**Proceedings From The**

**2000 National Group Piano/**

**Piano Pedagogy Forum**

Reprinted from *Piano Pedagogy Forum*, [The Frances Clark Center](http://www.keyboardpedagogy.org)

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**August 4–5, 2000, University of** **Cincinnati**

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**National Group Piano and Piano Pedagogy Forum Steering Committee:**

Laura Beauchamp, Limestone College

Michelle Conda, Cincinnati College-Conservatory of Music

Barbara Fast, University of Northern Iowa

Andrew Hisey, Oberlin College Conservatory of Music

The first National Group Piano and Piano Pedagogy Forum was held August 4–5, 2000 at the Cincinnati College-Conservatory of Music. This intensive, two-day forum was specifically designed for college and university group piano and piano pedagogy teachers. The first day was devoted to group piano teaching and the second day focused on piano pedagogy. A unique feature of the forum was an on-sight library consisting of syllabi, proficiency requirements, and other course materials brought by participants. These were available for browsing throughout the conference.

The Forum started with a day devoted to the teaching of group piano. The opening panel discussion topic was “In Synch: Representatives from Five Schools Discuss Group Piano Curriculum Building.” Panelists were Tony Caramia, Eastman School of Music; Michelle Conda, University of Cincinnati; Martha Hilley, University of Texas; Fred Kern, University of North Texas; Kenon Renfrow, University of Miami. Small group discussions followed.

The afternoon featured four presentations on group teaching techniques. Participants rotated and were able to attend all four sessions. Presenters and topics were: Laura Beauchamp, "Sightreading: Experiences that Yield Results;" Alejandro Cremaschi, "Technology for Skill Mastery;" Tom Pearsall, "Repertoire: Presentation and Follow Through;" Siok Lian Tan and Andrew Hisey, "Measuring Outcomes: Evaluation, Grading, and Proficiency." A final open microphone discussion concluded the day. Participants discussed issues related to group piano teaching and curriculum.

The second day was devoted to piano pedagogy at the college level. The opening panel discussion topic was "Practical Realities for Setting up Internship and Observation Experiences for your Pedagogy Students." Panelists were Gail Berenson, Ohio University; Rebecca Johnson, Capital University; Marcia Norrman, Northwestern University; Kenon Renfrow, University of Miami; Steve Roberson, Butler University; Yu-Jane Yang, Weber State University. Rotating discussion groups followed.

The afternoon was devoted to small group discussions of the following two topics: "What Aspects of Technology Do You Feel Most Compelled to Include in Your Piano Pedagogy Program," and "How Do You Cover Piano Methods in Your Pedagogy Course?" Open microphone comments with all participants concluded the day.

Click on the link below to return to the Piano Pedagogy Forum homepage where you may access panel presentations from the conference and discussion groups from the second day (piano pedagogy at the college level.)

**Panel Discussion: "In Synch: Representatives from Five Schools Discuss Group** **Piano Curriculum Building."**

**Reporter: Siok Lian Tan**

Panelists: Tony Caramia, Eastman School of Music Michelle Conda, University of Cincinnati Martha Hilley, University of Texas Fred Kern, University of North Texas Kenon Renfrow, University of Miami, Moderator: Andrew Hisey, Oberlin College Conservatory of Music

The First National Group Piano and Piano Pedagogy Forum opened with a session featuring five group piano experts discussing how they adapted their curriculum to the size and nature of their institutions. After the panelists described their individual situations, they fielded questions from the audience.

Michelle Conda shared her views on the importance of including non-major group piano class as a course in a university. Her past experience at the University of Toledo demonstrated that there was a high demand for non-major classes. She initially started off with the beginning level and within a few years had expanded the course sequence to four levels. All four levels of piano classes were filled every semester. The high demand also occurred when she offered non-major piano classes at University of Cincinnati. She stated that teaching these classes was extremely rewarding. She also pointed out that non- major piano classes were useful to some music majors as well; these classes could serve as preparation for music majors who were not ready for standard music classes. They could also be used as group teaching demonstration classes for piano pedagogy students. Conda expressed her disappointment with many college administrators who cite budget drain as a reason to to eliminate non-major classes from their programs. She argued that the offering of these classes were not a drain at all. The students who signed up for these classes actually brought more general funds from the university into the music department. She pointed out that teaching piano as a class was an effective use of faculty time and energy because the student-faculty ratio was 12 to 1 instead of 1 to 1. She also suggested that music departments could charge a small technology fee from each student who took the non-major class. The fee could be used to maintain equipment in the piano lab. Conda believes that the demand for non-major piano classes will continue to grow because of the current trend toward more general education courses.

