculum to include more

improvisation activity and more playing from lead sheets. Cremaschi is examining ways to accommodate different levels of students, and is developing an app that will improve communication and sharing with the students. He closed his presentation by sharing comments, most of which were enthusiastic and positive, from student evaluations. Afterward, there were questions regarding the licensing of the course materials and maximum enrollment numbers. Cremaschi stated that 25 is the maximum enrollment allowed due to the time spent on weekly feedback. He closed by stating that making piano instruction available via a distance-learning environment provides the school with great opportunities and a successful and positive experience for the students who have always wanted to learn how to play the piano.



Joanna Kim, NCTM, is an associate professor of music at the University of North Georgia, serving as the director of keyboard studies. She received MTNA's NCTM and Group Piano Teaching Specialist certificates. She serves as a vice president of auditions for GMTA and as the piano-chair for Georgia Music Educators Association.



Teaching Repertoire For Successful Performances In Group Piano

Presented by Barbara Fast, NCTM

Barbara Fast, Frieda Derdeyn Professor of Piano and piano area chair, coordinates the group piano program at the University of Oklahoma. Fast has received numerous awards honoring her teaching. She is a co-founder of the National Group Piano and Piano Pedagogy Forum and currently teaches one or two sections of group piano while managing 10 graduate assistants. Much of the presentation derived from her personal teaching experiences and ideas garnered from her graduate assistants.

Teaching repertoire is a practical tool to achieve artistic piano technique. Students show more enthusiasm working on a piece of music than practicing seemingly dull exercises such as scales and arpeggios. However, one of the challenges of teaching in a group setting is time management, particularly in supervising students' progress in their repertoire after technical skills have been covered. Due to time constraints, instructors often struggle to listen to all students play through their repertoire. Nevertheless, there are ways to overcome this challenge.

Utilization of a three-step process can lead to heightened success in teaching repertoire in group piano:

1. Introduction
2. Assignments for evaluation
3. Performance in class prior to exam

To achieve maximum outcome, during the initial "Introduction" phase, instructors are urged to choose pieces they are passionate about and demonstrate them through artistic performance. Our primary goal here is to inspire and motivate. An effective way to begin teaching a piece is to momentarily extract technical matters from the piece and examine it in greater detail. For instance, an instructor can demonstrate techniques such as wrist rolling and exaggerated arm/finger motions on a table top or in the air while singing along with students. Teachers could also encourage students to analyze the music by discovering repeated sections. One benefit of teaching in a group environment involves the use of role playing. Allow some time for peer teaching by pairing students; have them observe each other's hand and arm movements and offer feedback to each other.

The second phase of successful repertoire teaching in group piano is the evaluation of progress. Instructors may create an aural model for students on notation programs such as Sibelius. One particularly handy app, *Slow Downer*, allows students to play along with a pre-recorded clip but at a slower tempo. Fast creates a "Slow Best Assignment" where students record their playing under tempo to reinforce aural evaluation. Another assignment, "Hardest First," contains only excerpts targeting the most challenging section of the piece. This is designed to avert students' habits of overly repeating the simplest sections, or the beginning of the piece only. The assignments are sent via e-mail or YouTube.

The final phase involves self-evaluation before the actual exam. Students are asked to use their phones with earbuds to evaluate their own, as well as their peers', previously recorded performances during class. It is proven to be more effective when students discover their own hesitations or mistakes.

Questions that can assist students with self-evaluation include, "What do you think of your performance?" and "What is your goal?"

Artistic progress is made largely through repertoire study. Fast assigns approximately five to six pieces of music to students each semester. Multiple choices are often given. This is unquestionably essential to set high standards and expectations of repertoire in group piano.



Sophie Wang is an active performer and clinician who made her Carnegie Hall solo debut in May 2016. She joined the faculty of Northern Kentucky University in 2016, where she currently serves as keyboard area coordinator.



iPads In The Group Piano Classroom

Presented by Jennifer Howell and Andrea McAlister, NCTM

This presentation was given by Andrea McAlister and Jennifer Howell, piano faculty at the Oberlin Conservatory, and addressed significant changes in the Oberlin

Conservatory keyboard lab and group piano instruction including keyboards and related hardware, iPads, electronic curriculum and classroom management, tools for teachers and apps. Oberlin Conservatory has undergone remodeling of buildings, including the building that houses the keyboard lab. This refurbishment allowed McAlister to construct a proposal with the local Yamaha dealers in Oberlin to create the current keyboard lab configuration.

