

M TNA e-journal

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From the Editorial Committee

2020. The “Hindsight Year.” Already, as the cold winds blow in Ohio, I am thinking back to the warm days of summer, when we were carefree and...

Wait—this was *not* a carefree summer; it was the most scary and anxious summer we have experienced in our generation.



Michelle Conda

COVID-19 has affected every life and profession. This maelstrom came on us suddenly, and we were unprepared for how we were going to manage teaching piano and pedagogy under such horrible circumstances.

July 23–24, 2020. Amid the chaos, the fine folks of the GP3 Steering Committee, led by Andrea McAlister, managed to put on one of the finest conferences ever. Were there adjustments? Yes. Was

there inspiration? Most definitely.

The motto for GP3 is “Teaching, Learning, Sharing.” GP3 participants voraciously recharge for what is to come ahead. The goal has always been to stretch beyond our field

and widen our reflections. The topics for the conference are always relevant, the keynotes always Covid-free. This conference’s keynote speakers were very different from each other—working with teenagers and thinking inside the box.

We hope you satiate your need for self-renewal by reading the following reports on the conference. You can also “see” the conference by going to <https://www.mtna.org/GP3>. Here you will see everything from the keynote speakers to sample COVID-styled syllabi. But don’t wait too long to view these sessions—after December 31, they will not be available.

Hopefully, the next conference will be COVID-free, but it doesn’t matter. There are always things to learn, people to reconnect with and ideas that haven’t crossed our minds. We, as a profession, have always been resourceful. As you examine the conference in your living room—not in a conference room—you will find a smorgasbord of treats for your mind. Enjoy!

Summer 2022, here we come!

—Michelle Conda, NCTM
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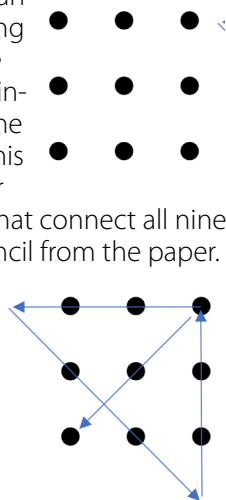
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Thinking Inside the Box

Presented by Drew Boyd

Drew Boyd is a best-selling author, professor and speaker with a primary focus on innovation and creativity. In his session, “Thinking Inside the Box,” he offered perspective on the creative process and strategies for boosting creativity in aspects of everyday life.

Boyd’s session started with a simple goal: changing the way your brain works. He argues that innovation and creativity is a skill like many of the musical concepts we teach. The phrase “thinking outside the box” is misleading and will often result in an unproductive understanding of the creative process. The phrase originated from an infamous puzzle known as The Nine Dot Puzzle. To solve this puzzle, one must draw four straight, continuous lines that connect all nine dots without lifting the pencil from the paper. The solution requires the solver to think of the lines not being confined to the square produced by the nine dots. Therefore, they must think “outside the box.”



Successful artists understand how parameters need to be sculpted to the problems in front of them, as well. In several interviews on the songwriting process, Paul McCartney revealed that John Lennon ended up creating a songwriting template for McCartney. They found patterns that worked and continued to use them for many years. According to Boyd, most creative works and their producers use patterns to be creative, but they don’t want the consumers of their product to know that. Why? Patterns don’t seem creative. They can be perceived as cheating. However, innovators and inventors have used patterns in their creations without even realizing it. These patterns are embedded into the products and services we use every day.

Boyd and his colleague Jacob Goldbenberg developed their method, Systematic Inventive Thinking in a way that allows a set of patterns to be applied to any product, service or process. Most innovative products follow one of only five patterns:

1. Subtraction: the elimination of core components rather than an addition of new systems and functions.
2. Task Unification: the assignment of new tasks to an existing resource within the vicinity of the problem.

3. Multiplication: a multiplication of elements already existing in the product along with a qualitative change.
4. Division: the division of a product and/or its components either physically or functionally.
5. Attribute Dependency: the creation/removal of dependencies between existing product properties.

To put these patterns to use, we need to buy into a different perspective, Boyd explained. Most people think the way you generate a creative idea is by starting with a problem and finding solutions that work within those bounds. However, humans are actually better at starting with a solution and working backward to the problem that it solves. The heart of the Systematic Inventive Thinking method is realizing the current configuration or environment already contains solutions that can be applied to problems.

The cognitive process you follow to use this method starts with an existing situation. This could be a piano lesson or any process or method you use. Next, you apply one of the five thinking tools/patterns mentioned earlier. This should result in the creation of a virtual product that needs to be defined and visualized as specifically as possible. Trying to think of a product or process that does not exist will be difficult due to our innate bias to the way we already do things. Boyd labels this bias “fixedness.” Once you experience fixedness, Boyd recommends asking yourself specific questions in a particular order: First, ask “should we do it?” This step is what Boyd calls the “market filter” or the “benefit filter.” Who would want this product? Who would benefit from this? Second, ask “can we do it?” Boyd calls this step the “implementation filter” or the “technical filter.” Is it feasible? What are the barriers? After these two questions, allow adaptations and re-

finement. If you can go through this cognitive process systematically, you will have a polished idea. Boyd calls this process “Function Follows Form,” or FFF. Since we are applying function to a configuration or a form that already exists, this is backward from what we usually hear—“form follows function.”

Boyd illustrated the first pattern of innovation with a comparison of four items: a package of powdered soup, contact lenses, a portable child’s highchair that attaches directly to the table and an exercise bike. What do they all have in common? Each product has had something removed from it. Water was removed from the soup. Frames were removed from the contact lenses. Legs were removed from the highchair, and a back wheel was removed from the bike. To use the pattern of subtraction, Boyd recommended the following steps:

1. List the internal components
2. Remove one essential component
3. Visualize the resulting virtual product
4. Ask “Should we do it?” Use the “benefit filter.”
5. Ask “Can we do it?” If necessary, replace function with something from the Closed World.
6. Modify new product to improve it.

After brainstorming the potential benefits for as many demographics as possible, you can ask “Can we do it?” and explore replacing the function of the removed component with something from the “closed world.” Boyd described the Closed World Principle as using “only those resources that exist in the product or system itself or in its immediate vicinity.” The closer a solution is to its problem, the more creative it is. The closed world is an invisible boundary around the product or environment we are focused on.

To illustrate the pattern of task unification, Boyd introduced a problem scenario. Imagine stopping on the side of the road in your car to find out you need to change a flat tire. You gather the appropriate materials from your trunk and try to turn the lug nuts only to find that they are stuck. They are not going to move by the usual means. What do you do? As an exercise, Boyd explored using different parameters to find a solution. In the first scenario, we must find the solution to the problem from the car and everything inside it. Possible solutions included using oil or brake fluid to loosen the nuts. If a hot beverage is available, try pouring it on the lug nuts. In the second scenario, finding a solution is confined to only the elements very close by, that is, the materials from the trunk that are immediately around you. This includes the spare tire, tire wrench, tire jack, tire jack spin handle and hubcap remover. How would you solve this problem with only these elements? One possibility is using the tire jack to rotate the wrench, creating more leverage than a person could by themselves.

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The lessons from this exercise are not about finding the best solution. Often times the best solution might be the least creative. If you are stuck on the side of the road with a flat tire, the best solution might be to call a tow truck. However, if you are specifically looking for creative solutions, you need to look closely at the closed world and find a solution very close in proximity to the problem. The closer your solution is to the problem, the more creative it is.

A similar set of steps can be used for the pattern of task unification. After listing the internal and external components of a product or process, you assign an additional task to one particular component. After visualizing the new product, battling fixedness in the benefit and implementation filters, you will have an innovative creation that accomplishes more than it did before. Boyd used a refrigerator as an example of using task unification in our world of piano pedagogy. He posed the question, "How can the refrigerator in the student's home orient a new student to the piano keyboard?" Going through the steps of the process, the exercise produced practical responses that were thought of after participants pushed through different levels of fixedness.

In closing, Boyd reminded the group that outside the box thinking will produce less creativity than "closed world" or "inside the box" thinking. Pushing through fixedness and finding relationships in seemingly dissimilar components of products or processes will result in truly creative innovations. ◀◀

Untangled

Guiding Adolescents into Adulthood

Presented by Lisa Damour, PhD

This session was presented by Lisa Damour, a professional psychologist with special expertise in adolescent development. It provided attendees with valuable information about human development, working with adolescents, managing stress and anxiety, coping with difficult behaviors, and cultivating good habits of self-care in the time of COVID-19. Many helpful resources are available on her website at <https://www.drlisadamour.com/>.

The Complexity of Human Development

Human development, especially the development that occurs during adolescence, is an unusually complex and multi-faceted phenomenon. Many psychological transitions occur during the teen years, and as a result, teenagers are frequently misunderstood. Exploring the mechanics of adolescent development can help teachers understand the challenging behaviors they may encounter and can help them better appreciate and interact with the teenagers in their lives.

