

M TNA e-journal

NOVEMBER 2018

MTNA

Teaching & Learning & Sharing

GP3



From the Editorial Committee

GP3 2018: Diversity Of Ideas

In this edition of the *MTNA e-Journal*, we are pleased to bring you the reports from the 2018 GP3 conference held in Oberlin, Ohio, at the beautiful facilities of the Oberlin Conservatory.

The National Group Piano and Piano Pedagogy Forum (GP3) meeting biannually since 2000, has brought together collegiate teachers of pedagogy and group piano to focus on current issues and trends. GP3 provides support and continuing education to those

in our profession in a variety of formats—teaching sessions, small group rotations, lightning talks, posters and performances.

A special focus of GP3 2018 was placed on maximizing performance potential by focusing the mind and combating performance anxiety. Performance psychologist and author of *The Bulletproof Musician* blog, Noa Kageyama, inspired us to perform to our full

potential, offering strategies and techniques to reduce performance anxiety. Vanessa Cornett, pianist, teacher and performance coach, focused on mindfulness and the psychology of peak performance and offered practical tips for teaching in an age of constant distractions.



Susanna Garcia, NCTM

Another focus of the conference was placed on understanding and addressing some of the challenges facing both our universities and our keyboard laboratory and pedagogy programs today. The perspectives of the panel of administrators and teachers and the interactive session with conference participants will be of interest to everyone working in our field.

One of my favorite things at GP3, is partaking of the amazing diversity of ideas contributed by the teachers who presented lightning talks and poster sessions. From intermediate Korean piano music to motivating class piano students, I am confident you will find something here to stimulate your thinking and inspire you to try something new this year.

On a personal note, I have a special affection for this conference, having served on the executive committee from 2003–2012. I so respect the mission of this conference and the dedication of the members of the executive committee. I'm so pleased GP3 is flourishing and continues to fulfill its mission of "teaching, learning and sharing" and I urge to you put this on your calendar for 2020.

—Susanna Garcia, NCTM
University of Louisiana at Lafayette

Editorial Committee

CHAIR

Linda Essick Cockey, NCTM

Salisbury University
Salisbury, Maryland

Michelle Conda, NCTM

University of Cincinnati
Cincinnati, Ohio

John Ellis

University of Michigan
Ann Arbor, Michigan

Susanna Garcia, NCTM

University of Louisiana
Lafayette, Louisiana

Jody Graves, NCTM

Eastern Washington University
Cheney, Washington

Paola Savvidou, NCTM

University of Michigan
Ann Arbor, Michigan

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 2018 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

Reports From The 2018 Group Piano and Piano Pedagogy Forum

2 *Beating Anxiety*

Presenter: Noa Kageyama

Reported by: Jacob Clark

4 *Optimizing Focus For Peak Performance*

Presenter: Noa Kageyama

Reported by: Ivan Hurd

7 *Poster Sessions*

Reported by: Jiao Sun

13 *Nailing Jell-O To A Tree: Centering The Distracted Student*

Presenter: Vanessa Cornett, NCTM

Reported by: Clara Boyett, NCTM

16 *Lightning Talks*

Reported by: Michael Clark

19 *Wrap Up*

Presenter: Noa Kageyama

Reported by: Ivan Hurd

20 *The Maze Of Arts Administration: Rising To The Challenges And Taking Advantage Of The Opportunities In The Current Climate Of Higher Education*

Presenter: Scott Lipscomb

Reported by: Zi Liang and Adam Mayon

23 *Adminstrator Panel Presentation*

Presenters: Valerie Cisler, NCTM; Meg Gray; E. L. Lancaster, NCTM

Reported by: Fabio Menchetti

26 *Q & A Town Hall Meeting*

Presenters: Valerie Cisler, NCTM; Meg Gray; E. L. Lancaster, NCTM; Scott Lipscomb

Reported by: Fabio Menchetti

29 *Going Mental: Practicing Effective Processes In Piano Pedagogy*

Presenter: Courtney Crappell, NCTM

Reported by: Kevin Gunter

31 *Introducing Online Teaching To Your Piano Pedagogy Students*

Presenter: Diana Dumlavwalla

Reported by: John Price

34 *Journals—Not Just For Writing*

Presenter: Michelle Conda, NCTM

Reported by: Jenna Braaksma

37 *Student And Teacher Flow Experiences In Group Piano*

Presenter: Cindy Tseng, NCTM

Reported by: Christina Groot-Nibblelink

39 *Lightning Talks*

Reported by: Joanna Reeder

Beating Anxiety

Presented by Noa Kageyama

In this opening session for the 2018 GP3 Forum, Noa Kageyama, a violinist and performance psychologist associated with the Julliard School and the New World Symphony, focused on the components of performance anxiety and strategies to perform better under pressure.

Kageyama began by discussing his early background as a performer and noted that he seemed to have both good days and bad days on the stage and wanted to discover what, other than his level of preparation, could affect performance. He also observed that often one could sound better on a piece after not practicing for a period of time, so there was somewhat of a lack of connection between performance success and enormous amounts of practice. While at Julliard, Kageyama took a course offered by Don Greene on sport psychology, leading to an even greater interest in what external factors affected performance. He also cited the example of noted diving coach Jeff Huber's approach to training with two independent goals for his athletes: they become better divers, and they learn to dive better in competition. Kageyama summarized the introduction of his presentation by making the point that learning to manage nerves more effectively is important to us and our students, not only as musicians, but for being successful in other life skills.

The next part of the presentation discussed stress response. Kageyama stated that one's level of stress or activation was not always predictive of the level of performance. Having a low level of nervousness did not always translate to high performance and vice versa. The reason cited for this is the stress response has three elements: physical, mental and emotional, which are all independent variables.

According to Kageyama, the physical response—that is heart rate, breathing, muscle tension and the like—is the least predictive of performance success. The mental response to stress involves elements such as distracting thoughts and overthinking. Examples of this included the difficulty of attempting to sing the ABC song while counting back from 100 by threes and attempting to verbally explain an automatic action such as walking. To illustrate the latter, Kageyama brought an audience volunteer to the stage and made the point that the volunteer was an "expert walker." However, when the volunteer had to verbally explain how he was walking and describe individual muscle movements while actually walking at the same time, his walk became slower, uneven, more deliberate and less natural—showing how overthinking can inhibit performance. Finally, the third element of the stress response is the emotional response, which involves situational fear, panic or apprehension.

The next part of the presentation offered a strategy for combatting performance stress anxiety through the creation of a pre-performance routine. Kageyama began by showing a video of various basketball players' routines before taking a free-throw. Each player had their own version, whether touching their head or bouncing the ball a certain number of times, but research shows that when players forget to do their familiar routine or change it, free-throw accuracy declines by 13 percent, a difference that could potentially affect the outcome of a game.

Kageyama advocates a four-step, on-stage routine for musicians to prepare for a performance. First, take deep, diaphragmatic breaths to help regulate the stress response and counteract the tendency to breathe shallowly when under pressure. Second, release tension. To illustrate, Kageyama had audience members pair up and take turns holding up each other's arm and dropping them to check for fully released muscle tension. Third, try to mentally hear your clear auditory target. As an example, Leon Fleischer advocated that one must hear what one wants in their inner ear before playing, otherwise the result is an accident. Finally, try to remember the kinesthetic feel for the opening passage of a piece. The entire four-step process ideally should take about 10–15 seconds on stage. If done successfully, a performer's energy will go down, allowing them to start a piece more at ease and with less likelihood something will go wrong on stage. After walking through the steps of the pre-performance routine with a volunteer on stage, Kageyama discussed

how to practice this routine using a "layered approach" by gradually incorporating each step one at a time until it becomes a daily habit.

Finally, Kageyama discussed the importance of simulation training. He noted that musicians frequently wait too long to begin practicing performances. It is very important to begin performance practice well before we feel "ready." Kageyama made the point that violinist David Kim will schedule 30 performances at nursing homes or other small venues when preparing a major concerto. He also cited the example of a percussionist who did 42 mock auditions before winning a position with the Metropolitan Opera. When preparing run-throughs it is important to practice with the kind of stressors that are known to be distracting. Examples include bad pianos, long waits, high or low temperatures, or not being warmed up. Kageyama concluded by saying that to be successful, one must manufacture tiny wins to continually build confidence toward higher stake performance situations. ◀◀

Jacob Clark completed BM, MM and DMA degrees in piano performance at the University of Texas at Austin. He is on the faculty of Lamar University as assistant professor of piano and is president of Beaumont Music Teachers Association.



Optimizing Focus For Peak Performance

Presented by Noa Kageyama

Understanding The Challenges Associated With Focus

As a follow-up to his first session on how to get into the zone, Noa Kageyama's second session provided tools to stay in the zone and maintain focus. Kageyama began by showing a video of Apollo Robbins, a master at pick-pocketing, to illustrate how easily our attention can be diverted.



Fixed Attentional Capacity

Most people are unsuccessful at multitasking. In a second video, David Copperfield tests our ability to do two things at once.



Kageyama went on to explain that approximately 2 percent of people have the ability to multitask without decreasing their performance of either task. This idea illustrates why it is not a good idea to talk on the phone while driving a car as it is challenging to process auditory and visual information at the same time.

Stages Of Learning

Kageyama described learning to drive a car as a way to understand the three stages

of learning. In the cognitive stage when we are first learning to drive, we have little to no brain power to focus on other tasks such as listening to the radio. In the associative stage, we have some brain power to focus on other tasks, but our primary energy sources are still focused on driving. In the autonomous stage, we are so comfortable driving that we have enough brain power to listen to the radio while driving. However, if we were to get lost, we would need to turn down the radio to focus our attention back to navigation. It is the autonomous stage, where our thoughts are free to wander that is dangerous for musicians. This is particularly problematic while on stage. How can we focus our attention when a piece is in the autonomous stage of learning? We want all of the task-relevant information to be our focus and to ignore other thoughts and distractions. Kageyama illustrated this concept with the Invisible Gorilla video.



After establishing the challenges with maintaining focus, Kageyama presented a variety of techniques to help develop and retain focus.

Strategies For Improving Focus

Anticipatory Auditory Imagery

Singing can be a useful tool to focus our minds while playing by focusing on melody and phrase shaping. In performance, we can sing abstractly in our minds. Kageyama invited a volunteer to the stage and asked him to play two lines of a piece. On the first attempt, the volunteer was to vocalize the music in his head, and on the second attempt, he was to imagine playing like an artist in an ideal recording. The volunteer felt more connected to the first version of the performance. When working with students, Kageyama suggested choosing three sections to work on and vary your approach between mental singing and imaging an ideal recording.

Micro-Improvisation

For this activity, Kageyama gave a volunteer a set of directions before twice playing a musical excerpt. After playing the excerpt both times, Kageyama asked the audience which version they preferred. The majority preferred the second rendition stating that it was more expressive. Kageyama revealed that for the first performance he directed the volunteer to imagine he was performing in the finals of the Van Cliburn and should not make mistakes. In the second performance, the volunteer was instructed to add subtle nuances to the performance. The idea of micro-improvisation is to create a robust and flexible set of skills, which can allow for captivating performances that are not only enjoyable for the performer to play, but are also engaging from the audiences' perspective. Kageyama discussed a few challenges associated with this practice technique.

Optimizing Focus For Peak Performance

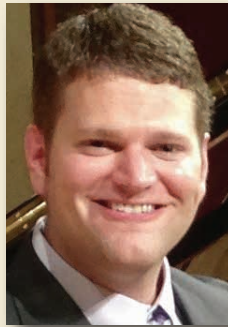
First, some may feel indecisive and overwhelmed with possibilities. Kageyama recommended focusing on one element such as dynamics, phrasing or tempo. After exhausting all of the possibilities for that component, add a second component. Secondly, one may not know what else to do with whatever component of the music they are practicing. Kageyama suggested playing like a famous artist. A different volunteer came to the stage and Kageyama asked him to list his favorite performers, which included LeBron James (surprise!), Vladimir Horowitz and Evgeny Kissin. For the James performance, the audience commented it was extroverted and played with more gravitas. As Horowitz, the playing was reserved, clean and elegant. As Kissin, the performance was faster and physically expressive. This type of exercise reveals that we are often more inhibited than we believe. If we give ourselves permission to play like someone else, we discover new elements in our playing.

Attention Control Training

Kageyama's session concluded with a final suggestion on how we can increase awareness of our focus. In his "Be Here Now" challenge, Kageyama asked a volunteer to play as long as possible until any unrelated thought came to mind. The first stop came approximately 3–5 seconds into the piece. The goal is to play 20–30 seconds without stopping and then connect each section until you have worked through the whole piece. A possible negative aspect of this type of practice is it encourages one to stop playing. Kageyama cautioned that one should only practice this way in small amounts with the purpose of identifying the types of thoughts that come into one's mind when focus starts to wander.

For the "Get Back Here" challenge, Kageyama instructed the volunteer to continue playing despite whatever thoughts might enter her mind. As she began to play, Kageyama showed a video of the *Muppets* in the background. The audience began to laugh, but the volunteer persisted, later stating she was motivated to continue to play and not think about the other stuff; the exercise focused her attention. Kageyama mentioned that this exercise might cause one to lose focus entirely, but that playing humorous videos while practicing can help one learn to focus their mind. ◀◀

Ivan Hurd teaches piano, pedagogy and class piano at the University of Texas-San Antonio. His work has been featured at MTNA, GP3, NCKP and CMS. He holds a DMA degree in piano performance and pedagogy from the University of Oklahoma.



GP3 Poster Sessions

Beyond “Piano Proficiency”: Creative Connections To Meaning And Motivation In Class Piano

Presented by Carol Gingerich

The goal of this project was to create activities that explain why we have piano proficiencies. Carol Gingerich did this by creating projects based on student interest and input.

The data collected was not statistical, but the end result increased enthusiasm and participation by the class. This, in turn, increased attendance, and student grades improved.