Keyboards And Related Hardware

The hardware in the group piano classroom at Oberlin Conservatory includes a Yamaha CVP 605 (teacher keyboard), 12 Yamaha CLP 575 keyboards (student keyboards), an LC4 Controller, 13 16-GB iPad Air 2s and 12 Tryten Technologies Stands. The teacher keyboard has a 16-GB, 13-inch iPad Air and is equipped with both plug-in and wireless headphones. The keyboard lab has a wireless projector, a Quicco MIDI Interface mi.1, iConnect MIDI2, a

document camera and a GoPro Camera with a GoPro Clip.

iPads, Electronic Curriculum And Classroom Management Technology

The benefit of using a 16-GB iPad Air 2 at each keyboard is that the iPads are easily replaceable by the IT staff at Oberlin in the case of any technical difficulties. The iPads are user friendly in the lab because the iOS system in each of the iPads updates automatically and the iPads remain fully charged at all times. Oberlin has an educational license, which allows apps to be installed on multiple iPads. The group piano curriculum at Oberlin does not implement a traditional hard copy textbook, but instead makes use of multiple sources of information, including *eNovative Piano*, to make the class creative and incorporate multiple types of communication. This approach to the group piano curriculum allows the teachers to remain adaptable to student needs and different learning styles.

The 12 Tryten Technology stands secure all 12 iPads to each CLP 575 keyboard and, while they are not bolted down, there is a lock on the back of every iPad. The Wi-Fi capability was a key component in the building renova-

tion for the classroom and performance halls, so the issue of a slow Wi-Fi connection has been resolved. The Tryten Technology stands are able to rotate the iPads to both landscape and portrait angles, can be made larger and smaller, and can be flipped backwards. The Yamaha CVP 605 keyboard, however, is not compatible with a Tryten Technology stand, as it has a music stand that slides down. Communication between all the Yamaha keyboards and the iPads are handled by iConnectMIDI2 links, which allow the students more opportunities to work with the technology.

The wireless projector displays the iPad from the Yamaha CVP 605 keyboard. The teacher keyboard has a GoPro camera that can be mobilized to display the teacher's hands on the projector. The wireless projector makes it easy to switch from displaying the teacher's iPad to the GoPro camera. The Quicco MIDI Interface mi.1 allows the keyboard to communicate with the iPad through headphones, which is only for the Yamaha CVP 605 keyboard, versus communicating with all 12 of the Yamaha CLP 575 student keyboards.

The LC4 Controller is a new addition to the keyboard lab and with it, all students on the Yamaha CLP 575s can hear the teacher on headphones, or the students are able to hear one another if paired or in groups through Wi-Fi. The teacher operates the LC4 Controller through an app, which is set up visually in a user-friendly manner, and this has allowed for greater classroom management flexibility. The LC4 Controller permits the teacher

to set the number of students in the class and name the keyboards if, for example, it is deemed preferable for students to sit at the same keyboard throughout the semester. The teacher's wireless headphones are attached to the LC4 Controller and, while the wireless headphones have no microphone, the plug-in headphones with the microphone at the Yamaha CVP 605 are also connected to the LC4 controller. The use of the plug-in and wireless headphones is combined depending on the needs of the space and students in each class.

Tools For Teachers

In addition to *eNovative Piano*, the iPad Air 2 combined with Wi-Fi in the keyboard lab also allows for the use of YouTube videos and music available on the International Music Score Library Project's Petrucci Music Library (IMSLP), which is a virtual library of public domain scores. The Airdrop function on the iPads at each keyboard allows the teacher to take a screen shot of his or her iPad and Airdrop that picture to the student.

Apps

The presentation concluded with an examination of some useful apps. The iPad consolidates the functions of all the previous devices used in this keyboard lab (including the Smart Board) and the presentation covered the most common apps used. *Notion* and *ShowMe* are two apps that are more user friendly than Smart Board. *Notion* is a composition app and *ShowMe* is a Whiteboard app. The teacher's iPad Air 2 screen can be shown

on the wireless projector. AirDrop allows the teacher to share the screen of his or her iPad and immediately send it to student iPads. *Visual Piano Scales* and *Visual Piano Arpeggios* apps are also used in Oberlin's keyboard lab.

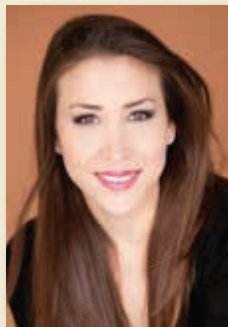
The ABRSM (Associated Board of the Royal Schools of Music) app for sight-reading has many different levels of sight-reading exercises. Every exercise automatically gives the students 30 seconds to examine and scan the score. The user presses the play button at the bottom of the screen and the score becomes visible. After 30 seconds the screen becomes green and provides a two-measure introduction with a metronome sound, and a chime signals for the user to begin the sight-reading exercise. The metronome tempo at the bottom can be adjusted to be faster or slower for the user. The measures disappear once they are to be played in the sight-reading exercises.