A widely accepted principle among psychologists is that change equals stress. Even a

positive and welcome life change, such as the birth of a child, becomes a natural source of stress for the individual experiencing that change. The fact that change leads to stress helps explain why human development is so stressful. The rapid physical and emotional changes associated with adolescence often lead to stress, which can in turn lead to conflict. Many of these conflicts are internal conflicts, and teachers who understand this are in a better position to interact constructively with their students. For example, one conflict related to music study might be the tension between wanting to be a better musician and not practicing enough for that goal to be realized. At first glance, this may appear to be an outer conflict between the student, who wants to be a better musician, and the teacher, who believes the student is not practicing enough. Dealing with such a conflict might involve confronting or scolding the student. A more beneficial strategy would be to recognize that this discord is internal to the student who is experiencing two opposing beliefs or behaviors. The teacher may then become a neutral observer of this conflict, realizing that the

struggle does not directly involve the teacher. Speaking to students with curiosity, asking questions and encouraging them to prioritize their goals are some strategies that can help students learn to solve their own conflicts as budding adults.

Teens do not develop emotional independence in a linear, consistent manner. Instead, they may fluctuate between needing to be nurtured and needing to pull away to seek independence. For example, a student may seek out their teacher for comfort after an emotional outburst only to become aloof or disinterested soon afterwards. Similarly, a young person learning how to swim might venture out into deep waters only to cling suddenly to the side of the pool; once she feels safe, she may again shove off into deeper waters. For many young people, it may feel regressive to seek comfort and reassurance, so they will react by pulling away. This may create tension between the need to be independent and the need to belong. In fact, the need to belong is an important core emotion for all humans. Isolation can lead to anxiety, and it may be difficult for students to focus when the need to belong is not satisfied. Human connection, therefore, is critical to happiness. Yet, quality of friendships should be valued over quantity, since merely having company does not necessarily provide adequate social support. A quality friendship is one that provides three things: someone who offers a safe space to share feelings, someone to confide in, and someone who helps us feel connected and accepted.

Managing stress and anxiety

Harnessing difficult emotions is a universal challenge. Teachers who understand how to navigate student stress, anxiety and emotional “meltdowns” will feel better equipped to deal with the challenges of adolescence. A distinction should be made between normal levels

of stress associated with everyday life and the abnormal levels of stress associated with the recent COVID-19 pandemic. Stress is usually considered a regular, healthy, often positive state associated with growth and change. Like a bodybuilder lifting weights, we only grow and improve under conditions of stress. Stress levels tend to fluctuate under normal conditions, allowing us time to regroup when our adversities diminish. The recent health pandemic offers the opportunity to consider two types of *unhealthy* stress: chronic stress and traumatic stress. Chronic stress is problematic because it is unrelenting; there is no period of relief in between troublesome events. This challenging environment includes the stress related to long-term social distancing, remote teaching and sheltering in place. People need to find positive methods of coping to buffer the effects of chronic stress. The other form of unhealthy stress, that which is related to trauma, is best treated by a professional therapist.

Like stress, anxiety is a regular and expected part of our lives. It manifests from our body's natural alert system, which is designed to keep us safe from harm. During challenging long-term events such as a pandemic, anxiety can become irrational. People may, for example, overestimate the risks they are facing while underestimating their ability to confront those risks and keep themselves safe. With irrational anxiety, the intensity of our internal alarm is disproportionate to the actual situation. Since anxiety is simply a form of physical arousal, designed to help us perform well, the goal is not to eliminate this arousal altogether. Rather than try to eliminate anxiety, we can seek to distinguish rational anxiety from unhealthy, irrational anxiety.

An important principle to remember is that avoidance feeds anxiety. Avoiding a situation can provide short-term relief but does not offer a student the opportunity to learn to

face the situation and manage the stress. The best approach to handling anxiety-related avoidance is to engage with the subject incrementally, moving forward by baby steps. When preparing for a recital, for example, students can practice performing in stress-free to gradually more stressful situations. The good news is that anxiety is highly treatable, and professionals have been very successful at addressing anxiety using various psychological techniques.

Handling difficult behaviors

Teenagers notoriously contend with authority because they no longer believe adults are the only source of jurisdiction in their lives. As they begin to learn that adults do have faults, adolescents become adept at pointing out shortcomings. Some difficult behaviors arise when teens resort to black-and-white thinking between two extremes: things they love and personal crises. It may help to remind students of the large gray area in between those extremes, the area of things that may be stressful, but that we can learn to manage.

Meltdowns can become frequent events for an adolescent. Although a well-meaning teacher's instinct may be to jump in immediately to solve a problem, this is often not the best first option. On her website, Damour offers a nine-step solution to managing meltdowns. She suggests that parents and teachers follow the steps in order, pausing after each step to see if it had a positive effect. If the strategy was not helpful, the next step can be engaged.

1. Listen without interrupting.
2. Offer sincere empathy.
3. Validate distress.
4. Support coping needs.
5. Express non-dismissive confidence.
6. Offer to help with problem solving.
7. Divide the problem into categories: what can and cannot be changed.

8. Brainstorm possible solutions for that which can be changed.

9. Support the acceptance of what cannot be changed.

Adults can also help adolescents be more tactical in their achievement efforts. For example, students can become perfectionistic, practicing ineffectively through needless repetition. Instead of praising this behavior as productive diligence, teachers can help teens learn to use their time and energy more effectively. Carol Dweck's research on mindsets has been influential in this area. Understanding the difference between a fixed mindset and a growth mindset can help sustain motivation because students learn they will get better as a result of effort, not talent. A growth mindset can also counteract the phenomenon of learned helplessness. Students can learn to distinguish situations they cannot change from situations they may be able to control with good problem-solving skills.

Cultivating Habits of Self-Care

In all aspects of life, stress management begins with good self-care. We can focus on positive coping mechanisms while learning to identify and transform negative coping mechanisms. For example, emotional withdrawal and irritability are negative methods of coping with stress. While avoiding other people may provide short-term relief from stress, it can also negatively affect important relationships. Positive coping strategies involve cultivating healthy social support systems, since quality friendships can reduce anxiety and improve overall mood. Another negative coping strategy is to misuse substances to blunt difficult emotions. More positive solutions involve taking mental vacations and finding happy sources of distraction. Finally, when under stress it is natural to engage in "junk habits" such as couch surfing or eating only unhealthy comfort foods. Again, while

this may provide short-term relief for long-term problems, healthier behaviors (prioritizing sleep, eating healthfully and engaging in physical activity) can help us develop good habits of conscientious self-care. When levels of stress increase, the number and quality of supports must increase as well to maintain a healthy balance. Of all coping mechanisms, establishing strong social connections with other people is the most important.

Finding happy distractions in this age of technology can be a challenge. The healthiest of these are reliable distractions. These may include connecting with friends, reading a good book, taking a walk or engaging in a hobby that is certain to make us feel better. We retain some aspect of control over the content of reliable mental distractions. Other distractions can be thought of as “slot machine” distractions, since the quality of the content can be unpredictable and, therefore, psychologically unreliable. Equivocal sources of distraction may include news and social media. While some news and social media posts may be pleasant and affirming, many are not. Since we cannot predict or control the content or emotional impact of these

activities, they may be unhelpful or even detrimental to our mental health. In fact, social media and other forms of technology can negatively affect our mental health if they are used indiscriminately or excessively. During the pandemic, when the need for technology is even greater, this stress can intensify. Fortunately, healthy routines can help ease the stress of dealing with technology overload. Routines are helpful strategies because they reduce decision-making fatigue and because they enshrine our priorities. Routines that may serve as buffers include physical movement, staying hydrated, restricting screen time or other behaviors that support good self-care.

In the age of COVID-19, teachers are working under extraordinarily difficult conditions. Music instructors can facilitate learning by helping students feel connected and calm and by providing content that can reinforce these healthy feelings. Since the goal of surviving a pandemic is to emerge from the situation psychologically intact, it may be useful to remind parents that the goal is not necessarily to be productive. While some people may find it helpful to work more, or to work at a more manic pace, many others will need to work or progress more slowly. Music teachers can remember that, for some students, music can serve as a happy distraction to reinforce healthy mental habits during the pandemic.

Most teachers will have teenagers in their music studios at some point. Understanding the components of adolescent development, and implementing teen-friendly stress management and problem-solving skills, may lead to a happier and more engaging teaching environment. ◀◀

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Accommodating Disabilities in College Group Piano

Presented by David Carledge, NCTM

David Carledge provided helpful information for accommodating students with disabilities in college-level group piano classes. He notes that accommodations made for students in group piano differ from other lecture-based classes. He also stressed the importance for instructors to work with the student disabilities office on their campuses to make sure they are providing all necessary accommodations and to ask questions about the unique needs of students enrolled in group piano classes.

Background

According to the website for the National Center for Education, 20% of our students identify as having a disability; therefore, we need to make our classes accessible. Rather than an Individual Education Plan that is often created for students in grades K–12, the Americans with Disabilities Act governs how universities accommodate college students with disabilities. The student disabilities office provides instructors with a memo that includes a list of required accommodations they are legally required to follow.

Often the list of accommodations provided by the university are standardized to work more for lecture-based classes rather than skills-based classes such as group piano.

In group piano, our physical, sensory and intellectual cognitive loads are all working simultaneously, which is different from many other courses. Music notation is represented visually, which must then be translated into a physical response to produce sound. Accommodations provided by the university may not account for this process in group piano classes.