For the project, Gingerich created different scenarios. The first, “Real-Ideal Life Scenario,” included students playing as “guests” and making mistakes. The students would correct the mistakes using their pianos.

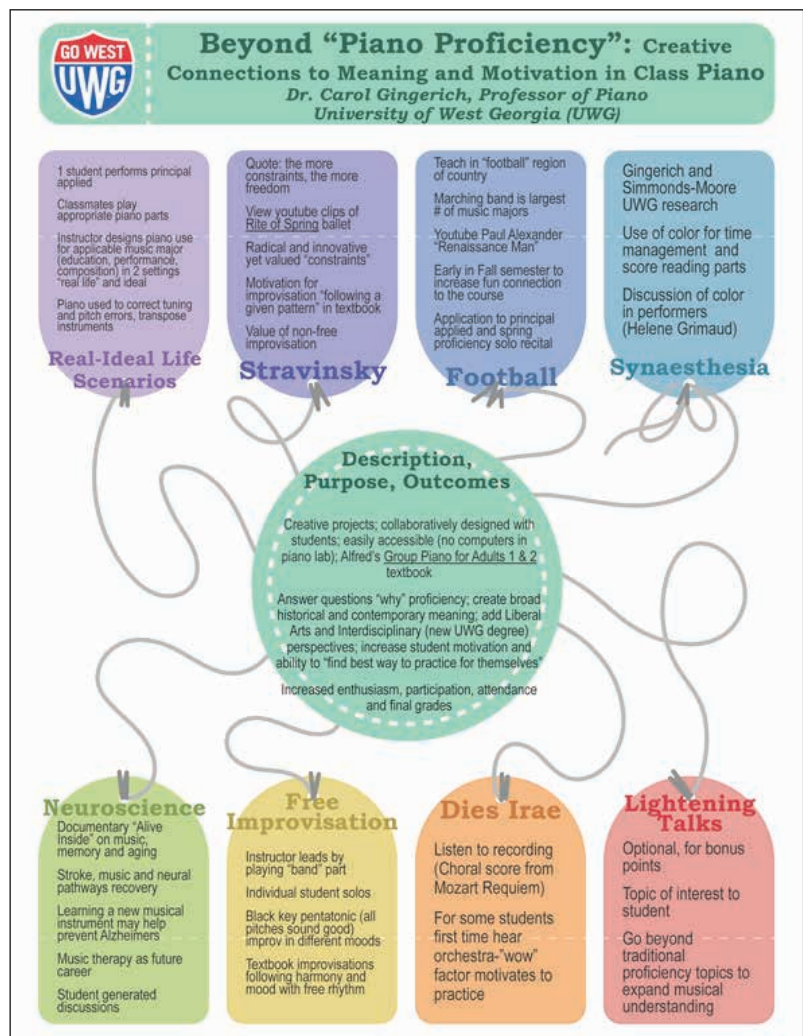
The second scenario was in improvisation project that included listening to Stravinsky’s *Rite of Spring* and comparing it to textbook improvisations. The third project involved Paul Alexander’s life as a football coach and a pianist.

The fourth scenario examined the role of color in music. Along with that topic, there was a discussion of the effects of Alzheimer’s disease and how music can be used to negate these effects as well as music’s effects on stroke patients.

The students learned more about improvisation, followed by Mozart’s *Requiem Mass* and how choral score-reading is necessary. Finally, stu-

dents were allowed to give lightning talks on subjects approved by the professor.

All of these projects led to an understanding about how the elements of piano proficiency feed the life of the musician.



Breaking The Mold: Teaching Impressionistic Music To Elementary And Intermediate Piano Students

Presented by Hayden Coie, NCTM

This poster stressed the importance of introducing and teaching elementary- and intermediate-level students impressionistic music because it includes imagery and with more expressive writing. It has chances to explore varied pedal techniques, conceived exotic scales and 20th-century theory with unique harmonic language.

Coie showed several categories for teaching impressionistic music from many different aspects, such as "Why Teach Impressionistic Music," "Strategies for Teaching Impressionism" and "Benefits for Students." We could focus on emphasizing imagery in pieces through art or pictures; teaching musical and physical gestures; particularly emphasizing the pedaling techniques; and discussing compositional and theoretical concepts when it is possible.

It could benefit the students in various ways, including fostering their imaginative

performance; teaching sound-focused playing; helping students become familiar with 20th-century theory; to emphasize the import aspects of technique; and provide the opportunity for the students and audience who are particularly attracted to impressionistic music.

He also included "Impressionistic Music for the Elementary Student and for the Intermediate Student." For example, *Menus propos enfantins* by Eric Satie and *Pictures for Children, Op. 37*, by Vladimir Rebikov are period collections. *Wind in the Trees* and *Pagoda in the Purple Mist* by Randall and Nancy Faber and *Bells* and *Tall Pines* by Jon George are representative pieces for elementary students. *Three Gymnopedies* and *Three Gnossiennes*, also by Satie are again period collections. *On a Quiet Lake* by William Gillock and *Dreamcatcher* by Anne Crosby Gaudet are representative pieces for intermediate students. We may assign these resources to the students accordingly.

 <h3 style="text-align: center;">Breaking the Mold: Teaching Impressionistic Music to Elementary and Intermediate Piano Students</h3> <p style="text-align: center;">Hayden Coie, NCTM</p>			
<p>Introduction</p> <p>When many teachers think of the Impressionistic Style, they immediately consider the works of Claude Debussy and Maurice Ravel. While the works of these great composers are staples of the piano repertoire, they lie well beyond the reach of most elementary and intermediate students who may be attracted to these pieces.</p> <p>Teachers should incorporate the style elements of Impressionism at the elementary and intermediate levels of study, instead of waiting for students to advance to the level of Debussy and Ravel. Fortunately, there are many valuable resources and creative ways to introduce this beautiful music to students at earlier levels. In doing so students will be more prepared for the advanced levels of study.</p>	<p>Why Teach Impressionistic Music?</p> <p>Impressionistic music for the elementary and intermediate student develops many important aspects of piano playing. While many areas of technique and musicality can be addressed in other styles of music, Impressionistic music emphasizes these elements in unique and engaging ways. Some of these include:</p> <ul style="list-style-type: none"> ◆ Imagery in performance and practice ◆ Use of varied pedal techniques including fractional pedaling, sostenuto, and una corda ◆ Multiple layers of sound and sonority ◆ Use of exotic scales and tonalities such as the whole tone scale, medieval modes, and pentatonic scales ◆ Expressive and evocative writing ◆ Harmonic language unique to Impressionism featuring extensions (7ths, 9ths, 11ths, 13ths) and rich dissonances ◆ Exotic chords beyond standard triadic harmonies ◆ Greater ranges of pianistic color and expression 	<p>Benefits For Students</p> <p>Fosters imaginative playing in students</p> <ul style="list-style-type: none"> ◆ Imagery can boost creativity and teach greater levels of expressiveness in performance ◆ Many pieces and titles bear strong connections to visual art or cultures, giving students a fixed reference to think about in practice and performance <p>Teaches 'sound-focused' pianism</p> <ul style="list-style-type: none"> ◆ Causes students to think about the levels of sound generated from the instrument ◆ Opens ears to the rich tonal sonorities available on the modern piano <p>Familiarizes students with modern theory</p> <ul style="list-style-type: none"> ◆ New scales and modes ◆ Interesting harmonic language and progression ◆ Unique chords and extensions <p>Reinforces aspects of piano technique</p> <ul style="list-style-type: none"> ◆ Relaxed and varied touch ◆ Pedaling ◆ Wrist/finger relationship ◆ Use of arm weight for tonal variation ◆ More expansive use of keyboard ◆ Chordal technique <p>Students and audiences love it!</p>	<p>Impressionistic Music for the Intermediate Student</p> <p>Important Collections</p> <ul style="list-style-type: none"> ◆ Three Gymnopedies – Eric Satie ◆ Three Gnossiennes – Eric Satie ◆ <i>Enfantines</i>, Ten Pieces for Children – Ernest Bloch ◆ <i>Petite Suite en Quinze Images</i> – Jacques Ibert ◆ <i>Silhouettes</i>, Op. 31 – Vladimir Rebikov ◆ <i>Splight on Impressionist Style</i> – Catherine Rollins ◆ <i>Three Preludes</i> – Charles Tomlinson Griffes <p>Below are some examples of newly composed intermediate pieces found in anthologies that exhibit Impressionism:</p> <ul style="list-style-type: none"> ◆ "On a Quiet Lake" by William Gillock – <i>Celebration Series Repertoire</i>, Level 2 ◆ "Autumn Song" by Timothy Brown – <i>Lyric Expressions</i> ◆ "Dreamcatcher" by Anne Crosby Gaudet – <i>Celebration Series Repertoire</i>, Level 4
	 <p style="text-align: center; font-size: small;">The Bridge at Anagnin, Claude Monet, 1874</p> <p>Strategies for Teaching Impressionism</p> <p>Careful selection and teaching of Impressionistic repertoire is essential to successful learning and performance. Because the techniques of the Impressionistic era might be unfamiliar to students, new teaching strategies will be helpful for properly introducing Impressionistic repertoire.</p> <p>Emphasize imagery</p> <ul style="list-style-type: none"> ◆ Use programming of storytelling ◆ Incorporate pictures and Impressionistic visual art ◆ Reference culture and architecture when necessary <p>Physical and musical gesture</p> <ul style="list-style-type: none"> ◆ Use extensive listening and demonstration ◆ Make students aware of soundscapes ◆ Teach students to play for specific color qualities <p>Emphasize pedaling</p> <ul style="list-style-type: none"> ◆ Long pedal first, then shorten ◆ Use of <i>una corda</i> <p>Discuss compositional aspects</p> <ul style="list-style-type: none"> ◆ Exotic scales ◆ Parallelism ◆ Sound Layering 	<p>Impressionistic Music for the Elementary Student</p> <p>Important Collections</p> <ul style="list-style-type: none"> ◆ <i>Pictures for Children</i>, Op. 37 – Vladimir Rebikov ◆ <i>Menus propos enfantins</i> – Eric Satie <p>Teaching Impressionism to elementary students can be challenging because of the limited number of accessible pieces from this era. One of the best ways to teach the techniques of Impressionism at this stage is to supplement with newly composed pieces from single sheets, method books, and anthologies.</p> <p>Representative Pieces</p> <ul style="list-style-type: none"> ◆ "Wind in the Trees" by Randall and Nancy Faber – <i>Piano Adventures Performance Book</i>, Primer Level ◆ "Tall Pines" by Jon George – <i>The Music Tree</i>, Part 2B ◆ "Bells" by Jon George – <i>The Music Tree</i>, Part 2B ◆ "The Haunted Harp" by Christine Donkin – <i>Celebration Series</i>, Level Prep A ◆ <i>Pagoda in the Purple Mist</i> – Randall and Nancy Faber – <i>Piano Adventures Performance Book</i>, Level 2B ◆ "Purple Twilight" – <i>Alfred's Premier Piano Course Performance Book</i>, Level 2B  <p style="text-align: center; font-size: x-small;">"Estuaries Shine on Miyajima," Jakob Haun, 2010</p>	<p>Anthologies and Resources</p> <p>Below are some anthologies and methods that can help teach the Impressionistic style:</p> <ul style="list-style-type: none"> ◆ <i>Keys to Stylistic Mastery</i> Books 1-3, by Clarfield and Alexander (Alfred Publishers): A graded anthology that contains pieces in each of the music styles, including Impressionistic, with commentary and practice suggestions for each piece ◆ <i>Anthology of Impressionistic Piano Music</i> by Maurice Hinson (Alfred Publishers): This collection not only includes standard pieces, but lesser known composers in the same style ◆ <i>Masters of Impressionism</i> by Maurice Hinson (Alfred Publishers): A collection of standard Impressionistic repertoire with a detailed style guide, composer biographies, and historical background <p>CONCLUSION</p> <ul style="list-style-type: none"> ◆ Playing and exploring the possibilities of Impressionistic music should not be limited to the advanced student ◆ Playing this music allows for growth and development in many pianistic areas and can be very effective in festivals and performances ◆ For elementary students, supplement method materials with small collections and independent pieces from anthologies ◆ For intermediate students, select pieces from the numerous teaching collections that evoke the Impressionistic style ◆ Consult notable anthologies and resources for teachers to create well-informed teaching and playing
<p>CONTACT</p> <p>Hayden Coie, NCTM Baylor University, Waco, TX 318-557-7805 HaydenCoie.Piano@gmail.com</p>			

Collegiate Group Piano Courses For Non-Music Majors: Results Of A National Survey

Presented by Brianna Matzke, NCTM

This poster focused on the results of a national survey. The survey can be found at www.briannamatzke.com/survey and the results at www.briannamatzke.com/survey-results.

Some research questions include:

- ▶▶ What is typical for program design and enrollment?
- ▶▶ What types of technology and equipment are used?
- ▶▶ What are commonly used texts?
- ▶▶ How are courses designed?
- ▶▶ How do instructors conduct the exams and the grading processes?

▶▶ What are the best practices for success?
In the survey, questions could be asked about the following aspects. For example:

- ▶▶ Lab size/course enrollment.
- ▶▶ What year in school are the students?
- ▶▶ What type of degree are your students pursuing?
- ▶▶ Why do the students take the class?
- ▶▶ Technology and equipment.
- ▶▶ Main text and supplementary materials.
- ▶▶ The introduction of skills taught in different levels.
- ▶▶ Student performance.
- ▶▶ Rubrics and graded written work, entrance/placement exam, exit/proficiency exam.

Collegiate Group Piano Courses for Non-Music Majors

Results of a National Survey

Dr. Brianna Matzke, NCTM
Wilmington College

To take the survey...

visit www.briannamatzke.com/survey

To view results...

visit www.briannamatzke.com/survey-results

Research Questions

- What is typical for program design and enrollment?
- What types of technology and equipment are used?
- What are commonly used texts?
How are courses designed?
- How do instructors conduct exams and grading processes?
- What are the best practices for success?