Read Ahead, another sight-reading app, is designed for short bursts of daily practice. There are different levels and selections of exercises, including a warm-up exercise that prepares for a longer exercise later that day. There are different types of sight-reading exercises, some with selections that have measures that disappear after they are supposed to be played, and others that do not, so users can adjust the difficulty level to their pace. The warm-up prepares users for the main sight-reading exercise. Each exercise allows a user 30 seconds to study the sight-reading example.

Riffstation is an app that plays the background track of a multitude of pop songs. The app allows the user to see what the chords look like on the keyboard for each pop song. It can show the user what the chords look like and which chords are coming next. If a song is on YouTube, you can probably find it on *Riffstation*. *Auxy* is an app with a minimalist interface that allows the user to create electronic music and design different loops with a variety of drum kits.



Lynn Worcester serves as instructor of piano pedagogy at the University of Northern Iowa's School of Music where she teaches piano and piano pedagogy and is the Coordinator of UNI's Group Piano.



Practical Piano Training For Music Majors

Presented by Margaret Young, NCTM

Margaret Young, assistant professor of music education (piano) at The Ohio State University at Lima, teaches group and applied piano, and general art education courses. Her research over the past 10 years has focused on the curricular development of group piano courses, emphasizing the training of piano skills pertinent to a student's future job skills. She has also focused on piano skills for students with disabilities. Additionally, Young has been delving into answers to the question, "Why do I have to take this class?"

Her presentation began with a brief history of the origins and evolution of class piano, beginning with Dublin, Ireland, in 1815, where group teaching caught the attention of European and American piano teachers. A number of American teachers brought the concept to the Southern states, and at the turn of the 20th century a number of girls' schools in the South offered class piano. It was then incorporated into the general school curriculum for elementary schools. With the growing demand for piano classes in 1931, teacher's colleges began to offer the first piano course to undergraduates, which provided studies in music for elementary teachers to add to the curriculum. Subsequently, it became part of the requirements

for music educators in the 1950s, and shortly thereafter MENC and NASM developed recommendations for class piano that moved the emphasis from repertoire and technique to skills such as harmonization and accompanying. No significant changes to the requirements have been made since their induction.

Generally, when researching class piano as a subject, there are two research veins:

1. What should music majors know?
2. What are music educators and professional musicians using in their daily work?

Skills used by music educators and professional musicians overlap some, yet each discipline requires a different set of skills. Music educators often use skills such as harmonization, score reading, sight-reading and accompanying. It should be noted that different tracks within music education, choral or band for example, require slightly different abilities. For professional musicians, their most needed skills include harmonization, sight-reading and accompanying, but also transposing, playing scales and playing by ear. There is an utmost importance for the professional musician to have these skills, but a number of them had learned most outside of piano class—from conducting or other

similar classes. With both music education and performance majors, rarely do students have the full proficiency when beginning their lives outside of the university or college system. This lack of competency needs to be addressed.

To determine what is missing from the core curriculum of class piano, Young surveyed nationally accredited schools with group piano course offerings. She found there is a lack of consistency in skills taught and level of difficulty. The classes are often taught by non-tenured teachers, of which 68 percent were trained in group piano pedagogy, 92 percent believed they had a high degree of self-efficacy to teach group piano and 70 percent were in charge of developing the proficiency examinations. Usually, these teachers have performance degrees and generally emphasized repertoire pieces as a demonstration of proficiency. The average curriculum for group piano spans four semesters, with 8.5 skills on average, including harmonization, sight-reading, technique and chord progressions in addition to solo piano repertoire. However, the skills had disparate difficulty—one school only required pentascales while another required four-octave scales.

An additional study by Young in 2013 created a course of study for music education students that emphasized practical application of the skill sets in a mock classroom setting. For example, students conducted pieces at the keyboard, accompanied a classmate, harmonized a tune and led the class in sing-

ing. Additionally, Young had music education students analyze teaching videos and take part in job shadowing. These students were given a real-life demonstration of the skills they would require when on the job. Students were also given choices in what they used for their assignments, just as they would in the field. For example, they were given free rein to choose their lead-sheets, pieces for conducting the class, type of accompaniment and so on. In-class discussions of how these skills were pertinent in the classroom also made connections for students in their present university study and for their future jobs in the classroom.

During questions and answers at the end of her presentation, the discussion turned to students who enter the class piano series without prior piano experience. NASM recommends two years of piano before entering piano class, but no schools check this. For example, at one school they have some enter the non-major piano class to give them basics in theory and piano. Often, after two years of piano classes they do not keep up their piano skills. Subsequently, most if not all students could not pass their piano proficiency at the end of their degree path. Young suggested having other professors help in the endeavor by doing such things as having students accompany a friend in studio class or perform on the piano in composition class.