Common Accommodations

Carledge described many common accommodations and made recommendations regarding their implementation as described below.

Preferential Seating: Students tend to self-assign which keyboard they sit at for each class. If a student needs to sit at a particular keyboard that was taken by another student, it is relatively easy to make this change discreetly.

Copies of Class Notes: Group piano is more skill-based rather than lecture-based. If there are course notes, copies can easily be provided for the student.

Permission to Eat/Drink: Due to the expensive and electronic equipment in a piano lab, eating and drinking is usually prohibited. For students who may need the ability to eat or drink during class, require that all beverages have a cap and that foods are not sticky or

messy. Ask students to step away from the keyboard when they need to eat or drink.

Permission to Leave or Permission to Stand:

If a student needs to leave class or stand during class, this is an easy request to accommodate. Instructors might also plan activities for students to stand up to naturally provide opportunities to stand during class.

Permission to Record: It is important to stress that recordings are for the private use of the student and for educational purposes. The recordings should not be shared to protect the teacher and other students in class.

Extended Time for Exams: Extra time for exams is one of the most common accommodations requested. Cartledge reminds us that we cannot inquire about the disability to help us figure out how to make such accommodations. A student may have challenges with attention, dyslexia or other visual processing disabilities that require extra time for exams. It is important to make sure students do not feel pressured by exam schedules. An easy way to accommodate exam schedules is to have a student test first, last or by appointment. Instructors have likely figured out an efficient way to proctor exams, but it is important not to rush students.

It can be difficult to determine the amount of extra time allowed for certain exam components. One example might be sight-reading. The accommodations memo

provided by the university may direct instructors to allow students 50% to 100% additional time for exams. Students complete sight-reading exams at different rates, making it difficult to assess how much additional time is needed. If an instructor is unsure, it is always best to contact the student disabilities office to ask how much extra time is appropriate for tasks that are to be prepared at sight.

Flexible Attendance: Flexible attendance policies are often required for students who have conditions that arise suddenly such as a seizure disorder, narcolepsy, Crohn's disease, ulcerative colitis or severe psychiatric disorders. Instructors need to make sure that any attendance accommodations do not compromise the requirements of the course. Cartledge recommends instructors, in conjunction with the student disabilities office, meet with their students to create an agreement regarding how students will notify the instructor of missed days, how those days are made up and how the student can maintain progress in the course.

Alternative Settings for Exams: Some students may require a quiet environment free from distraction, or need to test without other students around. If a student is hearing impaired and requires recorded classes or exam instructions, your university may provide captioning services.

Concluding Thoughts

Cartledge points out that many of the accommodations instructors make for students with disabilities will benefit all students. A quiet testing environment or standing throughout a 50-minute class can be good for all students. Captioning services can benefit all students watching recorded lectures, especially as our online content increases during the COVID-19 pandemic. By making accommodations for students with disabilities, teachers will naturally find ways to improve their courses, and to grow and refine their pedagogy. ◀◀

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The Voice!

The Value of Singing and Solfège In the Group Piano Classroom

Presented by Barbara Fast, NCTM

Barbara Fast presented how singing and solfège in the group piano classroom can be powerful tools. As director of piano pedagogy at the University of Oklahoma, where she researches how to empower students with music in practical ways and coordinates group piano classes, she introduced her research interest on singing and the experience in classrooms. The talk was comprised of:

1. Her journey from avoiding singing as a child to researching utilizing aural models in music education; and
2. Her own experimentation in group piano classrooms, which led her to an absolute belief that singing is one of the most effective tools in piano teaching.

Utilizing aural information is helpful for both student and teacher as it is innate. As a matter of fact, the first music experience of children is through their voice. While vocal and many other instrument teachers focus on producing sounds, piano teachers are more focused on reading music. This is mostly due to comparatively more notes on the piano score than single-line instruments, and Fast has been researching how to improve sight-reading effectively. As a child, she avoided singing as much as possible and chose to play an instrument, so it was a major turning-point in her research to find singing as an answer to her question.

Two areas of research intrigued her. The first question addressed in her research was how to you practice compositions when there are no aural models. The conversation that ignited the question is found in her blog (Fast 2017), and the following research in Music Performance Research (Mishra and Fast

2015). The examination and interviews were executed on a wind section member of the New York Philharmonic, who premieres new music frequently, Arlen Fast. He suggested two points for learning new music. The first was to create an aural model using a notation software in order to have a reference point with which to play. Fast's second point was his strongly held belief that, in his own words, "If you can hear it, you can play it." That is, one should know what to reproduce before learning how to reproduce. Using the voice and singing could reinforce *what* to reproduce. Barbara Fast knew that. From consuming prior research, she knew singing melody improved rhythmic accuracy. Her own group piano teaching experience taught her singing melody aids harmonization. In the larger picture, she observed that singing is more accepted by teenagers today.

Jennifer Mishra claims in her article "Improving Sight-Reading Accuracy" that singing and solfège are some of the treatments to develop sight-reading among others, such as, aural training, movement, collaboration, interval drill, controlled reading, notation, rhythmic drill, instrumental training and creative activities (2014). Aural training ranked top as the most effective tool. The study also discovered that

- ▶▶ Moveable do is more effective than fixed do;
- ▶▶ Both systems improved sight-reading; and
- ▶▶ Singing and solfège could be considered as a part of aural training.

The studies were so interesting that Fast decided to apply more singing in her group piano classroom.

Utilizing Singing and Solfège in the Group Piano Classroom

In the later part of the presentation, she described the application and showed video examples. The first pieces of advice were:

- ▶▶ Sing along cueing, not intoning.
- ▶▶ Have students verbalize their fingering or note names.
- ▶▶ Cue intervals with tone.
- ▶▶ Count along with singing the melody.

These were how she changed her counting and cueing from intoning to singing.

The video examples following this were of her teaching assistants in the group piano classroom. The first example showed an instructor having students sing solfège when they were preparing a melody for transposition. This helps students reinforce the sound of the melody and foresee the chord progression. The second example was a recording of students singing finger numbers as they were learning cadences for the first time. In the video, students sing I-IV64-V65-I chord progression when the triads were played with both hands. For example, for the tonic chord, a lower voice group sings 5-3-1 as in C-E-G of the left hand then a higher voice group sings 1-3-5 as in C-E-G of the right hand. For the IV64 chord, one group sings 5-2-1 as in C-F-A of the left hand then another group sings 1-3-5 as in C-F-A of the right hand. The third example displayed students singing solfège when they learn the five-finger pattern. Students sang do-re-me-fa-sol-fa-me-re-do-me-sol-me-do in minor while the instructor was playing and showing the pattern on the keyboard. The last example showed an instructor singing an articulation with students. In the video, students were playing staccato at the same time singing solfège short and light.

What does singing along do in the group piano classroom? Fast identified three main benefits:

1. It creates more engaged students. Teachers will be surprised by the benefit.
2. It easily reinforces concepts like fingerings, articulations, and dynamics.
3. The group singing turns the skill-drill from a tedious exercise to a meditative zone.

The following suggestions are critical for effective application of singing in the group class:

- ▶▶ Teachers must lead singing, then encourage students to sing more.
- ▶▶ Teachers can ask students to lead singing. Especially singers and theater students love to sing.
- ▶▶ Try singing with dynamics and articulations.
- ▶▶ Have students sing or verbalize anything many times. Teachers and students will benefit from it alike.
- ▶▶ If you can hear it, you can play it.

Utilizing singing and solfège in piano learning reinforces the importance of sound production in music education. Through her own trial and error process in leading the group piano classroom, Fast found that singing is truly a critical aspect of improving general musicianship. In this presentation, she made her point even clearer by highlighting her conversion to the method. By using their voice, students will learn quickly, and the classroom will become more vibrant. ◀◀

Resources

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Perk Up Your Ears

Presenter: Chan Kiat Lim, NCTM

With numerous activities and tips to build aural skills in group piano students, Chan Kiat Lim, NCTM, the Steen-Villemez Professor at the University of Louisiana – Lafayette, shared a presentation to help instructors incorporate aural training regularly into the group piano classroom. Lim argued that including aural skills activities consistently helps group piano students improve their reading and functional keyboard skills.

Lim structured his presentation around the following activities:

- ▶▶ Audiation
- ▶▶ Guided Listening
- ▶▶ Aural Playbacks
- ▶▶ Harmonization
- ▶▶ Improvisation

Audiation

Audiation is the process of imagining the sound of an excerpt of music prior to or without physically producing the sound. When a student engages with music through audiation, they do more than just imagine the sounds they expect to hear—they must also analyze theoretical elements such as the key, mode and more using contextual clues in the score. Additionally, audiation can be used to help students imagine different phrasing, expression, shaping, voicing and more.

Lim presented several musical excerpts, showing how he would guide a student through the process of audiation. Since this may be challenging for many students, it's best to start by asking students to audiate a single voice of music, as Lim demonstrated. He asked the listener to imagine the short reading exercise and then to sing it on solfège syllables. After completing these initial steps, a student

is ready to sight-read the excerpt and is prepared to correct mistakes in their own playing. Instructors can take this a step further and ask students to audiate single voices in a multi-voice texture, which, as Lim demonstrated, may help a student voice a melody.