Survey Questions

- | | |
|---|-------------------------------------|
| Program Design and Enrollment | Teaching Materials |
| Type of institution | Course Design |
| Lab size / course enrollment | Main text |
| What year in school are students? | Supplementary materials |
| What type of degree are your students pursuing? | Websites or apps |
| Why students take the class | Skills taught in beginning level |
| Technology and Equipment | Skills taught in intermediate level |
| Keyboard technology | Skills taught in advanced level |
| Additional lab technology | Additional aspects of the class |
| Classroom equipment | Exams and Grading Processes |
| | Student performances - How? |
| | Rubrics |
| | Graded written work |
| | Entrance / placement exam |
| | Exit / proficiency exam |

Developing Confident Performers: The Pre-College Teacher And Performance Anxiety

Presented by Clara Boyett, NCTM

This poster covered different aspects relating to anxiety from a performer's perspective, and it explained how anxiety could affect our students and how we could help students face obstacles and improve.

Performance anxiety is "distressful apprehension about performing and/or impairment of performance skills." It manifests itself in physical, behavioral and cognitive symptoms. It could be contributed to various factors including perfectionism, trait anxiety, poor preparation, introversion, gender difference, and comparison or competition.

It is crucial to help students face performance anxiety, which can begin as early as the preschool years, as demonstrated by a research study conducted by Boucher and Ryan from their journal "Performance Anxiety in Gifted Adolescent Musicians." Also, in a study conducted by Fehm and Schmidt, 86 percent of adolescent musicians called for more assistance in managing performance anxiety. As a result, ignoring performance anxiety in young students can be harmful to their future.

According to the presenter, there is a strong correlation between low self-esteem and performance anxiety. To help our students with this, we could try approaches, such as assigning short and easily mastered pieces to help students build their confidence and self-esteem; teach them to replace negative thoughts with more positive ones; to challenge their irrational beliefs and self-doubt; and to help the teacher recognize the negative thought patterns. Perfectionism could be a cause of anxiety as well. As teachers, we may teach the students to accept that mistakes are an important and normal part of life; always be liberal and honest with affirmation; guiding them to focus on making music, expressing themselves through music, and to share the music with audience instead of being stressed by their potential mistakes; to educate them about the importance of striving for perfection, but not to hold themselves to that standard.

Moreover, we should also examine ourselves in terms of our qualities as a teacher and the teacher-student relationship. For instance, we could foster a sense of collaborative partnership with the students; encourage open conversations about positive and real-

Developing Confident Performers

The Pre-College Teacher and Performance Anxiety

Clara Boyett, NCTM

Introduction

What is Performance Anxiety?

Performance anxiety is "distressful apprehension about performing and/or impairment of performance skills."¹ It is not an isolated issue, but rather involves the whole person.

- Performance anxiety manifests itself in a variety of symptoms:
 - Physical, Behavioral, and Cognitive

Contributing Factors

- Perfectionism: unrealistically high expectations
- Introversion: leads to higher levels of anxiety
- Trait Anxiety: general disposition to anxiety
- Gender: females are more prone to anxiety than males
- Poor Preparation: no substitute for quality preparation
- Comparison or Competition: places attention on performer rather than the music

Low Self-Esteem

There is a strong correlation between low self-esteem and performance anxiety. This leads to negative thoughts, perceptions, and comments about one's abilities.

- Can affect a student's capacity to learn and perform.
- Learn to replace negative thoughts with more positive ones.
- Challenge students' irrational beliefs and self-doubt, and help them recognize negative thought patterns.
- Empower students to recognize their strengths, while realistically assessing their weaknesses.
- Assign short, easily mastered pieces to help build students' confidence and self-esteem.
- Teach students that every performer has value, and that by bringing their own life experience to the music, they have something unique to say.

Teacher Qualities

All teachers are unique and individual, but some general qualities have been recognized to produce confident students. How a teacher interacts with a student can impact his or her progress and success.

- Important teacher qualities:
 - Foster a sense of collaborative partnership with the student, rather than dictating what will happen in music study.
 - Be capable and ready to correct unhealthy patterns of thought in addition to teaching students to be musically successful.
 - Possess the ability to discern and identify the causes and contributors of performance anxiety in each student, and provide them with potential coping strategies.
 - Commit to setting aside time to invest in the student and his or her struggles with anxiety.
 - Initiate conversations about performance anxiety, and share personal struggles and victories with anxiety.
 - Encourage open conversations about positive and realistic performance attitudes and goals.⁴

Summary

- As teachers, we must address performance anxiety.
- There are many contributors to performance anxiety, with low self-esteem and perfectionism two of the most common.
- Teach students to replace negative thought patterns with positive ones.
- Guide students to pursue excellence, rather than perfectionism.³
- Maintain open communication with students, and discuss the prevalence of performance anxiety, as well as ways to cope.
- Teacher-student interactions affect a student's success, and a teacher's impact can reach further than music.

Why does this matter?

- 86% of adolescent musicians called for more assistance in managing performance anxiety in a study conducted by Fehm and Schmidt.²
- Performance anxiety can begin as early as the preschool years, as demonstrated by a research study conducted by Boucher and Ryan.¹
- Ignoring performance anxiety in young students can be harmful for their future.
- We must address performance anxiety in the studio and not treat it as something shameful.

86% of adolescent musicians called for more assistance in managing performance anxiety in a study conducted by Fehm and Schmidt.²

Perfectionism

Perfectionism is one of the most common contributors to anxiety. Perfectionists are overly concerned with minor mistakes, and fail to recognize successes.

- Talks to students about the dichotomy of striving for perfection, but not holding themselves to that standard.
- Guide students to focus on making music, expressing themselves, and sharing a message with the audience.
- Free students from the belief that a performance must be perfect in order to be meaningful.
- Teach students to accept that mistakes are an important and normal part of life from which we can grow and learn.
- Students can inadvertently be taught that perfection is a prerequisite for success and affirmation through careless comments and lack of positive feedback.
- Always be liberal and honest with praise and affirmation.
- Positive feedback and reinforcement should be used even when students may not have met expectations.

Teacher-Student Relationship

Teachers have a unique opportunity to influence the lives of students in both musical and non-musical ways.

- Get to know each student, maintain open communication, listen carefully, and connect clues to understand each student's struggles with anxiety.
- Foster important traits such as discipline, self-motivation, healthy self-esteem, and many other qualities that will follow the student throughout life.
- Serve as a musical guide for students and discuss every piece of music, including its composition, character, storyline, structure, etc.

References

¹ Linda Boucher and Kara Schmidt, "Performance Anxiety in Gifted Adolescent Musicians," *Journal of Anxiety Disorders* 25, no. 1 (January 2009): 99-104.

² Fehm and Schmidt, "Performance Anxiety in Gifted Adolescent Musicians," *Journal of Research in Music Education* 18, no. 4 (January 2011): 276.

³ Lisa M. Canning, "Success in Musical Performance: Learning Behavior and Implications for Music Pedagogy" (DMA diss., Indiana University, 1992): 24-25.

⁴ Julie Talbot Neigel, *Managing Stage Fright: A Guide for Musicians and Music Teachers* (New York: Oxford University Press, 2017): 106.

istic performance attitudes and goals; initiate conversations about performance anxiety; and possess the ability to discern and identify the causes and contributors of performance anxiety in each student. Also, it is important to get to know each student and connect clues to understand each student's struggles

with anxiety; foster important traits including discipline, self-motivation, healthy self-esteem and other qualities that will follow the student throughout life; and serve as a musical guide for students and discuss every piece of music, including its composition, character, storyline, structure and the like.

Encouraging Improvisation Through 18-Century Performance Practice In Collegiate Class Piano

Presented by Grace Choi

The research highlighted in this poster investigated an aural approach to improvisation in beginning class piano with a goal of improving pedagogy. The questions asked included:

- ▶▶ What is the improvisation achievement?
- ▶▶ What is the relationship between music aptitude and music achievement?
- ▶▶ What are the students' perceptions of improvisation in class piano pedagogy?

The presenter used *Advanced Measures of Music Audiation*¹ to measure the students' music aptitude, and *Developing Musicianship*

*through Improvisation*² for the instructional materials. Later, each student completed a survey, with both a group and individual interview. At the end of 14 weeks, each student was asked to sing and to improvise "Happy Birthday" based on the melody. After improvising based on a familiar tune, the students were able to repeat the procedure on unfamiliar researcher-composed tune.

Notes

1. Edwin E. Gordon, *Advanced Measures of Music Audiation*, (Grade 7–Adult), GIA Publications, 1989.

2. Christopher Azzara and Richard Grunow, *Developing Musicianship Through Improvisation: Books 1, 2 and 3*, GIA Publications, 2006, 2010a and b.

Encouraging Improvisation through 18c Performance Practice in Collegiate Class Piano

Dr. Grace Choi



With intent to improve pedagogy, the purpose of this research was to investigate an aural approach to improvisation in beginning class piano. Research questions were: (a) What is the improvisation achievement? (b) What is the relationship between music aptitude and music achievement? and (c) What are students' perceptions of improvisation in class piano pedagogy?

Students' stabilized music aptitude was measured with the *Advanced Measures of Music Audiation* (Gordon, 1989). Instructional materials were based on *Developing Musicianship through Improvisation* (Azzara & Grunow, 2006, 2010a, 2010b). Each student completed a survey, group interview, and individual interview.

At the end of 14 weeks, each student: (a) sang the melody of "Happy Birthday," (b) improvised to "Happy Birthday" vocally, (c) played the melody of "Happy Birthday" in the right hand with appropriate accompaniment in the left hand, and (d) improvised to "Happy Birthday" in the right hand with appropriate accompaniment in the left hand. Students then repeated this procedure with an unfamiliar researcher-composed tune.

Perceptions Of Student Teaching In The Piano Pedagogy Practicum
Presented by Yuan Jiang

To examine the perceptions of student teachers and their students in the piano pedagogy practicum setting, and to provide a clearer view of student teaching in the piano pedagogy practicum for future instructors and students, this poster presenter created study questions such as:

- ▶▶ What are the positive influences for student teachers?
- ▶▶ What are the most challenging tasks that student teachers are facing?
- ▶▶ Are there any differences between teachers and students' evaluation of the best and worst aspects of teaching and learning?

The presenter found:


- ▶▶ A practicum/internship is an important component of any teachers' training program.
- ▶▶ There is a wealth of research related to internships in the music classroom setting.
- ▶▶ Research related to private lessons usually focuses on one perspective.

A survey could be used to discover an answer:

- ▶▶ Having 10 student teachers and their 10 students as participants.

- ▶▶ In-person questionnaires for both the student teachers and their students, and short interview with each student teacher.

As results, teachers could diagnose problems and motivate students, demonstrate information and facilitate students to develop musical skills.

Perceptions of student teaching in the piano pedagogy practicum	
Yuan Jiang	
<p>Purpose</p> <ul style="list-style-type: none"> • examine perceptions of student teachers (STs) and their students in the piano pedagogy practicum setting • provide a clearer view of student teaching in the piano pedagogy practicum for future instructors and students 	<p>Literature review</p> <ul style="list-style-type: none"> • A practicum/internship is an important component of any teachers' training program. • There is a wealth of research related to internships in the music class room setting. These types of studies are limited to the private studio setting. • Research related to private lessons usually focus on one perspective.
	<p>Method</p> <ul style="list-style-type: none"> • Participants: 10 STs and their 10 students • Procedure: <ul style="list-style-type: none"> • in-person survey questionnaires for both the STs and their students • short interview with each ST • Survey Construction: <ul style="list-style-type: none"> • the questionnaire was developed by the researcher based on the research questions and adapted for each participant group • the format of the questions included multiple choice and ranking questions.
<p>Study questions</p> <ol style="list-style-type: none"> 1) What are the positive influences for STs? 2) What are the most challenging tasks that STs are facing? 3) Are there any differences between teachers and students' evaluation of the best and worst aspects of teaching and learning? 	<p>Results & discussion</p> <ul style="list-style-type: none"> • STs' improvements: Diagnose problems, motivate students, demonstrate information, and facilitate students to develop musical skills • Challenging tasks: Motivate, engage and effectively communicate with students • Comparisons (STs' VS students' perspectives): <ul style="list-style-type: none"> • Students' perception of STs' teaching abilities were much more positive • Significant differences related to the level of STs' preparation and the students' comprehension of the instructions
<p>Contact me: yj16b@my.fsu.edu</p>	

Jiao Sun began pursuing doctoral of musical arts degree in piano performance with Soyeon Lee at the University of Cincinnati College-Conservatory of Music in 2016 and holds degrees from the Eastman School of Music.



Nailing Jell-O To A Tree

Centering The Distracted Student

Presented by Vanessa Cornett, NCTM

Presented by Vanessa Cornett, this session provided a basic understanding of attention and distraction, attentional training, mindful awareness and effective teaching practices for helping students become and stay centered.

Attention And Distraction

Myriad research in recent years has focused on attention and distraction, largely because of the technological boom. Cornett defined “attention” as something creating interest or importance in the moment. Attention is also a process of selectively concentrating on one thing while ignoring other information. Distraction is understood as something novel, new or interesting that becomes more attractive in the moment, coming from either within an individual or from the environment.

Today’s culture encourages and rewards a divided attention. Because today’s students have grown up with technology, they are accustomed to faster visual cues from televisions and phones, smaller bits of information gathered through tweets and Facebook updates, and a breadth and quantity of information over depth and quality. Attention has become our most valuable commodity, and we are better able to combat distraction when we understand how attention works.

Attentional Training

Research in sports psychology has led to many different models of attention. In the *Spotlight Model*, attention has a focus of awareness, a margin of slight awareness and a fringe beyond awareness. The *Zoom-lens Model* shows attention can be adjusted in size. The *Attentional Filter Model* teaches that individuals can control what to focus on and what to ignore, and it is an important aspect of mindful awareness. The focus of attention can take on different forms, including broad or narrow, internal or external.