Throughout her presentation, Young strongly recommended teachers maintain the focus of the curriculum on applicable skills, give alternative assessments, and encourage discussion and demonstration of teaching scenarios. Students must find the connections to fully appreciate why class piano is a necessary core subject to their college and university education.



Meily J. Mendez is a recent graduate of the University of Arizona, Fred Fox School of Music, where she earned her DMA in piano performance studying with Lisa Zdechlik and John Milbauer.



Essentials For Beginning Teachers

Presented by Jeanine Jacobson, NCTM

Jeanine Jacobson is the author of two piano pedagogy textbooks: *Professional Piano Teaching Volume 1* and *Volume 2*. In this presentation she offered her expertise on training beginning teachers and dealing with common roadblocks along the way. Before addressing the essentials for beginning teachers, she identified some typical characteristics. Most of the time, beginning teachers have never taught before. If they have teaching experience, they likely have had no pedagogical training. Often times beginning teachers are not even pianists but they decided to start teaching piano. From another side, undergraduate university students majoring in piano do not think they will become teachers. They see themselves (and their future selves) as performers. They have quite a bit of assumptions, as well. They assume they will only teach competition winners and gifted pianists, only teach individual lessons and be a faculty member at a prestigious institution. In all likelihood, they will be independent teachers, and they will teach a majority of transfer and elementary-age students.

With all that in mind, the most essential tool for beginning teachers is practical teaching experience—not just reading and talking about teaching, but actually doing it. They need to learn how to use strong pedagogical principles and strategies that will apply to all students. The most effective way to gain practical experience is with the help of a preparatory program that can recruit from the community. The program should consist of three essential elements: observation of

quality teaching, student teaching experiences under supervision, and if you have time, lectures, readings and assignments not covered in other classes. This is all very time consuming, and it requires creativity on the part of the instructor. Jacobson had many learning experiences while establishing her program. At the institution where she was teaching, piano pedagogy was “low on the totem pole” with only a required two-semester sequence. However, after four years, she had developed a four-semester sequence of pedagogy, a bachelor’s degree in piano pedagogy, and a performance and pedagogy degree as well. She used the National Association of Schools of Music (NASM) guidelines as leverage to form the degrees and build the program. Many of the professors Jacobson talks with have only one or two semesters of piano pedagogy. As a solution, she proposes that students should have more classes in pedagogy that are worth fewer credits so they spend more time on the topic during their undergraduate studies.

To start the initial program, Jacobson piggy-backed on a music education program that brought in young students to teach. This collaboration worked for the initial year, but she needed to charge more to keep the program alive. When she pulled away from the collaboration, she had to do all the administrative work herself. This caused an exponential increase in effort—developing lesson plans, observing lessons and the like, but she believed the effort was worth it.

Ideally, piano students would come from outside the university setting. Each week,

they would attend a group lesson taught by Jacobson and a private lesson taught by a pedagogy student. Although it is not possible to observe each private lesson in person, the instructor can find a way to record and observe full lessons at first, then move to observing parts of lessons. Jacobson recommended each pedagogy student use the most systematic method that is available at the time while also using a different method simultaneously. The second method fills in any weaknesses of the other.

Another essential element to the beginning program was allowing the pedagogy students to observe model teaching. Often times this can be achieved by the instructor of the pedagogy class, but Jacobson also recommended hiring an outside teacher and/or a graduate student to supplement this part of the class. She also recommended seeing the outside teacher's instruction before allowing demonstration by the teacher.

In other similar programs, Jacobson acknowledged that the instructor could use collegiate non-major students for pedagogy practicum. The downside, however, is these students will learn at a much faster rate than a young elementary student, thus giving the pedagogy student an unrealistic view of how a child will learn. Jacobson also noted that university students are often not very reliable, either.

Pedagogy students must be provided with lesson plans, assignments and assignments for students during their practicum. Eventually, they will develop these items themselves to use in their own lessons. They will also

have lesson evaluation forms to fill out after they teach. Reflection on their own teaching is a key part of the instructional model as well.