Guided Listening

In addition to audiation, Lim shared multiple guided listening activities that required students to connect the sound of music with the score. According to Lim, toward the beginning of their piano training, group piano students may not easily connect musical sounds with specific physical gestures. Lim's guided listening activities help direct a student's attention beyond rhythmic and notational issues so they can focus on expressive elements such as articulation and dynamics when playing the piano. An activity Lim suggested involved handing students a score without articulation markings and asking them to write in articulations based on a recording of the excerpt. If articulations or dynamics are already written in, Lim recommended that instructors play the excerpt with different articulations or dynamics, asking the students to detect the errors in the instructor's performance. Another option for more musically advanced students is to invite comparison between two different scores or editions of the same piece of music: therefore, asking the student to choose which score is more musically compatible with their artistic vision. This exercise requires students to think beyond the printed page and to imagine—or audiate—the music they see in the two differing scores.

Aural Playbacks

Another set of activities that Lim recommended for instructors to incorporate regularly into their classes were different types of

“aural playbacks.” In these exercises, a teacher plays a short musical excerpt and students are asked to play them back at the piano. Students are given certain limitations from the outset—a specific scale, a chord progression, and so on—to structure their listening and playback attempts. Lim presented a variety of exercises using melodies based on five-finger scale patterns, bass lines of a given chord progression, melodies built from chord tones of a chordal progression, melodies with simple drone accompaniment, and melodies over a simple harmonic progression. These activities, listed here in order of difficulty, can be used to present new concepts and allow students to experience harmonization and models they can use in future improvisations.

In addition to these activities, Lim made numerous suggestions to make these exercises more successful. It is important that instructors carefully choose the musical material for these activities so they do not go beyond the skills and musical knowledge of their students. For example, students who have little aural abilities should not be asked to playback a melody with chordal accompaniment until they are comfortable with identifying both independently. Lim also advised instructors to use a variety of keys, modes and meters to expand their students’ comfort with different musical elements.

Harmonization

Instructors can similarly teach harmonization using aural skills activities. Lim’s method of harmonization was demonstrated through an activity built around harmonizing the folk melody, “My Bonnie Lies Over the Ocean.” First, Lim presented a page with only the lyrics and the

rhythm of the melody. Students are then asked to listen for specific harmonic components such as “ii-V-I” or the resolution of secondary dominants. Once they have correctly identified the chords on the rhythm sheet, students are given a page with the melody written on the staff and are asked to write in the corresponding chords. Lim suggested that students might also transcribe the melody to increase the difficulty of the activity. Lim’s harmonization exercise goes beyond asking students to identify the harmony best suited for each measure, requiring that they identify chords by ear and place them contextually in the music.

Improvisation

As students improve their aural comprehension, they have more musical material to use for improvisations guided by their class instructor. Lim advised that aural playback exercises were a great place to begin as one introduces students to improvisation. Students could be assigned partners to practice aural playbacks to engage with improvisation at an elementary level.

Once students are ready, Lim proposed exercises in a call and response format between the instructor and the student(s) using either a question-answer or an antecedent-consequent framework. Lim’s examples included varying exercises with differing harmonic progressions and melodic styles. Similar to the aural playback activities, students could be given certain limitations—such as using a given harmonic progression in the left hand and improvising a melody over the right hand. In a question-answer format, students could reuse material that the teacher introduces, altering the ending. For students to be successful in this activity, it is again important that the instructor sets certain limitations within the current capabilities of their students.

Conclusion

Lim described group piano classes as a “powerful platform” to practice aural exercises, though these exercises would greatly benefit students in private lessons as well. Using Lim’s aural skills activities, instructors have the potential to significantly improve the musical, technical, aural, and analytical abilities of their class piano students. ◀◀

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Group Teaching and Group Learning from the Perspective of International Students

Presented by Kenneth Williams, NCTM

In his presentation, Kenneth Williams spoke about the topic of international students enrolled at U.S. institutions of higher learning. This student population comprises a sizeable cohort of the total number of piano students at universities or colleges of any size. Therefore, this subject is of great interest to university and college piano faculty. Having worked with international students for more than 20 years, Williams approached this topic with a nuanced sensitivity that comes from experience. In his presentation, Williams noted that the COVID-19 pandemic of 2020 and the statements issued by the U.S. Immigration and Customs Enforcement (ICE) regarding international students and online learning made this topic especially relevant at the time of the Forum. He summarized some of the challenges international students faced during the sudden switch to remote learning. They had to adapt in many ways, both as students and in their roles as graduate teaching assis-

tants. Williams suggested that some of the decisions made by ICE, especially within the context of the COVID-19 pandemic, sent a message to international students that they are not valued in the U.S. In his handout, he provided citations for several articles containing details and opinion commentaries related to these recent events. These articles highlight the benefits of having an international student population and opportunities for cultural exchange. Noting that international students provide economic and educational value to their respective institutions and the nation as a whole, Williams quoted from an opinion piece for the New York Times (July 14, 2020) written by L. Rafael Reif, president of the Massachusetts Institute of Technology (MIT):

Why is foreign talent so important to the United States? For the same reason the Boston Red Sox don't limit themselves to players born in Boston: The larger the pool you draw

from, the larger the supply of exceptional talent. Moreover, America gains immense creative advantage by educating top domestic students alongside top international students. By challenging, inspiring and stretching one another, they make one another better, just as star players raise a whole team's level of play.

Williams also referenced a media campaign designed to help international students feel appreciated in the U.S. Referenced as "#YouAreWelcomeHere," this initiative strives to send the message to international students that U.S. campuses are diverse, safe, friendly and committed to student development. In addition, scholarships are offered through this campaign. Williams included more information on his handout.

Williams noted that there has been a steady increase in the number of international students enrolled at U.S. universities since 1950; the top three countries that have sent students are China, India and South Korea. However, there are signs that the number of international students enrolling in U.S. institutions may be declining due to high tuition costs. He commented that students are now looking for better value options in other English-speaking countries. The number of students coming from China has decreased over the last two years and Williams anticipates that this declining trend will continue due to the pandemic and U.S. policies.

There are several hurdles international students have to overcome in order to study in the United States. Williams suggested that professors serve as ambassadors and gatekeepers for university programs as they gather information about prospective students to determine if they will be successful in their music studies. He highlighted several of the most prevalent challenges that faculty members should be aware of. Students must demonstrate they have a certain level of

English proficiency to enter as a student and must be fluent to a higher degree in order to serve as a graduate teaching assistant. However, even if international students demonstrate the necessary language fluency, they may still need assistance adjusting to the cultural norms of U.S. society. Williams stated that most students coming from other countries will experience culture shock, which he defined as "programming of the mind." He noted that most students are not usually ethnocentric as they have some understanding of U.S. culture through mass media and popular culture. However, some of their preconceptions about life in the U.S. may be distorted. Williams made the point that culture shock does not usually hit upon arrival; he divided the experience into five stages: 1) honeymoon; 2) disorientation; 3) irritability and hostility; 4) adjustment and integration; 5) biculturalism. When students first arrive, there is an initial sense of excitement and enthusiasm as they encounter new experiences after a long period of anticipation. However, the following phases of cultural adaptation may be stressful, and faculty members may not realize the struggles students face during this process, which usually takes longer than one semester. Students may often cling to or only associate with other peers from their same country. They are often satisfied with their academic programs but report having trouble interacting and forming friendships with domestic students.

When international students serve as graduate teaching assistants, they also may need to adapt to the way the roles of teacher and student are perceived in the U.S. They may have certain expectations of teaching and working with students that they bring from their own cultures and may find the work ethic and informality of U.S. students to be different. International students may also have certain ideas regarding their authority in the role of instructor that might not fit with the norms of U.S. academia.

Williams refers to the late Dutch social psychologist, Geert Hofstede for further insight regarding the four dimensions of culture and how they differ around the world. In an article that Williams includes in his handout, Hofstede states that “the burden of adaptation in cross-cultural learning situations should be primarily on the teachers.” This means that when international students are enrolled in classes like piano pedagogy, faculty members may need to find accommodations and adaptations that ensure their participation in group discussions, lecture-based seminars, and question-and-answer periods. Professors may encourage international students to seek assistance from the university’s writing center for their assignment submissions. However, it is important for professors to be aware that sometimes the tutors working for the writing centers may not be familiar with the style of writing required in music disciplines. On the flip side, when international students serve as graduate teaching assistants and are instructors themselves for other undergraduate students, they will need to adjust their teaching style in order to serve the U.S. students sufficiently. Williams stated that Hofstede also addresses individualism versus collectivism and that Western societies tend to favor the former where individual rights are prioritized. Countries that follow more of a collectivist approach tend to favor the well-being of the community or society as a whole. Williams provided references to Hofstede’s writings and thoughts on his handout.

The issue of “power distance” was also touched upon in Williams’s presentation. Power distance relates to how individuals perceive their roles with authority figures. Individuals from different countries are either more or less comfortable with differences in power within the student/teacher relationship depending on their roles. Williams also

spoke about stereotypes, which, although are distortions and exaggerations, usually involve an element of truth. To give viewers some perspective, Williams turned the tables and identified some stereotypes that international students may have about U.S. college students.