Cornett provided examples of how performers can experiment with deliberately shifting focus to different combinations during various performance situations. She suggested a narrow/external focus during moments of performance anxiety, allowing attention to center on a single point of visual focus. To avoid an impending memory slip, performers can turn the attention away from the music to feelings of confidence or musical expression with a broad/internal focus. Briefly looking up and into the distance with a broad/external focus may also be helpful in this situation. When facing a sudden distraction, performers can adopt a narrow/internal focus and silently repeat a positive affirmation or focus cue.

Focus Cues

Focus cues throughout a piece help performers plan for moments of intense focus because it is impossible for the brain to maintain a single point of focus for an entire piece. Planning focus cues can also emphasize desired outcomes and prevent the mind from wandering toward the negative. Cornett suggested giving students weekly mental skills assignments, providing the opportunity for them to develop various tools for incorporating focus cues and mindfulness.

Performers have a variety of focus-cue planning strategies at their disposal. One option is to create a focus graph for the piece, including moments of most and least focus. Identifying these peaks and valleys helps the performer find places to relax in preparation for intense focus when approaching difficult passages. For other students, assigning creative words, phrases or images to each main section or subsection in the piece encourages increased focus. In addition to a greater level of focus, this method also helps to secure memory and promotes contrast of character. A third option is to create an abstract visual map of the piece so the sections and contour can be seen at a glance. This musical map may also include expressive words for the various sections.

In addition to planning focus cues into the music itself, establishing performance day focus cues can be helpful. It is important to plan how to focus throughout the day, particularly when performances take place in the evening. Positive affirmations will change throughout the day. Performers are also encouraged to prepare affirmations for the moments following the performance because that is when musicians are often most critical and susceptible to negative thoughts. Cornett suggested that an important question for performers to focus on after walking backstage is "Did I have something effective to communicate?"

Mindfulness

Cornett said she considers mindfulness and awareness to be synonyms, and defines this concept as "the deliberate focus of awareness, without evaluation, on thoughts and events of the present moment." She listed many psychological benefits of mindfulness, including attentional control, the ability to refocus quickly after a distraction, reduced mental chatter, improved concentration, decreased stress and anxiety, objective self-assessment and an improved sense of well-being.

Strategies For Centering The Distracted Student

To help students fight distraction and encourage mindfulness, teachers can find ways to create psychological space within the learning environment. This involves starting lessons with mindful breathing or pausing mid-lesson to experience either mindful breathing or silence to refocus awareness. Teachers can create space within lessons when they stop teaching for a moment and instead practice listening and ask reflective questions. Learning to find comfort in moments of silence allows both teacher and student to experience space for mindfulness and centering in the learning environment.

Body awareness can also foster mindfulness in the distracted student. Teachers and students can make a habit of starting each lesson and practice session with an awareness of the body. This includes addressing physical needs such as hunger and thirst. During a lesson or practice session, it is helpful for teacher and student to pause and check in with body alignment and balance, while scanning for unnecessary tension.

In addition to developing body awareness, teachers are encouraged to also help students develop awareness of their thoughts, with the understanding that thoughts are not facts. This process begins with students observing their thinking with a detached curiosity and then replacing negative thoughts with those that are more positive.

Mindful awareness is fostered when teachers cultivate a safe space where students are encouraged to experiment and take risks. This environment of safety is created whenever students are allowed to think outside of the box, and mistakes are not met with judgment. Teachers should strive to develop an atmosphere of joy and creativity within the studio.

Teachers can also help center distracted students by helping them develop mindful practice habits. In some instances, this can take the form of practicing slowly, maintaining awareness of each moment and engaging in deep listening. When utilizing repetition, students are encouraged to articulate goals for each repetition, approaching each repetition with thoughtful awareness that is followed by mindful self-assessment. Cornett suggested that teachers create individual, specific assignments for students that focus on breath work, different categories of awareness, as well as different focus cues.

Mindfulness And The Music Teacher

Music teachers can engage in mindfulness practice to help manage the burnout, mental fatigue, physical tension and pain that can often accompany a busy teaching schedule. This practice also allows teachers to personally develop the attentional training skills they seek to teach students. In teaching situations, mindfulness helps teachers remain present with students during difficult moments and cultivate quiet awareness during conflicts with students or colleagues.

Cornett's Tips For Students

As a summary of the session, Cornett provided teachers with six practical tips to share with students. First, always ensure the body is comfortable and taken care of before beginning to practice. Upon entering the practice room, all electronic devices should be turned

off and notifications muted to minimize distractions. Placing a "do not disturb" sign on the door can significantly cut down on interruptions from friends and colleagues. Before practicing, it is helpful to de-clutter surroundings and remove as many distractions from sight as possible. Setting a timer for the length of the desired practice session is also effective because it is difficult to maintain intense focus for long periods of time. Lastly, Cornett suggested that students make mindfulness and attentional training part of their daily practice routine.

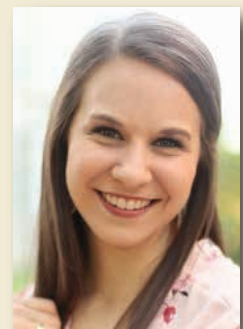
Conclusion

In conclusion, Cornett pointed teachers to a quote from William James: "The faculty of voluntarily bringing back a wandering attention over and over again is the very root of judgment, character and will... An education which should improve this faculty would be *the education par excellence.*" Teachers have the unique opportunity to provide students with this "education par excellence," helping them learn how to continually refocus the distracted mind. ◀◀

Note

1. William James, *Principles of Psychology*, (Henry Holt and Company, 1890).

Clara Boyett, NCTM, is pursuing a DMA degree in piano performance and pedagogy at the University of Oklahoma and serves as adjunct instructor of piano at Randall University. Boyett has presented at MTNA, NCKP and GP3.



Lightning Talks: Friday

Seven teachers pitched their best ideas in 5 minutes or fewer with 2 minutes for questions from the audience.

Adapting Teaching Strategies For The 21st Century: Applying Flipped Classroom Practices In Undergraduate Group Piano

Presented by Rachel Hahn, NCTM

Hahn defined the “Flipped Classroom” model as any method that shifts the focus from teachers to students in an effort to facilitate active student engagement. She described receiving contradictory feedback from student evaluations in her group piano classes: some students felt the class was paced well for students of all levels, while others felt slowed down by less-advanced students. To better meet the needs of all students, Hahn adopted the flipped classroom practice of creating instructional videos for group piano students to view outside of class. Hahn offered the acronym “BOT” to represent guiding principles for her instructional videos: Brief, Original, Tidbits. She recommended that the videos be brief, never exceeding 10 minutes (with 4- to 6-minute videos being ideal), because students will more likely stay engaged with shorter videos. Hahn also emphasized creating original content, suggesting that unique content motivates students and promotes student “buy-in.” Hahn

suggested keeping the focus of each video narrow (just a “tidbit”). She started by creating a handful of these videos and, after gathering student feedback, has determined which videos are the most valuable to her students and identified areas in which she needs to create additional content. Hahn uploads her videos to YouTube and shares the links through *Blackboard*. Find her handout at tinyurl.com/flip-gp3.

Class Piano Motivational Project **Presented by Margarita Denenburg, NCTM**

Denenburg discussed her ambitious expectations for her class piano students and her frequent disappointment when students failed to meet them. Last October, Denenburg assigned an ensemble arrangement of “Ghostbusters” for the students to prepare by Halloween. Within a week after issuing the assignment, Denenburg could tell her students were not progressing adequately. She decided to try something creative: she contacted her university’s film department to ask about creating a Halloween-themed music video featuring her class piano students. Denenburg described a drastic shift in her students’ motivation after learning about the upcoming video project. They practiced harder than ever on their Halloween piece as well as on other assignments. Her students met twice outside of their usual class time

to make sure they were ready for the assignment. They recorded the music video on October 29 and later screened it for the entire music department. Denenburg presented the video in its entirety for the conference attendees. It featured the students performing “Ghostbusters” in spooky Halloween costumes with shots of the keyboards playing by themselves, skeletons playing keyboards and special lighting effects.

Choral Accompanying 101: Creating Applied Learning Opportunities For College Pianists In The Choral Rehearsal **Presented by Justine Sasanfar**

Sasanfar discussed the ubiquity of choral accompanying positions in our society and the need to equip our students with the skills to succeed in this setting. Sasanfar decided to incorporate choral accompanying as part of her university’s two semesters of functional keyboard skills for piano majors. In the second semester of the sequence, each student accompanies rehearsals and performances of the Women’s Glee Club, a non-auditioned ensemble open to both majors and non-majors. The class meets for one hour per week outside of the regular rehearsals, during which Sasanfar coaches her students to first be “rehearsal ready”—prepared to play parts and simplified accompaniments with accuracy by the first rehearsal—and then “performance ready” with the full accompaniment by the concert. Sasanfar accompanies the first few rehearsals to model the attentiveness and playing skills the students will need. According to students who have completed the course, their main challenges were learning to follow the conductor and learning to play multiple parts from an open score. They appreciated the opportunity to grow in these areas, and the choir reciprocated. When surveyed, 100 percent of the Women’s Glee Club members said they enjoyed working with the student accompanists and 90 percent said it increased their appreciation of the skills required for successful accompanying.

Intrapreneurship And College Group Piano

Presented by David Cartledge, NCTM

Cartledge began by defining intrapreneurial: a term coined by Gifford and Elizabeth Pinchot to describe having an entrepreneurial spirit *within* an organization rather than by developing a new one. He described the many challenges university professors face in their environment including the pace of change, committee governance and tight budgets. Cartledge asserted that group piano instruction has special adaptability because it is scalable to varying class sizes and can be marketed to many different audiences. He suggested that instructors of group piano be active rather than passive in the face of change. Cartledge encouraged faculty to pay close attention to decisions made by the administration to get a head start on upcoming changes. Noticing such a change helped Cartledge position his own piano courses for general education credit, ensuring the security of his course as his institutional requirements shifted. Cartledge advised faculty to see threats as opportunities by fighting the tendency to “dig in” to the way things have always been done, generating new solutions rather than merely pointing out problems and proactively finding sources of funding when money is needed.

Searching For Korean Musical Heritage: Korean Pedagogical Repertoire For The Intermediate Piano Student

Presented by Kangwoo Jin

Jin first referenced the growing multiculturalism in the United States, suggesting that as diversity increases in our culture and classrooms, our students can benefit from exploring the repertoires of other countries. He then explained how traditional Korean folk music usually features a vocalist accompanied by percussion instruments, and introduced the Jangdan rhythmic ostinato played by the Janggu percussion instrument. He also discussed the unique notational system that indicates the location of rhythmic attacks for each hand. Concluding the presentation was a performance of two folk song arrangements,

“The Mill” and “The Chestnut,” from the Korean Folk Songs Collection by Lawrence Lee. “The Mill” included a notated knock on the piano lid.

The Win/Win Of Pedagogy Practice Teaching With Adult Beginning Group Piano

Presented by Jackie Edwards-Henry

Edwards-Henry discussed the challenges of finding the most efficient system of including practice teaching for pedagogy students in her pedagogy curriculum. She wanted to maximize students’ teaching time, be able to offer immediate feedback and maintain a reasonable schedule for herself. Her solution was to create a group class for adult beginners that met one hour a week for 10 weeks. Edwards-Henry found that this model benefitted her pedagogy students by eliminating discipline problems and providing supportive and forgiving beginning students. Further, the increased challenge of preparing to teach in a class setting drove home the importance of detailed lesson planning from the beginning. Edwards-Henry teaches the first two sessions of the course and her students observe. Each session is recorded and discussed in the following pedagogy lecture. For the remaining eight sessions, Edwards-Henry

assigns team teaching pairs. Students who are not teaching observe and assist as necessary. Each student writes self-evaluations, and Edwards-Henry provides feedback to the student teachers after each teaching session. Her pedagogy students describe their teaching experience as “hard, scary, and their favorite part” of the curriculum.

Using Pop Songs To Foster Creativity And Musicianship In Collegiate Group Piano Classes

Presented by Michelle Wachter

Wachter presented her main goals for group piano instruction: teaching relevant, career-applicable functional piano skills, reinforcing theory and aural skills, and fostering individual creativity and autonomous learning. One activity she designed to support all three goals is pop song arranging. Wachter chose to include pop music because it is relevant, engaging and motivational to her students. Creating arrangements develops her students’ theory and aural skills and prepares them for improvisation and composition. By letting her students select their pop song and accompaniment style, the activity promotes autonomy and self-efficacy and can be tailored to any level. Wachter schedules the project for the beginning of the second semester to motivate students after winter break. Students may choose any song subject to Wachter’s approval. Students sing the melody and play a two-handed accompaniment. The accompaniment must feature something different in each hand and may not double the melody. Students choose their own process for learning the song, whether from a lead sheet, a fully notated score or simply by ear. The students perform their arrangement as part of the first exam of the semester. ◀◀

Michael Clark, NCTM, is a doctoral student at Rice University and teaches piano at Music Academy of Houston. His primary teachers include Robert Roux, Nancy Weems, Jennifer Hayghe and Courtney Crappell.



Day 1 Wrap Up

A brief 30-minute question and answer session (Wrap Up) concluded the first day of the conference. Participants asked several probing questions in response to both of Kageyama's previous presentations.

Q: Have you dealt with students who feel these sets of skills are so weak that they feel a sense of shame?

A: The documentary *Composed* includes interviews of high-performing individuals describing their battles with performance anxiety. It helps to know that our heroes experience the same sense of inadequacy. We can translate this to learning that it can be empowering to have tools to combat performance anxiety.

Q: How do we pull together to make a difference with relation to mindfulness and performance anxiety? How can we change the culture at institutions to understand the importance of mindfulness in our profession?

A: At least one person on faculty is very much interested in mindfulness and performance anxiety. This person can be influential to other faculty members and administration. One person can draw interest among faculty, then students, until this is now a priority.