Along with experiencing practical teaching, beginning teachers also need to attain several other skills. They must be able to evaluate and critique elementary piano methods. Jacobson would first critique the most systematic method before assigning a different one to each student for their critiques. Pedagogy students must also be able to identify primary elements of pedagogical pieces—what is easy and difficult about a piece. They need to know how to present pieces to students and prepare a lesson plan from different materials. Pedagogy students must be able to craft a detailed assignment for elementary and intermediate students. Other essential skills include:

- ▶▶ Learning how to develop a teaching order of pieces using several intermediate collections
- ▶▶ Knowing how to select pieces that will gradually teach one skill or concept over time
- ▶▶ Developing a list of practice strategies
- ▶▶ Learning how to pull aural development, technique, theory and creativity out of the repertoire
- ▶▶ Teaching musicality and expressive playing in the very first lesson
- ▶▶ Knowing the basics of technical development that utilizes the effortless motion of the body
- ▶▶ Learning how to adapt to multiple learning styles

While all of these aspects add up to a large amount to accomplish, Jacobson emphasized that the most important part is the practical teaching experience. You should not be discouraged if you cannot achieve all of these essentials in the time you have. Teaching pedagogy is very time consuming, but highly rewarding. Overall, Jacobson's session inspired creative instruction for beginning teachers while emphasizing a foundational set of skills and experiences.

Andy Villemez is a composer, teacher and performer based in Cincinnati, Ohio. He teaches courses in piano and runs a private studio at the University of Cincinnati College-Conservatory of Music.



The Entrepreneurial Teacher

Presented by Jeffrey Nytch

With his vast experience as a composer, teacher and consultant, Jeffrey Nytch, director of the Entrepreneurship Center for Music at the University of Colorado-Boulder, presented a thorough, step-by-step process to create a successful business as an entrepreneur and stressed the importance of its application in the music world. He argued that all musicians could become outstanding entrepreneurs through not only a deeper understanding of a business model canvas, but also through action, persistence, patience and even failure.

The Value Proposition

Whether building a personal music studio or managing an instrument rental company, all musicians/entrepreneurs interested in any potential business venture must first create value for their service or product. This value is largely dependent on the needs/demands in the marketplace. After the value is determined, it must then be organized into a value proposition. The value proposition takes its place in the center of the business model canvas because it makes the entrepreneur decide what exactly he/she provides that is meaningful to the customers. So what is the formula for a value proposition? As defined by Nytch, a value proposition is composed of the following: “XYZ is an (entity). Through its (features), it provides (unique benefits) to (target market).”

Nytch provided two examples of legitimate value propositions—one of which was his own. He then asked everyone present to create a value proposition. Constructing a value

proposition was not an easy task, as many audience members found out. Even with the 10 minutes allotted to write a personal value proposition, people’s reactions clearly showed the need for more time to allow for intense thought.

Some members were asked to share their value propositions. Through sharing and discussion, ways in which to improve the propositions emerged. One such way was to avoid ambiguous words. For instance, the word “excellence” arose from one member’s value proposition; Nytch quickly pointed out that to keep this particular proposition as specific as possible, “excellence” had to be explained more thoroughly. How excellent? Upon what measure of comparison was excellence being used in this case? Other word options were also explored, but in general, using measurable verbs and descriptive adjectives to describe oneself gave the proposition more specificity as well as clearer targets.

Customers: Who are they, and what do they want?

The next step in starting a business venture is identifying the target market for the business. Within the market lies the customers—they will ultimately purchase or receive the business’s product/service. Since customers are the building blocks of the market, entrepreneurs must carefully analyze what kind of customers their businesses attract. Four categories of customers have to be considered:

1. Demographic—What is the target age group?
2. Socio-economic

3. Interests/Affinities—What do the customers really want? Is there already an existing market for your product/service, or must the market be newly introduced? In music performance, for instance, what do people want when they experience performances? Should visual effects be added to increase the turnout?
4. Geographic—How does location affect the business?

After deciding the target market, entrepreneurs connect to the customers through channels. Channels are a means of reaching out; e-mail lists, websites, flyers and online social networking all are valid channels through which the producer can advertise. If the customers do not know what is being offered, the business simply will not thrive. When channeling to customers, it is also necessary to understand the nature of the relationship with the customer. Is the business personal or impersonal? In his explanation of customer relationships, Nyтч provided a few examples of businesses with slightly different customer relationships—Amazon, concert hall management and individual music lessons. When a customer buys something through Amazon, the entire process can be done without actual interaction with the customer. It is impersonal by design. In a concert hall, there may be physical interaction between the people attending the concert and the concert hall managers/performers. Although concert hall management may be physical in nature, there may not be enough personal connections to be considered a true personal relationship. With teaching music lessons privately, however, personal connections can easily be made between the teacher and student.

Adam Mayon is pursuing a doctor of musical arts degree in piano performance at the University of Cincinnati College-Conservatory of Music. He has taught collegiate group and private piano classes at the Eastman School of Music.



Key Activities/Partners/Resources

When both the value proposition and the customers are established, the entrepreneur must determine the method(s) of delivering the value proposition. On the left side of the model business canvas lie the key activities, resources and partners of the business. Nyтч discussed these from a music teacher's perspective.