At the conclusion of his presentation, Williams provided four main points of advice for academic advisors seeking to assist their international students. He made the following suggestions for faculty members:

1. Connect with offices that offer support on campus. Many universities, especially large institutions have staff dedicated to providing assistance and advice related to issues international students may face.
2. Promote opportunities for international students to interact with local teachers. This can be a way for these students to become familiar with the wider community and see how independent teachers function as professionals.
3. Adopt a holistic view for student development. Teacher training is just one component of a complete education.
4. Look for opportunities to have explicit discussions about culture within the classroom setting, promoting the exchange of ideas between international and domestic students. ◀◀

Diana Dumlavwalla, NCTM, is on faculty at Florida State University’s College of Music as assistant professor of piano pedagogy. She serves as an examiner for the Royal Conservatory, and has performed across three continents.



Lightning Talks

The Virtual GP3 Forum included 11 educational lightning presentations. Below is a summary of each presenter, their topic, and focus.

Contemporary Composers and Where to Find Them

Presented by Brendan Jacklin

Brendan Jacklin presented thorough research on where to find music by contemporary composers. Publishers are provided, including those that publish solely for women and self-publishers. He includes databases, such as the CMC (Canadian Music Centre), that loan contemporary scores for those who live in the USA, Canada, and Australia, among others. Scores also can be found not only through university libraries, but local ones as well. Jacklin said, “If you do not know what is being written today, there is little hope your students will.”

Don’t Crack Under Pressure! 10 Tips to Boost Memory Security and Confidence

Presented by Clinton Pratt, NCTM

Clinton Pratt’s presentation, “Don’t Crack Under Pressure! 10 Tips to Boost Memory Security and Confidence” is based on his article found in the February/March 2020 *American Music Teacher*. Pratt covers the first five tips. The first tip is to “keep the flow,” which means the teacher performs with the student, and the student needs to keep playing despite any mistakes, hesitations, or stops. The second

tip is to have checkpoints—pre-determined spots written in the music where the student should be able to start from memory. Having reverse checkpoints is the next tip. This means being able to play the last checkpoint first and overlap into the next one (as applicable). The fourth tip is titled “distract-a-thon,” which gives ways a teacher can purposefully distract a student so they can play through any type of future distraction. The last tip discussed is called “interruptions,” which is where the student is purposefully stopped and then needs to keep going where they left off. “Increased difficulty” tips were also shared.

Lab Power Outage: The Benefits of Playing Without Sound

Presented by Leonidas Lagrimas, NCTM

In his experience, Leonidas Lagrimas has found that instrumental music majors taking group piano relied on their ears more than anything else because they are trained musicians and know generally how pieces—specifically scales—should sound. Lagrimas found that by turning off the digital piano sound in the group piano labs, the students were forced to focus on elements other than sound when training for scales. They needed to think more about the patterns rather than relying on their ear. Lagrimas encouraged teachers to consider the benefits to playing without sound and “powering down” the keyboard instrument.

A Better Way to Know and Change Your Piano Students' Practice Behavior

Presented by Fen-Fang Chen

Fen-Fang Chen asked her applied piano students to video-record their practice sessions for up to thirty minutes and was very particular about how she wanted it to be recorded (visual versus audio). She then worked with the students individually to evaluate their practice session. Chen said that during the evaluation process, both she and the student learned a great deal about their habits. She also stated that this experience can help teachers because they can discuss very specific ways of how to practice and how to handle certain passages with their students. From Chen's experience, the students always demonstrate greater improvement in the next piano lesson. She does warn that this observation needs to be repeated each semester because old habits can creep in over time. This idea also can be used in group piano, but with a smaller recorded portion (about five minutes of practicing a scale or musical segment). The videos shared can also be used in piano pedagogy, with permission. Finally, teachers can use this method for new and transfer students to help determine how they learn the best.

Three Laws of Piano Technique

Presented by David Cartledge, NCTM

David Cartledge believes there are three basic laws of piano technique, although they do not exclude others. His first law is that each note should be played in the direction of the next. The second law is that the motion by which a note is reached should be the same motion with which it is played (such as having arcs in playing). The third law is that at all times, each finger should be positioned with an awareness of where it should play next. These laws can be taught to any level of student. Cartledge provided a PDF for those who wish to learn more about the topic.

Priming Gen Z to Save the Arts: Campaigning for the Undergraduate Piano Performance and Piano Pedagogy Major

Presented by Lynn Worcester Jones, NCTM

Lynn Worcester Jones believes that teachers need to campaign for collegiate programs during the pandemic for Gen Z students and gives five reasons that majoring in music could be appealing for Gen Z. Jones stated that majoring in music develops executive functions, and piano majors can thrive in music and non-music careers. Gen Z students should be taught that there are a wide range of careers available for those with a performance or pedagogy degree. There is also the possibility of having a double major and having an interdisciplinary career. She also noted that when majoring in music, there is more personalized and intensive mentorship than in other majors, which could be a selling point for some students. Ultimately, we are all looking for a way for the arts to thrive in the future, and many of the answers are supplied in this presentation.

Zone Up Before They Zone Out

Presented by Kate Acone, NCTM, and Michael Clark, NCTM

Kate Acone and Michael Clark believe that when teaching group piano, it is important to experiment with classroom setups. The classroom can be divided into multiple workspaces called zoning. Zoning can address different skill levels within the class. This works for scales or sight-reading, for example. There can be zoning called station rotations, where specific skills are worked on, such as arpeggios, harmonization, score transposition, and sight-reading. Getting up and moving from zone to zone helps refresh students when they change from station to station. "Zoom zones" are zones that can be used for online learning. It can be used for peer evaluation,

practicing performing, or instruction for specific levels.

**Arpeggio-NO? Arpeggi-WHOA!
Reaching Digital Native Students with
Technique Video Portfolios**

Presented by Rachel Hahn, NCTM

Through Rachel Hahn’s experience of having students who do not like technique proficiencies in group piano, she came up with a technology video portfolio (TVP) that helps motivate her students in all areas of technique. Everything in the group piano classroom is kept the same except technique is recorded in a weekly video. All of the technique videos are corrected at the exam during which they would normally be played. Hahn gives individual feedback throughout the semester based on the videos and has found that her students progress at a faster and better rate than they would without the TVP. A very thorough PDF of her TVP layout throughout a typical semester is included.

**Catering Group Piano Curriculum
Through Technology for the New
Generation**

Presented by Chee Hyeon Choi, NCTM

Chee Hyeon Choi believes that technology gives feedback and assessment abilities and can increase interaction between students. Choi further believes that classroom technology should be utilized to show relevant sources and video clips. Technology included in a digital piano can make learning the

piano fun as well. Technology used for collaboration projects cultivates a strong piano class community. She also discusses different challenges that COVID-19 has created with teaching piano in a typical fashion.

**Beyond the Buzzword—Exploring the
Entrepreneurial Mindset**

By Shitong Sigler

Shitong Sigler focused on the aspect that being an entrepreneur doesn’t necessarily mean opening your own business. It means a certain way of thinking or skills that equip one to stay engaged in their field. If musicians have these thinking or skill sets, they will be more marketable as a musician and have a sustainable career. She believes that to differentiate ourselves from thousands of other musicians, we need to do the SWOT analysis: Strength, Weakness, Observe, and Take. She discusses each component and how it will help anyone have a longer, more successful and sustainable career.

**Undergraduate vs. Graduate Pedagogy
Curricula:**

What’s the Same? What’s Not?