Approach life as an experiment rather than a test. With each lesson, studio class and recording, if students treat these experiences as experiments, they take the blame away and can say that the experiment did not work. They can identify a skill or method that did not work as well, and evaluate how to improve that aspect. This is healthier than feeling like the performance is a test and then when it does not go well, it is somehow their fault.

Q: Do you have quick tips for people who have mental blocks or a downward spiral?

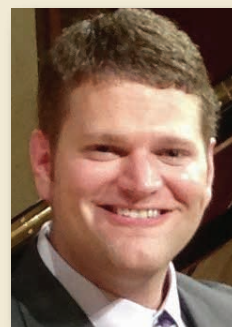
A: Have numerous small wins. If they can get better at staying in the moment, they realize they can in fact complete the task. They can also record themselves playing well and accumulate a highlight reel of themselves playing well. Then, they realize they can do this outside the practice room. Good performances facilitate more good performances. I've done it before; I know I can do it again. They can also practice visualization by imagining themselves being successful. After good performances, we realize that we were in the moment and not worrying about the past or the future.

Q: Why "Bulletproof Musician?"

A: I wish it was an awesome story. I wanted musician in the title. Someone said it is good to combine what you do with another adjective. I looked up all adjectives I could find, and bulletproof felt like nothing mattered in performance, and I could create anything I wanted to. Nothing could touch me. The idea was about an aspirational experience we could all aspire to.

Kageyama's response to the final question of the day seemed to downplay the title of his blog, yet the term bulletproof is rather fitting. As performers we need to feel this way when we walk out on stage, and his practice techniques for developing mindful and focused performance can help us all become bulletproof musicians. ◀◀

Ivan Hurd teaches piano, pedagogy and class piano at the University of Texas-San Antonio. His work has been featured at MTNA, GP3, NCKP and CMS. He holds a DMA degree in piano performance and pedagogy from the University of Oklahoma.



The Maze Of Arts Administration

Rising To The Challenges And Taking Advantage Of The Opportunities In The Current Climate Of Higher Education

Presented by Scott Lipscomb

In his presentation entitled “The Maze of Arts Administration: Rising to the Challenges and Taking Advantage of the Opportunities in the Current Climate of Higher Education,” Scott Lipscomb provided his personal experiences and thoughts on the challenges teachers face in higher education today. When tackling these challenges, Lipscomb emphasized the importance of thinking about them “crucially” and “collaboratively,” while taking the necessary time to search for solutions. Doing this in conjunction with colleagues, as he pointed out in his introduction, will ultimately move higher education forward and create new opportunities.

Lipscomb divided his presentation into three major categories:

1. Background and Personal Experience
2. Specific Challenges in Colleges of Music
3. Summary

Lipscomb began with his background from an educational perspective. In 1977, he entered college at the University of Tennessee-Knoxville as a composition major, but two quarters later after meeting a famous jazz pedagogue, his focus switched to jazz. His jazz studies afforded him valuable perform-

ance experience by performing in the school orchestras as an upright and bass player. The first major break of his career, however, took place when he was offered the position of assistant music director for a local Broadway musical at the 1982 World’s Fair in Knoxville. After the fair closed down, he joined a rock band named The Coup, and, subsequently, a picture of a younger, “hip” Lipscomb appeared on the screen (much to the amusement of the crowd).

A summary of Lipscomb’s professional path followed; this path afforded him opportunities to work in both instructional roles in the classroom and in administrative positions. He worked as the assistant director of the Institute of Music Research at the University of Texas–San Antonio, which entailed teaching music classes as well as fulfilling a 50 percent administrative appointment. This position ultimately allowed him to make decisions on important financial matters. His other departmental positions in higher education included leadership roles at Northwestern University and the University of Cincinnati College-Conservatory of Music.

Lipscomb's educational and professional background provided him a wealth of information concerning the challenges involved with leading colleges of music. Most schools of music face the same issues, and this realization helps one in an administrative role understand that he/she is not alone in dealing with them. The first of these issues, as noted by Lipscomb, is designing clear paths for new faculty to attain the necessary skills to provide a decent quality of instruction and coherent lesson plans for any class at a particular school. Example questions revolved around this issue include:

1. How do we design an adequate syllabus?
2. How do we assess learning?

Lipscomb's solution to the first issue is this—workshops, workshops and MORE workshops. In his opinion, people in leading administrative roles should encourage faculty (both new and old) to attend as many workshops as possible to stay up-to-date with the latest research in educational fields.

The second issue raised in the presentation dealt with efficient handling of email clutter. One solution suggested by Lipscomb was to set aside a specific amount of time during the day to respond to emails WITHOUT DISTRACTIONS. Though it may seem impossible, we are the ones in control of the access to our own email.

The third issue in higher education, and one that is currently a hot topic, is diversity. Lipscomb believes that we as educators must step outside of our comfort zones within

the school. One way to encourage diversity within a school of music is to work toward effective interdepartmental collaboration. Other ways to embolden inclusion involves collaborating with ethnic groups and “walking the walk”—not just talking about how great diversity is or can be.

Lipscomb continued with his thoughts on accreditation, budget, technology and leadership transition.

Accreditation

Issue posed: Is it really an important factor to have a college of music accredited by associations such as the National Association of Schools of Music?

Solution: There should be a discussion between faculty and administration about the importance or unimportance of being accredited. One audience member suggested that accreditation is advantageous because it can be used as “leverage” to address certain problems within the college. Similarly, Lipscomb proposed that accreditation is a positive for the school because it provides a means for school comparisons in competency, structure and guidelines. It can provide opportunities for discussions about curriculum, according to Lipscomb.

Budget (a.k.a. “The Big One”)

Issue(s) posed: Music schools offer one-on-one instruction, which makes funding extraordinarily difficult. Schools are constantly looking for more scholarship money to incentivize music students to attend their university.

The Maze Of Arts Administration

Solution: Consistently ask the question, “Are the arts an important factor in comprehensive education?” Continue to make a strong case for the arts! Faculty need to be creative and realistic in their approach to recruiting to strategically handle scholarships.

Technology

Issue posed: There are strong desires to push many courses online; however, are online course options appropriate for ALL courses? How beneficial are these courses?

Solution: An online approach, according to Lipscomb, is great for appropriate courses; for instance, revenue can be especially generated from community or non-major

courses. However, paying for this technology can be expensive. As a plus, music schools do not have to use “cutting-edge” technology to provide both excellent and up-to-date instruction. The technology must only be pedagogically meaningful in terms of usage.

Leadership Transition

Issue posed: When a new leader steps in, change happens—it can be transformative. How do we ensure this transformative change is positive rather than negative?

Solution: Make sure everything is in writing in terms of agreements and duties.

In Lipscomb’s third and final portion of his presentation, he took some time to discuss the idea of mindfulness. He explained the benefits of mindfulness training, which included the reduction of stress and drug/alcohol abuse. He also made a point to say that mindfulness is ultimately the solution to most challenges we face as members of higher education. One book recommended by Lipscomb is Dan Harris’s *Meditation for Fidgety Skeptics*.

In conclusion, Lipscomb’s presentation focused on issues that faculty and administration face in higher education. He suggested solutions based on his own experiences as a leader in multiple colleges of music. Lipscomb left the audience with a great piece of advice—that we as educators are “in this together.” If we constantly use a “team effort” between faculty members, students and administration to tackle these issues, schools of music will ultimately succeed and prosper. ◀◀

Zi Liang earned a bachelor’s degree from Queens College, CUNY and an advanced certificate in piano performance after achieving an MM degree at NYU Steinhardt. She is pursuing a doctoral degree at the University of Cincinnati College-Conservatory of Music.



Adam Mayon holds a BM degree from Loyola University, New Orleans, with a summa cum laude title, an MM degree from the Eastman School of Music and a DMA degree in piano performance at the University of Cincinnati College-Conservatory of Music.



Administrator Panel Presentation

Presented by Valerie Cisler, NCTM; Meg Gray; and E. L. Lancaster, NCTM

The panelists, Valerie Cisler, Meg Gray and E. L. Lancaster, discussed the challenges of keyboard laboratories and pedagogy programs in the current climate of higher education. The points of view they offered reflected their long course of experience and their positions as pedagogues and administrators. Each panelist provided insightful perspectives on group piano teaching, emphasizing its benefits and challenges with specific reference to current situations in academia.

Pillars Of Success

Lancaster, an executive editor for Alfred Music and a faculty member at California State University, Northridge, was the founder of the graduate piano pedagogy program at the University of Oklahoma. Drawing from his lifetime of experience as an authority in the piano pedagogy field (he still remembers his first group piano teaching experience with 24 students), Lancaster illustrated five main points, which he considers pillars for success in developing a thriving and interesting piano course.

The first objective involves making your class relevant to students. From a pedagogical standpoint, Lancaster suggested that in

every class students should learn skills and content they find interesting and useful while engaging in a pleasant experience to develop their abilities. Using less-traditional material or following a less-traditional path, students can learn pop songs, how to read lead sheets and to harmonize melodies—all suitable skills students in group piano classes might acquire with more fun. As teachers, we want our students to learn through a positive relationship with the subject and bring to their learning the music they interact with outside of the classroom.

Connection with other faculty members and administrators and supporting them is the second point Lancaster presented. Having piano classes and, by extension, a piano department related to other departments is vital. An isolated teacher cannot fully function and a piano course disconnected from the overall curriculum is destined for a short life. Especially related to financial matters (but also to relevancy), you can receive the necessary support only if you have developed relationships with others.

Lancaster's third point involved creating national visibility for your program. It is vitally important to keep your program actively involved, well-known and updated because

this has positive repercussions on your young and senior teachers.

Another aspect that Lancaster highlighted is the role of adjunct faculty. It is fundamental that schools take responsibility to help them become effective teachers, particularly in academia's current situation where many schools' adjunct faculty outnumber the tenured and full-time professors. The impact a teacher has on students and a school's reputation is immense; hence, it is a risk, from an administrative point of view, to underestimate the importance of adjunct faculty. Finding competent adjunct teachers is necessary in the hiring process, but the school is also responsible for supporting their growth and development.

As his last suggestion from his list, but equally important, Lancaster emphasized the importance of applying for all possible funding—a means for building economic health in your piano department. Funding might include research grants, which teachers can use for their ongoing education, as well as contributions for implementing the technology necessary to run an effective piano laboratory. It is easy to forget how often and intensely our piano labs are used, and their efficiency is vital to a wide variety of music majors, pianists, educators and members of the community.

Money And Understanding

Valerie Cisler, the second guest to speak, has 23 years of experience in collegiate teaching and currently serves as dean of the College of Fine Arts and Communication at the University of Wisconsin-Stevens Point. With her positions as both an administrator and teacher, Cisler identified two main issues concerning the current state of universities: lack of money and lack of understanding, which are closely related.

State institutions have withdrawn financial support across the country. In many cases, this support has dropped drastically, resulting in a decrease in positions, more work for everyone and a high risk for lower quality. Technically speaking, the recent pressure to reduce the number of credits for a degree to 120 means that three-credit courses become two-credit courses. Subsequently, this has increased the number of courses professors are required to teach creating a challenging and stressful situation to manage. According to Cisler, the main problem lies in a lack of understanding of what faculty members do. Recognizing the value of education is an essential step, but also realizing all the hard work and preparation required of teachers cannot be ignored. We cannot limit our evaluation of a teacher to the hours he or she spends teaching; decreasing the number of credits per course not only causes an increase of one-third in professors' teaching loads, but also in their preparation for each course. The state cannot ignore this out-of-classroom aspect of our teaching positions; Cisler ironically questioned what the result would be if an attorney was paid only for the hours he or she shows up in court. She emphasized that one of our important missions as educators is to help people understand our job.

Talking more specifically about group piano classes, Cisler described them as a hybrid—a lecture and a laboratory at the same time—so teachers working in this setting already have a larger load. Cisler brought up Lancaster's statement concerning the importance of updated piano laboratories, emphasizing that it is a teacher's task to demonstrate to the administration the heavy use labs receive. Administrators should understand that cutting resources for piano labs is a risk because if laboratories stop working due to lack of financial support, additional teachers

will need to be hired for private instruction. In such a situation, assuming that there are eight classes with 15 students in each, the school would need to hire teachers for 120 students, a larger expense than keeping the piano labs updated. Even if at first glance the cost of a piano lab seems high, a lab actually helps the institution save money.

NASM

Meg Gray is assistant professor of piano at the University of Missouri-Kansas City Conservatory, with experience as a representative for the National Association of Schools of Music (NASM). Gray highlighted the importance of NASM and the support that schools and a group piano program may receive from it. The most widespread perception about NASM, that the organization strictly judges and imposes changes to our institutions based on a superficial observation of our programs, is inaccurate. Gray stated that NASM represents an important growth opportunity for our schools. Rather than criticizing, it asks us to reevaluate our programs, to develop visions for them, and to ask what we can improve in our educational offerings. Because of NASM, we are stimulated to make changes as it forces us to think about aspects we might otherwise overlook, considering our busy schedules. In attempting to find answers as to how we can make programs more relevant for students, and what students will use of our class in their professions, NASM is a reference point and a way to establish and assess standards used in all music programs. NASM is not a threatening entity, but an organization that protects schools from designing programs that might be irrelevant or uncompetitive. Speaking specifically about

piano, Gray said NASM can help teachers advocate for our piano classes because the association requires keyboard competencies of every music major student pursuing a professional degree. Advanced keyboard skills are needed to pursue degrees with majors such as composition, music theory, music history, music education, voice and music therapy. Knowing the piano requirements set by NASM is fundamental in defining our expectations for students as well as with colleagues. Our expectations as piano teachers are not merely our personal opinion, but rather consist of what is necessary for every student who wants to be successful in his or her own field. In our music schools, there are often battles with other departments to determine which classes and how many credits students need to take for their degree; knowing what NASM expects from students in terms of piano skills gives us the right to advocate for our programs and provides a strong foundation for our requests. ◀◀

Fabio Menchetti pursued a master's in music education and piano performance degree in Italy prior to moving to the U.S., where he studied at Houghton College. He is a doctoral candidate at the University of Cincinnati College-Conservatory of Music.