For a music teacher, **key activities** could incorporate practice time (for the student/teacher), teaching, going to meetings, performing, setting up recitals and the like. Key partners can help guarantee success for the music teacher. They aid in obtaining resources, help reduce costs (for instance sharing studio space), lower risk/liability and offer other forms of expertise. Key resources open a broader spectrum of categories:

- ▶ Physical—studio space, machinery, piano(s), tools, website for studio
- ▶ Human—other artists, designers
- ▶ Intellectual—copyright for compositional material, proprietary knowledge
- ▶ Financial—loans, reliable credit and so on

Costs And Revenues

The last piece of the canvas involves costs and revenues. Is a salary allotted? What exactly are the costs to finance the business? When thinking in terms of revenue, the entrepreneur must determine how the business will make money. Is the business non-profit or for-profit? Who will pay for the product/service?

Conclusion

Nyтч ended the presentation on a motivational note by saying that becoming a successful entrepreneur means going through failure. He mentioned that mistakes are inevitable, but through mistakes, new and effective ways to reaching goals can be discovered. He also made a point to say that we as musicians feel the need to do everything for ourselves, such as mastering our own instruments alone in a tiny practice room. This does not have to be the case! Creating a team of motivated individuals who work together can be extremely beneficial to all entrepreneurs/musicians in search of building a solid business.



GP3 Forum Presenters

Laura Amoriello, NCTM, is assistant professor of piano at Ithaca College where she teaches secondary piano and advises the MTNA Collegiate Chapter. She holds the doctor of education degree from Teachers College Columbia University.



Mary Dobrea-Grindahl is on the faculty at Baldwin Wallace University where she teaches piano, Eurhythmics, solfège and a newly designed course in creativity. She regularly performs as a solo and collaborative artist.



Christopher D. Azzara, PhD, pianist, arranger, author, educator, is an innovator in the area of music teaching and learning. Azzara is professor and chair of music education and affiliate faculty of jazz studies and contemporary media at the Eastman School of Music.



Sara Ernst, NCTM, is assistant professor at the University of South Carolina, where she teaches pedagogy, oversees group piano and directs the Center for Piano Studies. She is also an examiner for the Royal Conservatory (Toronto).



Marcia L. Bosits is director of piano pedagogy at Northwestern University. She has appeared as a clinician throughout the United States, Canada, Europe and Asia, and was recently featured at the CMS International Conference in Stockholm.



Barbara Fast, NCTM, piano chair and professor of piano pedagogy, coordinates the group piano program and teaches graduate and undergraduate piano pedagogy at the University of Oklahoma. Additionally, she co-founded the National Group Piano and Piano Pedagogy Forum.



David Cartledge is associate professor at the Indiana University Jacobs School of Music teaching graduate piano literature and directing the group piano and secondary piano program. He actively performs, gives master classes, serves as judge and gives presentations.



Jennifer Howell is an active performer of solo and chamber music at venues both close to home and around the country. Recent performance highlights include appearances at the Amalfi Coast Music and Arts Festival.



Alejandro Cremaschi, NCTM, is a frequent presenter in conferences and has recorded for the labels Marco Polo and Meridian Records. He is associate professor at the University of Colorado Boulder, where he teaches piano and pedagogy.



Jeanine Jacobson, NCTM, is professor emeritus of music at California State University, Northridge. She holds degrees from the University of Washington, University of Minnesota and University of Oklahoma.



GP3 Forum Presenters

Justin Krueger, DMA, NCTM, is a nationally certified teacher of music. He has presented for various conferences including the 2014 MTNA National Conference. Areas of research interest include contemporary music and use of technology in teaching.



Chan Kiat Lim, NCTM, was recognized in 2015 with the University of Louisiana-Lafayette Distinguished Professor Award and LMTA's Outstanding Teacher Award. Active as a recitalist and presenter, Lim is the co-author of eNovativePiano online multimedia curriculum.



Christopher Madden is pursuing a DMA degree in piano performance and pedagogy at the University of Oklahoma. He has performed and presented at the 2015 MTNA National Conference, 2014 GP3 Forum and the 2013 National Conference on Keyboard Pedagogy.



Brian Marks is associate professor of piano and director of keyboard studies at Baylor University. A frequent recitalist, presenter and adjudicator, Marks holds a DMA degree from the University of Texas at Austin.



Andrea McAlister, NCTM, is assistant professor of piano pedagogy at the Oberlin College. McAlister has recently presented on technology and learning at the International Society for Music Education and MTNA Conferences.



Lesley McAllister, DMA, NCTM, is associate professor at Baylor University in Waco, Texas. She is an active writer and clinician who recently authored *The Balanced Musician: Integrating Mind and Body for Peak Musical Performance*.



Rachel Menscher, NCTM, received an MM degree in piano performance and pedagogy from Southern Methodist University in 2016 and a BM degree from Vanderbilt in 2014. Her mission is to connect music academia with communities that lack educational resources.