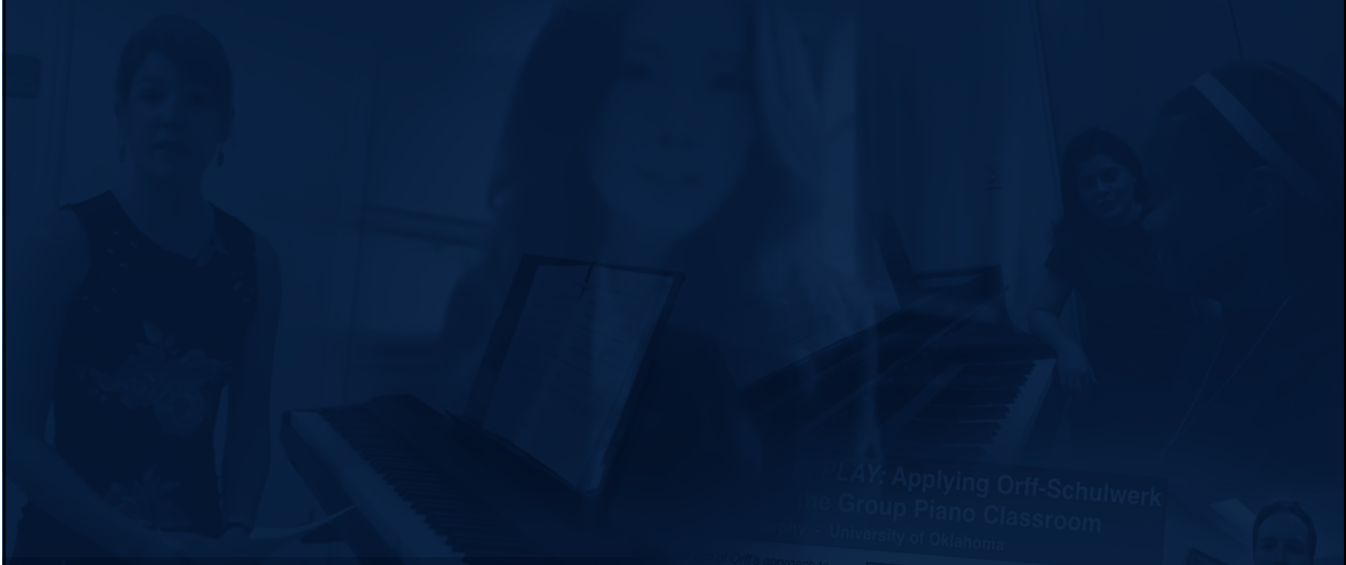
Presented by Meg Gray, NCTM

Meg Gray states that there are common topics in pedagogy for undergraduate and graduate students. For undergraduate students, they should use a common text, teacher-driven projects, and have assignments. Graduate curriculum should be structured and narrowly focused. Students should have input on deadlines, exams and texts, fewer assignments, and classes should be more in-depth. Graduate curriculum could have both a philosophical and pedagogical texts, and texts can be determined by students’ interest. Syllabi for graduate courses can be a collaborative effort as well as exams. Overall, graduate curriculum can have more flexibility than the undergraduate curriculum in pedagogy. She offers several books that she uses in her courses. ◀◀

Christie Sowby, NCTM, is an award-winning teacher and pianist. She loves to perform, present, teach, and is continually searching for better ways to enhance the piano profession, pedagogy, psychology, and learning.



Poster Presentations



paired warm-up activity on student's interaction
 paired practice of scales in class piano
 Ricardo Pozenatto

Orff-Schulwerk approach to
 development of students
 development of their
 "Jane Frazee"



the different types
 learning settings
 (e group) while
 during class
 a greater
 side broader data
 ce of students'
 es. Furthermore,
 ree-minute long
 studies, longer
 suits considering
 assigned tasks.



Imitate
 The Orff-Schulwerk is described as "schooling
 through work = learning by doing."
 Students and teacher play C Major at the water time
 while singing allegretto or finger numbers.
 Create
 Students only plays opening C Major tetra chord and
 students play back.

Explore
 Exploration happens through "speech, movement,
 song, instruments, and listening."
Expressive Exploration Prompts
 How would a flight phrase or articulate the melody?
Composition Exploration Prompts
 How would this sound in the parallel minor?
 Can you pick a different register to play during the B
 section?
Exploration Activity One
 Imitate challenging rhythm pattern in repertoire and
 have students re-create pattern with body percussion.
Exploration Activity Two
 Students move to a new keyboard station between
 each formal section of a piece in Florida.

Label (Literacy)
 Orff believed that premature labeling of a concept
 leads to "musical music pedagogy."
Labeling Scenarios
 After students imitate and explore playing with pedal,
 teacher could then introduce the term "sustain
 pedal" and provide examples of pedal notation.

Create (improvise)
 Encourages students to express themselves
 creatively under clear guidelines to ensure success.
Composition Assignment
 Students create free contrasting accompaniments for
 an assigned folk melody.
Improvisation Activity

Reflect
 "Analyzing is the step that takes students from
 experience to understanding."
Reflection Activities
 Video record an ensemble arrangement and pro-
 vide students the opportunity to self-evaluate.
 At the conclusion of a class period, ask students
 write triggerings for a specific scale on a piece
 paper without using the piano as a reference.



References
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Accomplishing Arpeggio Accompaniments

Suggested Repertoire For Lyrical Playing, Levels 1-10

Presented by Michaela Boros

Lyrical works such as nocturnes, ballades and sonata slow movements constitute a significant portion of the standard piano repertoire. The clean, sweeping execution of complex accompaniment patterns is an essential component of this romantic-style playing. Introducing progressively intricate arpeggiated figures throughout the course of a young student's study builds the solid technical facility necessary for advanced lyrical playing. These figurations include open fifths, broken triads, single-octave arpeggios, finger-crossing and wide-range multi-octave arpeggios. Within these five pattern categories, technical elements covered include navigation of keyboard through hand-over-hand playing,

voicing and balance in broken triads, navigating chord shapes outside five-finger patterns, fluency reading ledger lines, and wrist flexibility, arm movement and finger dexterity to connect sweeping, multi-octave arpeggio patterns.

This poster advocates a progressive introduction of arpeggio-based repertoire, leveled from 1–10 according to standards synthesized from the Royal Conservatory of Music Examinations and Jane Magrath's *The Pianist's Guide to Standard Teaching and Performing Literature*. Suggested works include well-known favorites such as Streabbog's "By the Seaside," Op. 63, No. 7 (Level 4), contemporary selections including Dennis Alexander's "A Touch of Gold" from *Splash of Color, Book 1* (Level 3), and less-familiar works like Kargarov's *Souvenir*, Op. 10, No. 1 (Level 9). Recommended repertoire collections include the Royal Conservatory of Music's *Celebration Series*, Alfred's *Premier Piano Course Correlated Standard Repertoire*, and Schirmer Performance Editions *Baroque to Modern* sets. The accessibility of these volumes facilitates immediate implementation of arpeggio-based works in the teaching studio. ◀

Michaela Boros is pursuing a DMA in piano pedagogy at the University of South Carolina. She serves as administrative assistant for UofSC's community piano institute, teaches privately and works as digital support for the Frances Clark Center.



Accomplishing Arpeggio Accompaniments

Suggested Repertoire for Lyrical Playing, Levels 1-10

Michaela Boros / D.M.A. in Piano Pedagogy / University of South Carolina / michaelaboros@gmail.com

DEFINITIONS & SOURCES

- Goal: multi-octave arpeggios executed with primarily one hand, serving as an accompaniment to a cantabile melody
- Lyrical style, tonal solo piano music
- Levels 1-10: increasingly complex patterns
 - Open fifths, closed-position broken triads, one-octave figurations, basic finger crossing, multi-octave arpeggios
- Primary literature sources
 - Magrath, Jane. *The Pianist's Guide to Standard Teaching and Performance Literature* (Alfred Music Publishing Co., Ltd., 1996)
 - *The Royal Conservatory of Music Celebration Series, Levels Prep B - 10* (The Frederick Harris Music Co., Ltd., 2015)
 - *Alfred's Premier Piano Course Correlated Standard Repertoire, Masterworks 3 & 5* (Alfred Music Publishing Co., Ltd., 2013)

OPEN FIFTHS

- "Distant Chimes," Jon George (Level 1)
 - *Celebration Series, Prep B*
 - No motion outside five-finger patterns required
 - Teaches navigation around large range of keyboard, sweeping phrases
- **SEE ALSO:** "Dreamcatcher," Ann Cosby Gaudet (Level 4)

Excerpt 1: "Distant Chimes," George, mm. 13b-14b

BASIC FINGER CROSSING

- "On the Lake," op. 77, no. 12, Hofman (Level 6)
 - *Celebration Series, Level 6*
 - 1-2 octave arpeggiated figures, finger crossing
 - Teaches clear pedaling, accuracy in LH crossovers
- **SEE ALSO:** "A Touch of Gold," *Splash of Color, Book 1*, Alexander (Level 3); *Petite Berceuse*, Barber (Level 5); *Für Elise*, WoO 59, Beethoven (Level 7)

Excerpt 4: "On the Lake," op. 77, no. 12, Hofman, mm. 1-2

BROKEN TRIADS

- "Cradle Song," op. 117, no. 17, Gurlitt (Level 2)
 - *Schirmer Baroque to Modern, Upper Elementary*
 - 6/8, broken chords in closed position over dotted quarter-, quarter-note & eighth-note melody
 - Teaches rotation, balance between hands
- **SEE ALSO:** "Song Without Words," op. 190, no. 27, Kohler (Level 1); "Dedication," op. 1, no. 1, Granados (Level 5)

Excerpt 2: "Cradle Song," op. 117, no. 17, Gurlitt, mm. 1-4

ONE-OCTAVE FIGURATIONS

- "By the Seaside," op. 63, no. 7, Streabbog (Level 4)
 - *Alfred Correlated Standard Repertoire, Masterworks 5*
 - 4-note, 1-octave arpeggios divided between hands
 - Teaches flow, phrasing, hands extending outside five-finger patterns
- **SEE ALSO:** "Melancholy Reflections," Schoenmehl (Level 5)

Excerpt 3: "By the Seaside," op. 63, no. 7, Streabbog, mm. 1-2

MULTI-OCTAVE ARPEGGIOS

- *Nocturne in E Minor*, op. 72, no. 1 (post.), Chopin (Level 10)
 - Complex, undulating arpeggiated harmonies support an emotionally lyrical melody
 - Teaches two-against-three & coordination, RH embellishments, flexibility of wrist/arm, advanced keyboard navigation
- **SEE ALSO:** *Souvenir*, op. 10, no. 1, Kargarov (Level 8); *Reverie in F Minor*, Alexander (Level 9)

Excerpt 5: *Nocturne in E Minor*, op. 72, no. 1 (post.), Chopin, mm. 15-16

Method or Madness?