Q&A Town Hall Meeting

Panelists Valerie Cisler, E. L. Lancaster and Meg Gray as well as the keynote speaker, Scott Lipscomb, interacted with the audience in an informal Q&A session. Questions were mostly drawn from what the guests discussed in the previous sessions, the main topic of discussion involving the use of technology and the format of online classes. Here are some of the primary questions and ideas shared in this interactive session.

At my university, we have been receiving pressure from the administration to not put in an extra lab but to enlarge the size of the existing labs. Is there a general feeling of what the optimal size of a piano lab in a secondary piano department should be?

E. L. Lancaster (EL): My feeling is that the average size is about 12, but when I got my first job, the size of my piano lab was 24! Some schools have specific requirements about the number of students enrolled in each piano class according to their level—100, 200, etc.—so they may require 24 students in a 100-level class and 15 in a 300. Administration may be very strict with the requirements; once I had to cancel a class because it had 14 people instead of 15. In a

piano lab with 24 students, testing becomes very hard, and it is impossible to test everything in a short amount of time. I make sure students improvise, sight-read and harmonize in every class so I do not test these skills for every exam; the only skills I always test are repertoire, technique and chord progressions. This strategy has also improved the level of attendance and participation in class. I honestly think that piano labs with a high number of students may work only if the students are college level, definitely not with children.

Meg Gray (MG): The challenge of testing in a large piano lab may not be as scary for us as it is for graduate assistants. When I started teaching, I was used to managing many students in a piano lab, but when we started working with graduate assistants, we limited the number of students to 16 for each class. We train our GAs to test in a special way—even if students have to prepare all the material for an exam, during testing, they are asked to play just a portion of it with the instructor pointing out the measures they have to perform. This is very useful because it reduces the stress of testing but not the preparation of the students.

Valerie Cisler (VC): Following up on what Dr. Lancaster said about not having the min-

imum number of students enrolled in a piano class—I think it is important to stress again the role of NASM. When classes are cancelled and replaced with others, which oftentimes has little to do with the original course subject, transcripts will show that omission in an individual student’s record. NASM can support us in fighting these battles because the piano classes we offer are required in students’ curriculum, regardless of the number of participants.

What if your administrator comes from a public school where there are larger labs and questions the necessity of a smaller piano lab?

EL: This is an interesting scenario and I heard of a school with 24 pianos with two students at each piano. In a large piano lab, it is very easy to have students of different levels so teaching groups with subgroups might be a solution, but we need technology that supports it.

Have you found any electronic devices that help you assess?

MG: When testing becomes difficult, the use of recording is very helpful. It takes time for the teacher, but it is one solution and makes the student confident in his or her performance.

Scott Lipscomb (SL): Even if the classes are huge, we could think of using other resources to help out, like piano major graduate students.

When discussing assessment, especially for a non-piano major class, some teachers expressed that pitch and rhythm are the two main elements to evaluate. Other aspects of the performance, such as artistry, dynamics and phrasing are certainly welcome, but more difficult to grade. Within the context of these classes, these seem somewhat less important.

Are there over-sized classes that can be offered online?

SL: I taught a rock history course where I began by teaching the course in person; then I supplemented it with some online material, and finally it developed into a full online class. I gave multiple choice questions at the beginning of each class just to make sure students had done the readings, and we did not have to talk about the content. Instead, each class period had a problem presented. The class turned quickly into a project class, but the projects could be done only if students understood the content. I also used online discussion boards where students could exchange their ideas and solutions, and at the very end, I think students learned more than in a traditional class situation. You realize that you can do a lot online, and students are likely more prepared because they are forced to take more responsibility. We have to convince administrators that online teaching takes much more time to develop than offline classes.

The topic of online teaching immediately engaged many teachers. Several shared important ideas and talked to the panelists about their experience. Teachers discovered that through online classes students do not need you as much as you think because in that setting they are more stimulated to find solutions. Again, it was stressed that this class format takes more time to develop and teachers have to be thoroughly prepared to be effective. Online class experiences changed not only the minds of many teachers and opened up new possibilities, but also the approach used for in-class teaching. Another advantage of online instruction is the continuous availability of the material so students can review it as many times as they need. Because of the pace of online classes, some teachers concluded that students are usually as prepared, if not more so, than those not in an online class.

It soon became clear that many of us use technology and video recordings for classes. One of the teachers said she not only records each complete lesson, but also records separate videos (3–5 minutes long) for each part of the lesson. These are divided according to the content: repertoire, technique and so forth. Lipscomb underlined the importance of using a short video instead of a single long one, clarifying that videos are not supposed to be recordings of lectures, but should feature a more how-to and instructional approach. Other teachers pointed out that recording your teaching defines the main goals, and short videos force you to be concise and get straight to the point. Video recording students' performances helps both teachers and students track improvement. Asking students to write a self-reflection and evaluation of their performances (or of others as well) makes them more aware of their level and what they have accomplished.

One teacher expressed concerns about the online format, saying that it might be difficult to change students' bad habits,

and she misses being physically present to check students' progress and approach. Some teachers found a solution to this by periodically checking their students in person. One teacher illustrated how the classes for non-music majors at her university are structured to combine an in-person and online approach. She described them as hybrid classes, something in between a lecture and a laboratory. These classes are three credits but they meet twice a week, the third credit fulfilled by an online component. Students record and upload their assignments (audio or video) and as part of their homework learn the theoretical concepts through an online textbook and videos created by the teacher. With this approach, there is no need to spend time in class lecturing—most of the class time is used to show students how to practice, to let them practice under the supervision of the teacher and to work in ensembles. This format maintains the benefit of a face-to-face course, indispensable for the quality of practicing, and takes advantage of technology and distance learning to save students' time.

The enthusiasm raised by this session was demonstrated by significant participation and by a prolific exchange between the teachers and the panelists. Online classes seem to appeal to a large number of teachers and students, and may become a winning element in dialoguing with school administrators. ◀◀

Fabio Menchetti pursued a master's in music education and piano performance degree in Italy prior to moving to the U.S., where he studied at Houghton College. He is a doctoral candidate at the University of Cincinnati College-Conservatory of Music.



Going Mental

Practicing Effective Processes In Piano Pedagogy

Presented by Courtney Crappell, NCTM

Courtney Crappell serves as the director of the Moores School of Music and as associate professor of piano and piano pedagogy at the University of Houston. His presentation focused on the mental aspects of training teachers. Crappell noted that new teachers are often inefficient, despite excellent training in the pedagogy classroom. He seeks to provide organizational frameworks so that new and inexperienced teachers can have clearer mental processes to their approach. The goal is simplicity.

In examining traditional repertoire-based lessons as a pedagogy class topic, Crappell proposed three primary frameworks:

1. Planning
2. Teaching
3. Evaluating

Consider teaching, the second framework. One educational model can be found in the writings of Johann Friedrich Herbart (1776–1841), who advocated for pedagogy to be included as an academic discipline at universities. Herbart detailed the various aspects of preparation, presentation, association, reinforcement and assessment native to healthy pedagogy. In adapting this complex

model for piano teachers, one could reduce the concepts to a three-phase cycle.

The **Preparatory Phase** consists of the work undertaken before the repertoire assignment to prepare the student for the challenges of the score. The student must be able to read the piece, musically understand it and possess the technical facility to approach it. During this phase, the foundation is laid for student success.

The **Presentation Phase** includes the repertoire assignment itself. The teacher and student determine musical goals and sections for practice. The teacher also aids the student in planning how to practice (for example, hands separately).

The **Development Phase** is comprised of two important and distinct parts. First, student and teacher must refine the repertoire in terms of expression and narrative. Second, the student must prepare for the performance (memorization, establishment of performance routine and the like).

The **Development Phase, Part I (refining the repertoire)** was the subject of further exploration in this presentation, as it is a practical matter most pertinent to pedagogy classes. Moreover, this aspect of teaching often exhibits the most inefficiency in young

teachers, as they frequently waste time with excessive talking or scattered shifting of topics. The questions teachers should ask themselves in this phase are simple:

- ▶▶ *What is the problem?*
- ▶▶ *What is its cause?*
- ▶▶ *What is the solution?*

To guide teachers as they answer the first question, Crappell proposed a piano performance processing model. With the goal of developing students' sense of mood, character and narrative in their pieces, teachers can consider this hierarchical scheme, beginning with three foundational strata: (1) rhythm, meter and tempo; (2) pitches and fingering; and (3) articulation and dynamics. To build upon these elements, the teacher and student can proceed to address balance/voicing, shaping, pedaling, tone, style and form. From this scheme, teachers can mindfully prioritize one problem or issue at a time rather than jumping wildly from topic to topic.

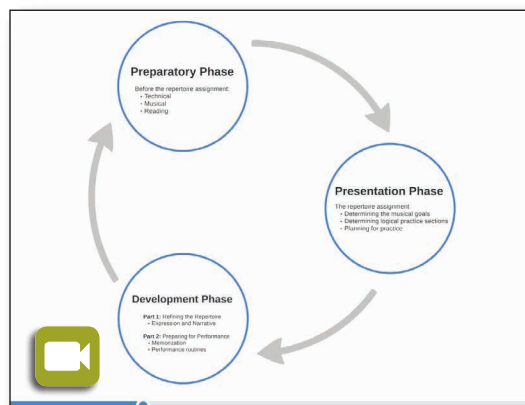
After *identifying the problem* to be addressed, teachers must *consider the cause*. There are three main sources: physical, cognitive and emotional. These sources might masquerade as one another. For example, a tense performance that might appear to stem from poor technique could actually be the result of emotional distress. Teachers

will need to develop acute awareness of these three sources to improve their teaching efficiency.

Finally, teachers must *determine the solution*. Lesson-phase solutions change student awareness and behaviors by asking questions, using imagery/narratives, modeling and undertaking activities that are adapted for various learning modalities, personalities and generational preferences. Practice-phase solutions include creative and goal-oriented practice techniques.

Crappell's pedagogy students build practical awareness of their *problem-cause-solution* model and other mental frameworks in public master classes. Pedagogy students analyze student performers and often brainstorm together or "tag team" if they find difficulty in addressing a student's needs. The friendly atmosphere allows teachers and students to be vulnerable as "musical triage" skills are sharpened. Over time, pedagogy students develop clarity and focus in their teaching, and their teaching efficiency improves. ◀◀

Kevin Gunter serves on the piano faculty at Southern Methodist University in Dallas, Texas, in a hybrid position, working with graduates, undergraduates, children and adults. He is co-director of the SMU Institute for Young Pianists.



Introducing Online Teaching To Your Pedagogy Students

Presented by Diana Dumlavwalla

In this session, Diana Dumlavwalla presented an overview of online piano teaching and gave suggestions on how to introduce this lesson format to pedagogy students.

While many teachers have been skeptical about utilizing this medium, there are numerous pragmatic and pedagogical advantages over traditional lessons. Beyond that, advances in technology and the ubiquity of portable smart devices make online teaching easier than ever. Dumlavwalla discussed how to get started with online teaching, the advantages and disadvantages of teaching online, and various supplementary tools including equipment and software. She also offered practical advice on how to reinforce these concepts to pedagogy students so they can succeed in this highly relevant and expanding format.

Any teacher new to this type of lesson needs an effective setup for teaching online. This requires a stable Internet connection, a piano on each end (digital or acoustic) and a device such as a laptop or tablet with a stand. Regarding Internet speed, Dumlavwalla recommended a download speed of at least 2 Mbps and an upload speed of at least 1 Mbps. The lesson space should be chosen to limit distractions on the teacher's end and students

should be advised to do the same. The student's hands, head and a significant portion of the body (at least enough to evaluate posture) should be visible. Both teacher and student should have a clear view of the other's face to encourage effective non-verbal communication. Video conferencing software is also required. Dumlavwalla recommended *Skype*, *FaceTime* and *Google Hangouts* as the most convenient. She advised that teachers should have access to all three to accommodate different students and technical difficulties.

Dumlavwalla discussed a number of advantages to teaching online lessons. One of the most pragmatic is the potential to expand the geographical limits of your market. With online lessons, teachers are no longer restricted to teaching students who live nearby. This can also be advantageous for students since they have more options when selecting a teacher. This means a student who does not live close to a qualified teacher can still receive excellent instruction. Online lessons offer added convenience for both teachers and students since neither has to travel to another location. Eliminating the need for travel also increases flexibility for students. For example, students do not have to miss

lessons due to minor illnesses or lack of transportation. Teachers can also offer online lessons to substitute for traditional make-up lessons, which is easier to schedule for both parties. Another practical advantage is teachers can fill up less-popular time slots (for example, during school hours) with students from other time zones.

Some advantages affect the quality of teaching more directly. Online teaching may force teachers to find new, creative ways of explanation and rely less on a tactile approach. Teachers also tend to be more resourceful in explaining concepts verbally rather than relying on demonstration at the piano. Students are forced to be more independent since they will have to mark in their own scores (assuming you aren't using score annotation software). This can help students internalize material more thoroughly due to their more active role.

Dumlavwalla also pointed out several disadvantages of online teaching. The lack of physical presence is the most obvious disadvantage. For a "hands-on" teacher who is used to lifting a student's wrist or correcting posture with a physical reminder, this can be quite an adjustment. These teachers will have to find ways to adapt. Another pragmatic difficulty is the sound delay, which occurs when audio is transmitted over the Internet. This can make it difficult or impossible for the teacher to play with the student or provide an accompaniment.

The most significant disadvantage of online lessons, according to Dumlavwalla, is the difficulty of evaluating and demonstrating

tone quality when using video conferencing software. The best solution for this is to work with Yamaha Disklaviers, but this is not financially practical for many students. Dumlavwalla offered another possible solution to this problem, which is to have students record themselves and send the audio to the teacher outside of the lesson. The recording quality is generally higher this way and tone can be evaluated more accurately.