Jeffrey Nytech is a composer, teacher, performer, arts administrator and consultant. He serves as assistant professor and director of The Entrepreneurship Center for Music at the University of Colorado Boulder. He earned a doctoral degree from Rice University's Shepherd School of Music.



Siok Lian Tan, NCTM, is associate professor of piano at Miami University, where she teaches piano, piano pedagogy and coordinates the class piano program. She holds a DMA degree in piano from University of Cincinnati College-Conservatory of Music.



Christy Vogt-Corley, NCTM, is assistant professor of piano/pedagogy at McNeese State University. She received an endowed professorship to fund the development of an online piano studio and research effective strategies for teaching online less.



Margaret Young, NCTM, is an associate professor of music at the Ohio State University at Lima. Her research on curricular development for group piano classes has resulted in publications and presentations to national and international audiences.





MUSIC TEACHERS NATIONAL ASSOCIATION

National Headquarters
1 W. 4th St., Ste. 1550
Cincinnati, OH 45202
Phone: (513) 421-1420 or
(888) 512-5278
mtnanet@mtna.org • www.mtna.org

Gary L. Ingle
Executive Director & CEO
ext. 226
gingle@mtna.org

Brian Shepard
Chief Operating Officer
ext. 241
bshepard@mtna.org

Melissa Curtice
Membership Processing and Certification Manager
ext. 237
mcurtice@mtna.org

Sandy Greeb
Office Support Assistant
ext. 221
sgreeb@mtna.org

Marcie Gerrietts Lindsey
Director of Publishing
ext. 234
mlindsey@mtna.org

Teasha Fowler O'Connell
Communications Associate
ext. 231
toconnell@mtna.org

Brian Pieper
Graphic Designer
ext. 233
bpieper@mtna.org

Tonya Schauer
Meetings and Member Services Manager
ext. 245
tschauer@mtna.org

Linda Stump, NCTM
Director of Competitions
ext. 244
lindastump@mtna.org

Jennifer Thomason
Executive Assistant
ext. 235
jthomason@mtna.org

Diana Viltrakis
Executive Coordinator
ext. 229
dviltrakis@mtna.org

BOARD OF DIRECTORS

Officers

Rebecca Grooms Johnson, NCTM
President
3125 Mt. Holyoke Rd.
Columbus, OH 43221-2225
(614) 579-9450
UABecky@gmail.com

Scott McBride Smith, NCTM
President-elect
1006 Avalon Rd.
Lawrence, KS 66044-2504
(949) 378-2960
scottsmith@iiym.com

Karen Thickstun, NCTM
Vice President
5355 W. Lower Schooner Rd.
Nashville, IN 47448
(812) 350-0021
kthickstun@aol.com

Sylvia Coats, NCTM
Secretary-Treasurer
1312 E. Virginia St.
Derby, KS 67037
(316) 788-5807
Sylvia.coats@wichita.edu

Kenneth J. Christensen, NCTM
Immediate Past President
1611 West Koch St., Unit 21
Bozeman, MT 59715
(406) 582-8759
kjcibzn@gmail.com

Gary L. Ingle
Executive Director & CEO
MTNA National Headquarters
1 W. 4th St., Ste. 1550
Cincinnati, OH 45202
(888) 512-5278
gingle@mtna.org

Directors

Kevin Chance, NCTM
1924 Fox Ridge Rd.
Tuscaloosa, AL 35406
(585) 750-7894
k.t.chance@gmail.com
Southern Division

Sue Field
2245 Brewster Ave.
Redwood City, CA 94062
(650) 796-1829
sue@fieldstudio.org
Southwest Division

Sherry P. Frush, NCTM
3434 Ivanhoe Ln.
Abilene, TX 79605-6916
(325) 692-9233
sherryfrush@yahoo.com
South Central Division

Christopher C. Hahn, NCTM
4511 Nicole Ct.
Missoula, MT 59803
(405) 541-2211
christopher.hahn@umontana.edu
Northwest Division

Ginger Yang Hwalek, NCTM
234 Kenduskeag Ave.
Bangor, ME 04401
(207) 947-0670
ginger.hwalek@umit.maine.edu
Eastern Division

Beth Gigante Klingenstein, NCTM
2916 Daytona Dr.
Bismarck, ND 58503
(701) 840-0933
beth.klingenstein@vcsu.edu
West Central Division

Christine Steiner, NCTM
2727 Eastwood Dr.
Wooster, OH 44691-5304
(330) 264-1390
cgspiano@sssnet.com
East Central Division

PROGRAM CHAIRS

Certification

Marianne Fleming Bryan, NCTM
808 Berry St., #415
Saint Paul, MN 55114
(651) 353-4755
mfbryan12@icloud.com