Rediscovering the Virgil Practice Clavier

Presented by Evelyn Dias

I once found myself in a difficult position without access to a piano. After some Internet research and an eBay purchase, an antique, silent keyboard instrument arrived at my door. The inventor of this curious instrument was Almon Kincaid Virgil (1842–1921).

Having received cello and organ lessons when he was young, Virgil ultimately chose the path of a music educator (Brower 1917). Over the course of his career, he established music schools in Fort Wayne, Indiana; Burlington, Iowa; Peoria, Illinois; New York, Chicago, Boston and St. Petersburg, Florida (Palmieri and Palmieri 2003) as well as in London and Berlin (Nahm 1985).

Virgil believed that the prevailing methods of piano instruction were “not in keeping with consistent and logical educational laws.” He took issue with the fact that these methods taught students “to feel and not to think” (Virgil 1904). Virgil recognized the importance of “thought” in piano playing and aimed “to separate, for a time, the so-called mechanical side of piano study from the musical side” (Brower 1917). To this end he wrote his *Clavier Method*,

of which nine editions were published by 1906.

The method includes numerous exercises with detailed descriptions aided by photographs and diagrams. Areas addressed include technic, mental training, ear training, sight-reading and physical training among others. A manual for teachers accompanied the method. In the preface to this volume, Virgil states that his system “makes a special feature of class teaching,” having pointed out some of the benefits observed by class instruction in other disciplines (Virgil 1904).

Virgil’s method and clavier have been largely forgotten. Subsequent generations of pianists and pedagogues have understandably abandoned the idea of separating the mechanics of piano playing from the sounds and artistry that must necessarily accompany the practice. Nonetheless, it is my hope that some of Virgil’s better ideas will be used to supplement prevailing group and studio instruction methods. ◀◀

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Start

Virgil's clavichord was not just a silent, practice instrument



He wrote a pedagogical method to go with it



It contains numerous "foundational" exercises grouped into several main categories



Physical Training



Selected exercise:
Exercise for the development of wrist action

Sight reading



Selected exercise:
Exercise in lines above the treble staff

Ear Training



Selected exercise:
Step 12 of 20

Technic



Selected exercise:
Practical Exercise in hand shaping

Mental Training



Selected exercise:
Recitation of the triads of the scale of C Major

Method or Madness?

Rediscovering the Virgil Practice Clavier

Sing, Dance, Play

Applying Orff-Schulwerk Pedagogy In the Group Piano Classroom

Presented by John Patrick Murphy, NCTM

Orff Schulwerk's student-centered approach to music learning fosters a creative and active classroom environment. In an Orff classroom, students are exposed to new concepts through imitation, exploration, and individual creativity. While the Orff Schulwerk approach is commonly associated with elementary music education, Orff's pedagogical techniques can be effective in the collegiate group piano classroom. This

research poster explores ways to incorporate Orff's learning process (Imitate—Explore—Label—Create) in the group piano classroom. The initial imitation stage encourages instructors to model material using a variety of styles: simultaneous imitation, echo imitation and/or canon imitation. Students explore concepts through speaking, moving, singing, instrumental playing and listening activities. Once the students have experienced the new concept, the concept is labeled. Students create and/or improvise music incorporating the recently learned concept. At the conclusion of the process, reflection provides students the chance to deepen their comprehension through analysis. For each element of the learning process, group piano teaching applications will be provided. ◀◀

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SING, DANCE, PLAY: Applying Orff-Schulwerk Pedagogy in the Group Piano Classroom

John Patrick Murphy - University of Oklahoma

The Four-Stage Learning Process

Imitate

Explore

Label

Create

Reflect

Imitate

- The title *Schulwerk* is described as “schooling through work = learning by doing.” (Warner, 8)

Simultaneous Imitation

- Students and teacher play C Major at the same time while singing solfeggio or finger numbers.

Echo Imitation

- Teacher only plays opening C Major tetrachord and students play back.

Canon Imitation

Teacher: C4-D4-E4-F4 | G4-A4-B4-C5 | B4-A4-G4-F4 | E4-D4-C4-B3 | A3-G3-F3-E3 | D3-C3-B2-A2 | G2-F2-E2-D2 | C2-B1-A1-G1 |

Students: C4-D4-E4-F4 | G4-A4-B4-C5 | B4-A4-G4-F4 | E4-D4-C4-B3 | A3-G3-F3-E3 | D3-C3-B2-A2 | G2-F2-E2-D2 | C2-B1-A1-G1 |

Create (Improvise)

- Encourages students to express themselves creatively under clear guidelines to ensure success.

Composition Assignment

- Students create two contrasting accompaniments to an assigned folk melody.

Improvisation Activity

- Students improvise a new melody over a previously learned accompaniment.

Reflect

- “Analyzing is the step that takes students from experience to understanding.” (Frazee 2006, 29)

Reflection Activities

- Video record an ensemble arrangement and provide students the opportunity to self-evaluate.
- At the conclusion of a class period, ask students to write fingerings for a specific scale on a piece of paper without using the piano as a reference.

Explore

- Exploration happens through “speech, movement, song, instruments, and listening.” (Gall and Weller, 19)

Expressive Exploration Prompts

- How would a flutist phrase or articulate the melody?

Composition Exploration Prompts

- How would this sound in the parallel minor?
- Can you pick a different register to play during the B section?

Exploration Activity One

- Isolate challenging rhythm pattern in repertoire and have students re-create pattern with body percussion.

Exploration Activity Two

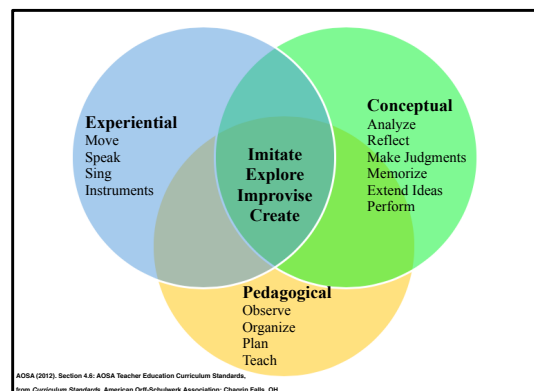
- Students move to a new keyboard station between each formal section of a piece in Rondo

Label (Literacy)

- Orff believed that premature labeling of a concept leads to “unmusical music pedagogy.” (Frazee 1987, 29)

Labeling Scenario

- After students imitate and explore playing with pedal, teacher could then introduce the term “sustain pedal” and provide examples of pedal notation.



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The Effect of a Paired Warm-Up Activity on Student's Interaction During the Paired Practice of Scales in Class Piano

Presented by Ricardo Pozenatto

Pairing students is a common practice among teachers who teach group piano classes, given its many benefits of cooperative learning. The benefits of paired practice are many, including “fingering checking” (when students check each other’s fingering) and consistency of speed (when students play together and have to maintain the same tempo).

Participants ($N = 4$) were freshmen college music students from a southeastern university in the United States who were enrolled in class piano. The study outlined a reversal design (ABA) based on video recordings of two sessions of class piano. The baselines (A) consisted of a paired practice of scales. Students were asked to practice scales in pairs but were

not told to share the same piano (although they could do so if wanted). Their headphones were paired, so even if they decided to practice at their own stations, they would still be able to hear each other’s playing. The treatment phase (B) consisted of a duet sight-reading activity, where students were also paired and asked to share a piano. The treatment and the second baseline occurred during the same class period, two days after the first baseline. Observations of each phase consisted of 3 minutes in length. To effectively measure students’ interactions, three measurements were considered: physical approach, verbal communication, and eye contact.

Meanwhile, verbal communication was increased and results showed that both physical approach and eye contact were negatively affected by the treatment phase. In addition, on-task behavior was sustained after the treatment phase, which may have affected students’ interactions. Future researchers may explore the different types of treatment/activities on different learning settings (e.g., pair, small group, whole group) while investigating students’ interactions in class piano. ◀◀

Ricardo Pozenatto is a PhD (piano pedagogy) student at Florida State University. He serves as the vice president of programs of MTNA@FSU, the collegiate chapter of Music Teachers National Association at Florida State University.