Another obstacle with online teaching is the potential difficulty of building a personal rapport with students. Subtle physical cues and proximity are important in building social relationships, and some of this can be lost when interacting through technology from a distance. This can be especially difficult with younger students who have less-sophisticated communication skills.

Dumlavwalla offered some suggestions for how to provide practical online teaching experience for pedagogy students. She recommended doing trial runs of online lessons during class time. This can be helpful for pedagogy students to acquaint themselves with the basics of the format. Another suggestion was to require students in practicum to teach a certain number of their lessons online. Pedagogy students should record these lessons, which allows them to receive professor feedback. Also these recorded lessons can be played during class time when students can evaluate each other. Student teachers should also be encouraged to compare their teaching styles in online versus traditional lessons.

Dumlavwalla gave suggestions for supplemental software and applications that can make teaching even more effective. *Ecamm* (ecamm.com) allows teachers to record lessons on either *Skype* or *FaceTime* for viewing later. This includes a split screen format where teacher and student are both visible. Another application entitled *Internet Midi* connects two MIDI instruments together if both teacher and student have MIDI-compatible instruments. The advantage to using a system like this with two digital keyboards is that there is no sound delay. Dumlavwalla highly recommends *Google Docs* as a way to keep track of lesson assignments for students. With *Google Docs* all lesson assignments can be shared in one document with an index of dates. Using *Ecamm* and *Google Docs* together can also be very effective since *Ecamm* creates small video files that can be uploaded to *Google Docs* so students have easy access to them. Teachers can also see how many times the student has pressed play on the videos.

Another application that teachers may find helpful is *Superscore*. This software allows you to interact digitally with the musical scores, as well as organize your digital music. *Home Concert Xtreme* (compatible with MIDI files) and *iRealPro* (Apple and Android) can provide accompaniment tracks.

Although many laptops and tablets are equipped with adequate speakers and microphones, external devices can be the answer for teachers who want to improve sound quality. Dumlavwalla offered several suggestions for microphones such as the Logitech C920 webcam (which includes a microphone)

as well as the Blue Snowball or Blue Yeti. She recommended Edifier speakers which have a number of models that range in expense and quality.

Dumlavwalla ended by referring the attendees to a selected bibliography. It is impractical to list these here, but articles have been published in *American Music Teacher*; *Journal of Music, Technology, and Education*; and the *MTNA e-Journal* among others for those interested in further reading. She noted that the field is still relatively new and there is much research to be done. As teachers, it is essential to be well-versed in the modern resources available to us. Dumlavwalla's presentation offered useful methods to help ensure current pedagogy students will be well adapted to our modern digital age. ◀◀

John Price is pursuing a DMA degree in piano performance and pedagogy at the University of Oklahoma, where he works as a pianist for the opera program. Prior to this, he was an adjunct faculty member at Utah State University.



Journals

Not Just For Writing

Presented by Michelle Conda, NCTM

"Journals, Not Just for Writing," presented by Michelle Conda from the University of Cincinnati, introduced piano instructors to the advantages of blending traditional teaching practices with online learning. Through the use of web-based technology, teachers were presented with practical ways to combine in-person instruction with video demonstrations, student journaling, written feedback distributed online and other course materials that can be accessed through a Learning Management System (LMS). Conda described the LMS as software that contributes to the functionality of the course by helping instructors create, organize, manage and deliver educational content available to students online. Using platforms such as *Blackboard*, *Canvas*, *Moodle*, *Brightspace* or *Sakai*, she also explained how to implement features that monitor participation and assess performance through the use of student uploaded video recordings.

Through the LMS, the instructor is provided with a variety of ways to stay connected with their students. With this design, teachers can take advantage of the benefits of a hybrid classroom by posting pre-recorded video clips, technique demonstrations or follow-up videos to answer individual student

questions. Valuable in-person time can then be spent on class discussions and one-on-one instruction. For example, Conda shared that she often posts announcements and written feedback to her students each week, as well as video assignments and quizzes that can be accessed and completed online. She then has students leave their name or a short comment under the file or video to check if the homework was finished on time. When posting course materials, teachers can switch to the student view to see if all files are uploaded correctly. Conda ensured that utilizing the tools of a Learning Management System contributes to efficient and productive work if you know how to incorporate it into your course curriculum. She went on to explain that the submission of assignments online minimized her amount of paperwork and that the inclusion of LMS resources also help both students and teacher stay organized and work effectively.

One of Conda's favorite features of Learning Management Systems is the use of journaling. She shared that they can be used for a variety of classes and that her students complete journal entries on a regular basis. For example, one of the first journal assignments Conda has students complete is a "get

to know you” survey. By answering specific questions about themselves, the teacher can quickly learn a significant amount of information about their students. Using this knowledge, instructors are better equipped to design the overall curriculum for the course and make individual plans for each student based on their personality type, learning approach and individual interests.

Depending on the subject requirements of the class, students can write and upload self-reflections after lessons, observations of fellow teachers and classmates, and personal comments posted in response to discussion questions. Video recordings also offer a faster way to give feedback after assessments. Instead of using limited class time for quizzes, each student can post the assignment and receive their comments online. Teachers can easily follow along and track their students’ development as they submit their files. When the course is completed, students are provided with a portfolio of both written and recorded work from the semester.

Journaling can also be included during a student’s practicum training. As an adviser, Conda explained how online journals contribute to the practicum experience of piano majors by providing a practical and efficient way for the teacher and students to communicate during their off-campus work. Since the class does not meet on a weekly basis, instructors can post announcements while students upload their observations and reflections from their on-the-job training. The first journal entry provides the teacher with information on where the student works, who their supervisor is, what type of work is being done and how many hours of work are completed each week. The subsequent journals provide direct responses to the preparation and understanding of their experiences following each assignment. As the student progresses throughout the semester, the teacher

can read their journals and provide appropriate suggestions and guidance as they complete their practicum requirements.

According to Conda, specific instructions are to be followed when recording and uploading work online. First, she emphasized the importance of the camera angle by stressing that the device be propped up enough to show a full view of the student’s hands. Next, Conda suggested that teachers use the screen recording and video editing features of *Screencast-O-Matic* to give instructions on how to upload a file or video assignment. With this software, teachers can provide clearly defined directions through visuals and short video tutorials by recording their computer screen while they perform the step-by-step instructions themselves. As part of her presentation, Conda demonstrated how to successfully upload a file to *Blackboard* by showing a video that she had previously recorded. Teachers can also use *Screencast-O-Matic* to narrate the video, add text, or record demonstrations for the students through a webcam. Once the recording is completed, the clip can be adjusted, resized, saved to the desktop of the computer or published to YouTube. A media folder included in the LMS can also be created to store video files until needed.

Finally, Conda highly recommended that students use a platform such as *Kaltura* when uploading videos through the LMS. This plugin enables teachers and students to record, edit and submit personal files in high-quality video content that displays on any device. The video processing software of *Kaltura* specifically benefits teachers by making it possible to open all recordings regardless of file type directly within the LMS. If videos happen to be distorted, *Kaltura* is also capable of repairing and making damaged documents accessible so that a lengthy amount of time is not taken waiting for videos to download

or open. *Kaltura* integrates with the major Learning Management Systems such as *Blackboard*, *Canvas*, *Moodle*, *Brightspace*, *Sakai*, *Drupal*, *Sharepoint* and *Jive*. Cell phone applications are also available for each LMS. This increases the convenience for students because they can use the application to upload or access videos directly from their phone. If a student does not have access to a mobile device or laptop, it was suggested that they use a recording device from the

university library or ask to borrow the phone or computer from a fellow student or friend.

Integrating face-to-face instruction with the features of online learning provides both students and teacher with the advantages of a flipped classroom. The incorporation of journaling creates a practical, efficient and effective way for students to not only complete and submit their homework for the class, but also track their own progress and development. Video demonstrations and assignments posted online by the instructor allow for the organization and accessibility of course materials, as well as consistent interaction between students and teacher throughout the semester. The combination of journaling with a hybrid of teaching strategies not only allows instructors to stay connected in and out of the classroom, but also contributes to student success by providing a reliable tool for learning. ◀◀

Jenna Braaksma is pursuing a PhD degree in music education with emphasis in piano pedagogy at Florida State University. Her research interests include the development of teaching strategies for collaborative piano skills in private lessons.



Student And Teacher Flow Experiences In Group Piano

Presented by Cindy Tseng, NCTM

Cindy Tseng's presentation, "Student and Teacher Flow Experiences in Group Piano," was based on the research for her doctoral dissertation and emphasized practical applications to improve flow within group piano classes. "Flow" can be defined as being "in the zone" and includes nine elements:

- ▶▶ Balance of challenges and personal skills
- ▶▶ Goal clarity
- ▶▶ Feedback clarity
- ▶▶ Merging of action and awareness
- ▶▶ Concentration
- ▶▶ Sense of control
- ▶▶ Loss of self-consciousness
- ▶▶ Transformation of time
- ▶▶ Autotelic experience (activity became worth doing for its own sake)

Tseng's research used these nine elements to analyze the level of flow in students and teachers at different points in time and to identify which elements were most important for creating flow in the classroom.

The study sampled three community colleges in Southern California during four consecutive group piano class times. During each class, an alarm was set to go off three times, which signaled the students and teachers to complete a survey. The survey asked them to indicate the type of activity they were just engaged in and to rate their level of flow

during that activity. The results indicated that flow was achieved throughout the classes, but fluctuations in levels of flow for students did not necessarily match that of teachers. Teacher flow was usually higher than student flow and seemed to be greater toward the end of class while student flow was best in the middle of class time. Students and teachers experienced more flow earlier in the school week.

For students, flow seemed to be most related to their perception of teacher engagement. Flow increased when the students noticed their teacher observing them carefully and when the students believed the teacher was enjoying what they were doing. Student flow also correlated to effective pacing of lessons. Of the nine elements of flow, the top five most important for students were:

1. Goal clarity
2. Concentration level
3. Loss of self-consciousness
4. Feedback clarity
5. Sense of control

The top five most important elements of flow for teachers were the same as for students, but ranked in a different order:

1. Feedback clarity
2. Concentration level
3. Sense of control
4. Loss of self-consciousness
5. Goal clarity

Student And Teacher Flow Experiences In Group Piano

The only negative correlation found was when teachers observed their students watching them carefully. Tseng suggested that students often look up from their hands or music book when they need guidance; hence, this body language may cause teachers to believe students did not understand their instruction.

After a brief summary of her research and results, Tseng spent the second half of her presentation expanding on practical ways of applying this information to improve flow for students and teachers in the group piano setting. Her results indicate that creating a meaningful learning environment is a complex task that goes far beyond a well-planned course. Recommendations focused on three of the most important components of flow identified in the research: goal clarity for students, pacing and feedback clarity for teachers.

Achieving goal clarity for students takes several forms in Tseng's classes. First, she believes the first day of class is important in this regard. Instead of immediately launching into a discussion of the syllabus, she begins with a questionnaire and discussion aimed at discovering the students' goals. This allows her to present her own goals as a way of helping students reach their objectives. In addition to a clear syllabus and course outline, Tseng recommends having a lesson plan or outline for every class visible somewhere in the room so students can follow their

progress. Beyond these course-wide goals for each semester and class, Tseng also includes a specific project that individual students create for themselves and they perform in a special recital at the end of each semester. This increases motivation and helps students relate other parts of the course to their own goals.

Appropriate pacing of lessons can be difficult to gauge, and careful monitoring of students' progress at the keyboard was recommended as the best method of determining whether the class is suitably challenging. In addition to helping with pacing issues, this increases flow for students because they are aware that the teacher is watching, and for the teacher because it provides him or her with feedback. Tseng requires her students to hand in written reflections, which provide further insight on the pacing of the class.

Along with these methods, Tseng pointed out that clarity of feedback for teachers can also be gleaned from their students' facial expressions, verbal communication, hand position at the keyboard and level of observation. Student flow is very important; however, teachers often neglect to consider their own experiences. The results of the study indicate that such reflection would ultimately benefit the students as well.

Group piano teachers can guide their students to experience flow regardless of the students' previous attitudes toward the class. Tseng's presentation proposed many strategies that make this possible: connecting the students' goals to the teacher's, communicating clear objectives, pacing classes appropriately and monitoring feedback. In tandem, these techniques promote learning and engagement for the students as well as for their teacher. ◀◀

Christy Groot-Nibbelink is a recent graduate of Florida State University, where she received an MM degree in piano performance and pedagogy. She now resides in Ontario, Canada, and teaches in both high school and private settings.



Lightning Talks: Saturday

The following seven Lightning Talks covered various topics related to teaching group piano, applied piano and piano pedagogy. Presenters had 5 minutes to briefly and quickly share a portion of their idea, example or research.

10-Item Checklist For Teaching Technique In The Group Piano Classroom **Presented by Lynn Worcester, NCTM**

Technique is the means for positive change in piano playing. Worchester established and defined “a new system of language for piano playing” in her group piano classes to more efficiently and effectively teach technique that leads to facility, confidence and independence in playing. Over the first several weeks of her classes, she introduces the following 10 items relating to piano technique and continues to use them throughout the semester:

1. In and out of black keys
2. Close to the nail
3. Listen through the note
4. Lead with the wrists
5. Dig into the keys
6. Visual symbol for wrist roll
7. Visual symbol for octaves: / and [
8. Cue students to adjust posture
9. Record themselves
10. Demonstrate gestures using “piano arm”

Integrating Wellness Into Pedagogy Coursework

Presented by Lesley McAllister, NCTM

The NASM standard for wellness requires that students must be given information about the “maintenance of health and safety within the contexts of practice, performance,

teaching, and listening.” Teaching wellness in every course ensures lifelong music playing, whether those students are non-majors or performance majors.