Composer Commissioning

Ann Rivers Witherspoon
9210 Larston
Houston, TX 77055-6418
(713) 464-7110
ann@witherspoonmusic.net

NATIONAL STUDENT COMPETITIONS

Director of Competitions

Linda Stump, NCTM
3510 Masters Dr.
Colorado Springs, CO
80907-7820
(719) 633-4820
lindastump@mtna.org

MTNA Junior Performance Competitions

Jacqueline Herbein, NCTM
3008 Bryer Ridge Ct.
Export, PA 15632-9395
(412) 855-1612
juniorsmtna@gmail.com

MTNA Senior Performance Competitions

Fay Adams, NCTM
7209 Sheffield Dr.
Knoxville, TN 37909
(865) 705-5954
fadams@utk.edu

MTNA Young Artist Performance Competitions

Jeanne Grealish, NCTM
1226 Morningside N.E.
Albuquerque, NM 87110
(505) 265-9333
figaro1226@gmail.com

MTNA Chamber Music Performance Competitions

James Norden, NCTM
9139 N. Meadowlark Ln.
Bayside, WI 53217
(414) 351-3098
j.norden@sbcglobal.net

MTNA Composition Competition

Chris Goldston, NCTM
5415 N. Sheridan Rd., #604
Chicago, IL 60640
(773) 580-7301
goldston@hotmail.com

STATE PRESIDENTS

Alabama: Sarah Tanner
Alaska: Cynthia Epperson, NCTM
Arizona: Natalya Thran, NCTM
Arkansas: Priscilla Noyes
Kjorlaug, NCTM

California: Jennifer Snow
Colorado: Mary Beth Shaffer,
NCTM

Connecticut: Kathleen Theisen,
NCTM

Delaware: Melanie DeMent,
NCTM

District of Columbia: Lori
McCarthy, NCTM

Florida: Rebecca Barlar, NCTM

Georgia: Rebekah Healan

Hawaii: Sheryl Shohet

Idaho: Stephen Thomas, NCTM

Illinois: Lynette Zelis, NCTM

Indiana: Christina Whitlock,
NCTM

Iowa: Jason Sifford, NCTM

Kansas: Daniel Masterson, NCTM

Kentucky: Bernardo Scarambone

Louisiana: LaWanda Blakeney,
NCTM

Maine: Rose Erwin

Maryland: Constance Fischel

Massachusetts: Janet Ainsworth

Michigan: Adrienne Wiley, NCTM

Minnesota: Suzanne Greer,
NCTM

Mississippi: Alice Ballard, NCTM

Missouri: Peter Miyamoto

Montana: Jessica Olson

Nebraska: Valerie Cisler, NCTM

Nevada: Farida Jamin

New Hampshire: Cheryl Laughlin,
NCTM

New Jersey: Hendry Wijaya,
NCTM

New Mexico: Jan King, NCTM

New York: Ruthanne Schempf,
NCTM

North Carolina: Kerry Carlin,
NCTM

North Dakota: Jeanette Berntson,
NCTM

Ohio: Suzanne Newcomb, NCTM

Oklahoma: Karen Harrington,
NCTM

Oregon: Kathleen Gault, NCTM

Pennsylvania: Deborah Rodgers,
NCTM

Rhode Island: Sang Woo Kang

South Carolina: Deanna Moore

South Dakota: Symeon Waseen

Tennessee: Melissa Rose

Texas: Rick Valentine

Utah: Cheryl Rytting, NCTM

Vermont: Marie Johnson

Virginia: Susan Atkins, NCTM

Washington: Janice Smith, NCTM

West Virginia: Jacob Womack,
NCTM

Wisconsin: Nicholas Phillips, NCTM

Wyoming: Chi-Chen Wu

MTNA PAST PRESIDENTS

Gail Berenson, NCTM
Athens, OH, 2007–2009

Benjamin D. Caton, NCTM
Johnson City, TN, 2011–2013

Kenneth J. Christensen, NCTM
Bozeman, MT, 2013–2015

Ruth Edwards, NCTM
Simsbury, CT, 1995–1997

R. Wayne Gibson, NCTM
Atlanta, GA, 2001–2003

Ann Gipson, NCTM
Aledo, TX, 2009–2011

Richard Morris, NCTM
Cincinnati, OH, 1989–1991

James Norden, NCTM
Milwaukee, WI, 1993–1995

Phyllis Pieffer, NCTM
Aberdeen, WA, 2003–2005

Joan M. Reist, NCTM
Lincoln, NE, 1999–2001

Paul Stewart, NCTM
Greensboro, NC, 2005–2007

L. Rexford Whiddon, NCTM
Columbus, GA, 1997–1999