The effect of a paired warm-up activity on student's interaction during the paired practice of scales in class piano

Ricardo Pozenatto



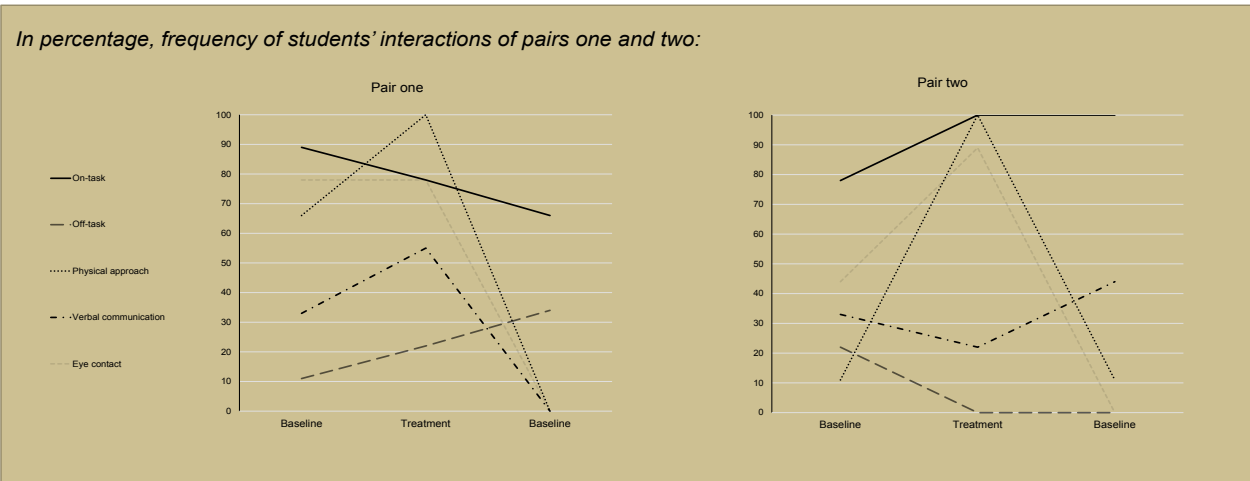
Purpose

To investigate and measure the effect of a paired activity on students' interaction during the paired practice of scales. The paired activity was the playing of a duet selection from the standard four-hand piano repertoire. The following questions were central to this study:

1. How does a duet warm-up activity affect the interaction between students during the practice of scales when students are paired?
2. What are the most typical ways students engage themselves in the paired activity of practicing scales?
3. What are students' set up learning preferences when practicing scales in pairs?

Methodology

The study outlined a reversal design (ABA) based on video recordings from two sessions of class piano. Participants ($N = 4$) were freshmen college music students from a south-eastern university in the United States who enrolled in class piano. To effectively measure students' interactions, three main measurements were considered, and defined as (a) physical approach (students leaving their seats and moving toward another keyboard); (b) verbal communication (aural); and (c) eye contact (either eye to eye or eye to hands). Participants were assigned into two pairs.



Results

Physical approach and eye contact decreased after the treatment phase on both students' pairs. On-task behavior decreased with the first pair while it increased with the second pair. This may have affected the increase of the second pair's verbal interaction and communication. Furthermore, one student stated they preferred to share the same keyboard while engaging in pairs activities, while three students preferred to be seated at their own keyboards. In addition, two students preferred to practice scales in pairs while the others preferred to practice individually.

Future Research

Future researchers may explore the different types of treatment/activities on diverse learning settings (e.g., pair, small group, whole group) while investigating students' interactions during class piano. In addition, a study including a greater number of participants may provide broader data collection with stronger evidence of students' interactions and learning preferences. Furthermore, data collected consisted of three-minute long observation sessions. In future studies, longer observations could reflect other results considering students' engagement levels during assigned tasks.

Micro Peer Teaching Demonstrations in University Group Curricula

A Practical Component to Explore

Presented by Sungsook Kim Yi

What do instructors of the university functional keyboard skills course want their students to achieve from learning the piano? Does the course effectively serve its primary purpose in non-piano music major students' musical learning and their future careers as music educators?

The primary purpose of the course in the university music curricula is to help nonpiano music major students develop, through activities at the keyboard, comprehensive musicianship skills that include an understanding of music theory, analysis and aural skills. However, studies indicate that the overall curricular design of the course continues to be criticized

due to its lack of practical content and effective instructional approach. Many researchers express concerns about the performance-driven learning environment due to the majority of class time and assignments being focused on learning piano repertoire and exercises. The students' learning experience in the keyboard lab should not be limited to just learning "how to play" because intellectual reasoning and stimulation must follow as they learn to play the instrument.

The poster explores the incorporation of micro peer-teaching demonstration as an integral part of functional keyboard course curricular activities. The goal of this presentation is to help both instructors and students understand the practical and creative integration of functional keyboard skills in real-life teaching settings. It presents instructional materials that students can use to learn how to design lesson plans systematically using piano as a creative teaching tool. The aim of this presentation is to help instructors of the university functional keyboard skills course that are seeking practical assistance in regard to its content and curricular activities. ◀

Sungsook Kim Yi studied under Maurice Hinson and Joanne Haroutounian. She has been on the school of music faculty at George Mason University in Fairfax, Virginia, since 2009, teaching functional keyboard skills and keyboard pedagogy courses.



Micro Peer Teaching Demonstrations in University Group Piano Curricula: A Practical Component to Explore

Abstract:

The poster explores the incorporation of micro teaching demonstration as an integral part of the university group piano course curricular activities. The goal is to help both instructors and students understand the practical and creative integration of functional keyboard skills in real-life teaching settings. The poster presents an instructional approach for nonpiano music major students to learn how to systematically design lesson plans using a piano as a creative teaching tool.

The Primary Purpose of University Group Piano Course:

What do instructors of the university group piano course want their students to achieve from learning the piano? Does the course effectively serve its primary purpose in nonpiano music major students' musical learning and their future careers as music educators? The primary purpose of the course in the university music curricula is to help nonpiano music major students in understanding the areas of theoretical topics in music, analysis, and aural skills through playing the piano. In addition, the course is to foster them in becoming successful and creative music professionals equipped with comprehensive musicianship through a variety of musical concepts via multifaceted curricular activities on a piano.

Problem:

Studies indicate that the overall curricular design of the course continues to be criticized due to its lack of practical content and effective instructional approach. Many researchers expressed concerns on the performance-driven learning environment due to the majority of class time and assignments being focused on learning piano repertoire and exercises (Bobetsky, 2004; Chin, 2002; Young, 2010).* The students' learning experience in the keyboard lab should not be limited to learning "how to play," because intellectual reasoning and stimulation must follow as they learn to play the instrument.

Aim of the Poster:

The aim of this presentation is to help instructors of the university group piano course (for nonpiano music majors) who are seeking practical assistance in its content and curricular activities.

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What to include in the lesson plan?

Q. What are some of functional keyboard skills that can be implemented in a private/group music instruction?

A. Accompanying during warm-ups and lesson (i.e., scales, arpeggios, chords); playing a simple melody and/or parts; demonstrating excerpts from musical pieces and concepts in music theory

How would students evaluate their teaching and learning?



Q. Can students who have very basic keyboard training utilize their skill sets in real-life teaching situations? And how can I, as keyboard instructor, encourage nonpiano music major students see the light of this implementation?

A: Absolutely! Piano is such a critical as well as creative teaching tool in music instruction. As students obtain knowledge and skills, it is crucial for instructors to address how they can make connections and apply what they have learned in professional teaching settings.

How is micro peer teaching demonstration implemented in university group piano class?

Students will design a lesson plan that incorporates functional keyboard skills for teaching their musical expertise. Each student will play the role of a teacher and demonstrate how a keyboard instrument can be integrated in real-life instructional settings.

Lesson Plan Template

Name of Lesson: _____
Name of Teacher: _____

Learning Objectives
(Establish goals that the lesson will address.)

Learning Outcomes
(State what specific understanding and skills students will gain through the lesson.)

Activity
(Describe each step of how the learning objectives will be taught through the independent activity.
***Be specific about how a piano will be incorporated.**

Verification
(Describe the steps to assess student understanding and how the learning objectives will be reinforced in the next lesson.)

Duration of Lesson
(varied by the size of class)

Materials
(Describe and attach handouts and scores used for the lesson.)

Self-Reflection/Assessment on Peer Teaching Demonstration

A. Planning Process

- ✓ The purpose of your lesson
- ✓ The projected benefits and learning outcomes your student(s) gain through your lesson
- ✓ The reason for instructional strategies you incorporated in your lesson
- ✓ The reason and projected benefits of the implementation of functional keyboard skills in your lesson

B. Teaching Process

- ✓ Important/memorable teaching moment(s) that captured your attention
- ✓ The status of your emotions and thinking you experienced during teaching
- ✓ Objective view on your time and classroom management skills

C. Reflection Process

- ✓ Your overall thoughts on your lesson; student(s)' reaction, the effectiveness of your lesson objectives
- ✓ Feedback from your student participant(s) and peers
- ✓ Describe a type of support (musical/nonmusical) you need for the future
- ✓ New lesson ideas and instructional strategies you learned from the lesson

Presented by

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Where to start?

Conceptualize and formulate learning goals

Step #1

Establish Goals:

What relevant goals (e.g., content standards, lesson objectives, learning outcomes) will the lesson address?

Step #2

Conceptualize the big idea:

- What is the big idea?
(The value of the skill: how the lesson would help students learn more effectively, using piano as a teaching tool)
- What specific understandings are desired?
(The theories/assumption underlying the lesson)
- What are the key knowledge and skills students acquire as a result of this lesson?

Step #3

Formulate significant learning activities:

- What learning experiences and instructional methods will enable students to achieve the desired results?
- How will the design help students experience the significant learning goals and explore the knowledge?
- How will the lesson provide opportunities for students to think critically and apply their understanding on the concept?
- How will the activities allow students to constructively utilize and evaluate their work and its implications?

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