McAllister offered several sample topics one could incorporate into any music course. She recommended choosing only a few each semester based on the course and what would be most valuable and transferable to the subject matter:

- ▶▶ Deliberate practice
- ▶▶ Injury prevention and care
- ▶▶ Healthy technique (Taubman and Lister-Sink videos, Piano Adventures Techniques and Artistry books)
- ▶▶ Mental health issues (stress, anxiety, depression)
- ▶▶ Relaxation and anxiety reduction
- ▶▶ Peak performance
- ▶▶ Self-care (sleep, exercise, nutrition, work-play-rest balance, lifestyle choices)
- ▶▶ Hearing health
- ▶▶ Alexander technique, Feldenkrais, body mapping, yoga

Possible assignments in conjunction with these topics include practice journals, performance journals, wellness records, pre-performance routine or reading assignments.

Diverse Skills For Diverse Populations: Cultivating Piano Proficiency In Music Therapy Students

Presented by Chris Madden

At Texas Woman’s University, two additional semesters of class piano are required of music therapy students. These additional semesters are used to develop skills needed by music therapists: playing and singing age-appropriate pop tunes in a variety of keys.

Students are given a list of songs divided into four categories distinguished by age/generation: children, adolescents, older persons and general. For the proficiency exam, students prepare one song from each list. Song selections are chosen from a variety of genres, including pop, Disney, Broadway, jazz, rock, religious, holiday, folk, disco, Motown and more. Each song is taught using the following three-step sequence:

1. **Beyond Blocking:** Students first learn to sing and accompany themselves with blocked chords. After listening to the original and writing out three rhythms or ideas used, students create a broken chord accompaniment that best reflects the character of the original.
2. **Text Painting:** Students are encouraged to elaborate on the accompaniment pattern to bring out more characteristics of the song and engage the client. For example, in “Clap My Crazies Out,” the student added a clap between the syncopated rhythms of the tune.
3. **Interludes:** Students add an interlude between the chorus and verse of the pop tune.

This curriculum, based on lead sheet playing, allowed students develop multiple skills, including cueing on pitch, transposing, improvising, balancing piano accompaniment and voice, modulating to a new song without stopping, singing in tune and more.

In Their Own Words: Students Beliefs About Group-Piano Activities That Improved Their Technique, Musicianship And Communication Skills **Presented by Pamela D. Pike, NCTM**

Pamela Pike conducted research on the effectiveness of group-centered learning in the group piano classroom, collecting students’ direct responses to this style of learning. Groups usually consisted of four students and were typically given 7–10 minutes to work together on an assignment such as sight-reading, harmonization, improvisation, and feedback and evaluation in repertoire.

Students’ responses revealed the unique benefits of assigning class piano homework to a group of students rather than individ-

uals. Guided peer learning and collaborative activities incentivized students to come to class prepared so that they did not cause the group to fail. Students learned from each other by sharing practice ideas, problem-solving and finding creative solutions. The group-learning experiences taught students the value of collaboration and learning how to work together and help one another to accomplish a fixed goal. Students shared that playing something in a group often allowed them to accomplish more together than they could apart and fostered more creativity. Others reflected that working in a group caused them to practice more efficiently since their peers propelled them to see a task through to completion.

Practice Power: Increasing Learning Efficiency With Practice Journals **Presented by Olivia Ellis, NCTM**

Reflecting on a practice session helps students focus on the quality of their practice and makes them aware of areas needing growth. With the goal of cultivating awareness in their practicing, Ellis assigns her piano students weekly practice journal submissions, counting them as portion of their grade. The following five guidelines help students get the most out of their practice journals:

1. Review methods of practicing
2. Repair flaws in your practice habits
3. Revise practice strategies
4. Request help from your teacher if needed
5. Reflect on your overall progress

Attendees received a sample journal template for collegiate piano majors entitled “Weekly Practice Journal.” The template prompted students to briefly describe their specific practice goals (musical, memory and the like), their technique work, listening (pieces and artists), and to write a paragraph reflecting on what went well, what they have questions about, and what was not working. The journal also contained a chart for seven days of practice divided into 15-minute practice segments. Students were asked to record the amount of time practiced each day and whether or not this met their minimum weekly requirement.

Strategies To Encourage Group Piano Students To Go Beyond The Notes

Presented by **Ivan Hurd**

Empowering group piano students to feel confident in their piano skills, to play with ease and to read beyond the notes can be challenging. Many elements can help motivate students to work toward true proficiency and high performance standards, but focusing on technique and musicianship is essential for students to gain confidence in their piano skills.

The following sequence provides an interactive lesson plan for teaching technique. The nature of the activities and assignments engage students in the learning process and make use of multiple learning modalities.

- ▶▶ Record videos for the class to view, demonstrating a chord progression played first with a stiff wrist, then with fluid wrist motions. Have students compare the two videos and discuss why the technique is important.
- ▶▶ Have a student volunteer place their hand under the wrist of the teacher while the chord progression is played again. Then the student plays the chord progression while the teacher guides the student's wrist.
- ▶▶ A second student volunteers to repeat the activity above at the teacher station while the first student volunteer leaves the teacher station to begin a game of "telephone," repeating the activity with another student, then another, until the whole class has participated (first experiencing the motion, then teaching the motion to a classmate).
- ▶▶ As a follow up assignment, students submit a video playing several chord progressions and write a self-critique of their wrist technique. YouTube, Collabra and Oclef are some video-managing tools students can use to submit their video assignments.

While the wrist flexibility activity served as an example, teachers may use a similar sequence to teach other topics of technique and musicality (posture, hand position, finger independence, phrasing, dynamics or articulation).

Through the process of teaching one another, students find their own words to

describe the technique, give instructions to and guide their peers until all students have received direct instruction. By pairing students to teach each other and assigning a video quiz and self-critique, students take ownership of the technique and gain independence and confidence in their playing.

The IMSLP Intermediate Piano Repertoire Project

Presented by **Michael Rushing**

The piano pedagogy graduate students at Mississippi College created a new IMSLP webpage containing 190 links to intermediate piano teaching pieces, listed alphabetically and categorized by musical time periods.

The purpose of the project was to create a free resource that would provide the public access to intermediate keyboard repertoire and supportive materials including illustrations, handouts and quality recordings. Over the course of working on this project, the students learned to create quality recordings, evaluated extensive amounts of intermediate piano repertoire, discussed the importance of copyright and discovered which editions are available and best to use.

The project proved to be immensely successful and mutually beneficial for both the graduate students and the musical community worldwide. The webpage has more than 50,000 views; students learned the value of giving back to the community and adopted a spirit of collaboration. Rushing encouraged his colleagues to consider facilitating similar projects. To read more about the project and view the webpage, visit music.mc.edu/gp3. ◀◀

Joanna Reeder received a master's degree in piano performance and pedagogy at the University of Houston in 2017. She teaches at Lone Star College University Park and throughout the greater Houston area.



MTNA Leadership

BOARD OF DIRECTORS

Officers

President

Scott McBride Smith, NCTM; Lawrence, KS
scottsmithiym@icloud.com

President-elect

Martha Hilley, NCTM; Austin, TX
mfhilley@austin.utexas.edu

Vice President

Peter J. Mack, NCTM; Seattle, WA
mackpeter@earthlink.net

Secretary-Treasurer

Debra Florian, NCTM; Poulsbo, WA
flostudio@comcast.net

Immediate Past President

Rebecca Grooms Johnson, NCTM; Columbus, OH
UABecky@gmail.com

Executive Director & CEO

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

Directors

East Central Division

Janice Larson Razaq, NCTM; Algonquin, IL
jrazaq@harpercollege.edu

Eastern Division

Nanette Kaplan Solomon, NCTM; New Castle, PA
nanette.solomon@sru.edu

Northwest Division

Cindy Peterson-Peart, NCTM. Beaverton, OR
petersonpeart@comcast.net

South Central Division

Sharon T. Callahan; Montgomery, TX
sharonacat@consolidated.net

Southern Division

Diane Houghton Blanchard, NCTM; Morehead
City, NC; diane.h.blanchard@gmail.com

Southwest Division

Geri A. Gibbs, NCTM; North Salt Lake, UT
gerigibbs@gmail.com

West Central Division

Jill G. Hanrahan, NCTM; Colorado Springs, CO
jillhanrahan@hotmail.com

Directors-elect

East Central Division

Lynette Zelis, NCTM; Wheaton, IL
lynettezelis@gmail.com

Eastern Division

Wei-Yuh Christina Xie, NCTM; Plainsboro, NJ
wychris09@gmail.com

Northwest Division

Jody Graves, NCTM; Cheney, WA
jgraves@ewu.edu

South Central Division

Barbara Fast, NCTM; Norman, OK
bfast@ou.edu

Southern Division

Linda Li-Bleuel, NCTM, Clemson, South Carolina
llibeau@clemson.edu

Southwest Division

Natalya Thran, NCTM; Gilbert, Arizona
nthran@yahoo.com

West Central Division

Kirsten Levorson, NCTM; Rosemount, MN
klevorson@gmail.com

PROGRAMS

Certification

Timothy Shook, NCTM; Wichita, KS
wichitacreativekeyboard@gmail.com

Collegiate Chapters Piano Pedagogy Symposium

Katherine Chandler, NCTM; Columbia, SC
Katherine.chandler006@gmail.com

Composer Commissioning

Ann Rivers Witherspoon; Houston, TX
ann@witherspoonmusic.net

Conference Planning Committee

Nicholas Phillips, NCTM; Eau Claire, WI
phillins@uwec.edu

Development Committee

Brian K. Chung; Rancho Domingo, CA
bchung@kawaius.com

Finance Committee

Debra Florian, NCTM; Poulsbo, WA
flostudio@comcast.net

Membership Committee

Peter J. Mack, NCTM; Seattle, WA
mackpeter@earthlink.net

Nominating Committee

Rebecca Grooms Johnson, NCTM; Columbus, OH
uabecky@gmail.com

Pedagogy Saturday Artistry

Peter J. Mack, NCTM; Seattle, WA
mackpeter@earthlink.net

Pedagogy Saturday Entrepreneurship

Jonathan Kuuskoski, Ann Arbor, MI
jkuusk@umich.edu

Pedagogy Saturday Musicians Wellness

Gail J. Berenson, NCTM; University Park, FL
berenson@ohio.edu

Pedagogy Saturday Recreational Music Making

Richard Rejino; Dallas, TX
rrejino@me.com

Pedagogy Saturday Special Needs

Scott Price, NCTM; Columbia, SC
sprice@mozart.sc.edu

Poster Session Review

Paola Savvidou, NCTM; Ann Arbor, MI
paolasavvidou@gmail.com

MTNA–Stecher and Horowitz Two Piano Competition

Kevin Chance, NCTM; Tuscaloosa, AL
k.t.chance@gmail.com

Director of Competitions

Linda Stump, NCTM; Colorado Springs, CO
lindastump@mtna.org

Composition Competition

Chris Goldston, NCTM; Chicago, IL
goldston@hotmail.com

Junior Performance Competitions

Jacqueline Herbein, NCTM; Export, PA
juniorsmtna@gmail.com

Senior Performance Competitions

Fay Adams, NCTM; Knoxville, TN
fadams@utk.edu

Young Artist Performance Competitions

Jeanne Grealish, NCTM; Albuquerque, NM
figaro1226@gmail.com

Chamber Music Performance Competitions

Jeff Brown; Macomb, IL
j-brown2@wiu.edu

Webinar Coordinator

Chan Kiat Lim, NCTM; Lafayette, LA
chankiat.webinar@gmail.com

STATE PRESIDENTS

Alabama: Joshua Pifer

Alaska: Cynthia Epperson, NCTM

Arizona: Cassandra Weleck, NCTM

Arkansas: Dennis Hay

California: Noreen Wenjen, NCTM

Colorado: Zahari Metchkov

Connecticut: Linda Franklin-Biggs

Delaware: Melanie DeMent, NCTM

District of Columbia: Lori McCarthy, NCTM

Florida: Mary Beth Purchase, NCTM

Georgia: Jay Poole

Hawaii: Katy Luo

Idaho: Mark Hansen, NCTM

Illinois: Chris Goldston, NCTM

Indiana: Amy Chaplin

Iowa: Cyndie Caruth, NCTM

Kansas: Kristi Baker, NCTM

Kentucky: Zachary Lopes

Louisiana: Pamela Pike, NCTM

Maine: Rose Erwin

Maryland: Constance Fischel

Massachusetts: Ellyses Kuan

Michigan: Lia Jensen-Abbott, NCTM

Minnesota: Marcia Vahl, NCTM

Mississippi: Victoria Johnson

Missouri: Robert Carney

Montana: Margaret McGillvrey, NCTM

Nebraska: Gail Dunning
Nevada: Suzanne Clayson
New Hampshire: Cheryl Laughlin, NCTM
New Jersey: Ting Ting Lien, NCTM
New Mexico: Melissa Toedtman
New York: Beverly Smoker
North Carolina: Victoria Fischer Faw, NCTM
North Dakota: Vangie Johnson-Parker
Ohio: Sonya Szabo-Reynolds, NCTM
Oklahoma: Heather Lanners, NCTM
Oregon: Selina Manson
Pennsylvania: Mary Lynne Bennett, NCTM
Rhode Island: Sang Woo Kang
South Carolina: Sara Ernst, NCTM
South Dakota: Symeon Waseen
Tennessee: Jerilyn Paolini
Texas: Teresa Crawford, NCTM
Utah: Laurisa Ward Cope, NCTM
Vermont: Laurel Maurer
Virginia: Elizabeth Caluda, NCTM
Washington: Krista Seely
West Virginia: John Morrison
Wisconsin: Rachel Fritz
Wyoming: Cindy Peterson

MTNA PAST PRESIDENTS

Gail Berenson, NCTM
University Park, FL, 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
Oakland Park, FL 2001–2003
Ann Gipson, NCTM
Aledo, TX, 2009–2011
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

MTNA 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

Contact information for individuals can be found on the website.

M^{TNA} e-journal

Now Accepting Manuscript Submissions

*Visit www.mtna.org
for more information
and submission guidelines.*