Kenon Renfrow discussed how he developed a foundation technology course for all music students at the University of Miami based on the research of his doctoral dissertation. The topic of his dissertation was "Development and Evaluation of Objectives for Teaching Graduate Piano Pedagogy Majors to use Computer and Keyboard Technology." He surveyed all institutions in the United States that offered graduate piano pedagogy degrees and found that most institutions recognized the importance of computer and keyboard technology but most did not do enough to address the subject. From his survey, Renfrow concluded that there was a need for a course to introduce music students to basic music technology. As a result, he designed a course entitled "Computers, Keyboards, and Music," to provide students with an overview of current computer and keyboard technology as they related to music. The course included a basic introduction to Windows, word-processing, spreadsheet, database management, CD-ROM, the Internet, and music education software. Topics covered at a more in-depth level included MIDI, digital sequencing, and computer-assisted musical. This is a required course for all music majors at University of Miami except students in the BFA degree program. The course was so successful that he was asked to design a series of upper-level music technology courses for the curriculum.

Tony Caramia from the Eastman School of Music pointed out that the high-level of performance ability at his institution did not necessarily impact the class piano program. He stated that although all his class piano students have very high level of performance talent on their own instruments, they still have the same problems as average class piano students from other music schools. Many first-year class piano students cannot find middle-C on the keyboard. He has had first-year cellists who cannot not read in treble clef, violinists who cannot read in bass clef, percussionists and singers who cannot read well at all. Therefore, he advises his teaching assistants to realize to whom they were teaching and to make adjustments accordingly. Caramia also raised a similar issue with respect to the hiring of teaching assistants. Every year he interviews many talented pianists for teaching assistant positions but many of them had difficulties teaching simple piano skills, such as how to introduce a C harmonic minor scale to a class. He closed by remarking that similar pianistic and pedagogical problems occur at Eastman: talented music students do not always make talented piano students, and talented pianists do not necessarily know how to teach beginning piano students.

Martha Hilley shared her experience training and supervising teaching assistants at University of Texas, Austin. She explained that all her teaching assistants are hired primarily based on their performance competence. Many of them know how to play the piano well but have had no prior teaching experience or training. Therefore, she has to train her new teaching assistants on the basics of teaching. All her new teaching assistants are required to attend a two-day, pre-semester workshop where she takes them through many basic teaching skills. In addition to this pre-semester workshop, Hilley requires all her first-year teaching assistants to take Robert Duke's course in supervised teaching. She observes and video-tapes all her teaching assistants at least twice per semester and gives them constructive comments based on her observations. She hopes that her teaching assistants will learn from her comments and be better prepared for their future college teaching appointments.

Fred Kern from University of North Texas discussed his duties as coordinator of the class piano program in one of the largest music schools in the nation. He supervises fourteen teaching assistants who teach twenty-four sections of keyboard skill classes for music majors. There are approximately six hundred students enrolled in keyboard skill classes each semester and Kern has to listen to each of them taking their proficiency exam. Kern divides his four-semester curriculum into a set of forty-eight specific skills, focussing on twelve skills per semester. If a student can do all the forty-eight skills, he or she can pass out of piano class. Kern's curriculum is weighted heavily on sight reading skills. He hopes to move towards a piano proficiency exam where everything has to be played at sight. Like Caramia and Hilley, Kern faces the same problem with inexperienced teaching assistants. Most of them are good players but do not know how to teach. Therefore, Kern has to dictate the pacing of the curriculum and grading procedures for all his teaching assistants to create a sense of unity among different classes.

After the panelists gave their remarks, they took questions from the audience. Among the issues discussed were piano proficiency requirements, grading policies, and the number of class meetings per week. While details of all the issues discussed above varied slightly from each school, it was interesting to learn that all five colleges shared the same overall goals and problems in their programs. Each school has minimum proficiency requirements that all music students have to meet in order to pass the piano class sequence. All these experts have the same problem getting experienced and interested teaching assistants to teach class piano because most assistants were hired on the basis of their performance skills. The panelists also talked about what keeps them fresh in college group piano teaching. They all agreed that the ability to change their students' attitude, which usually comes in the form of delayed appreciation, and their influence on the growth of their teaching assistants makes their jobs challenging and rewarding. As class piano coordinators, they have the opportunity to meet and work with all the music students in their schools and they enjoy doing that. Their ongoing efforts to find new and better teaching materials and better ways of presenting concepts helps keep their work interesting and fresh.

**Siok Lian Tan**, Assistant Professor of Piano; Coordinator of the Class Piano Program; L.T.C.L., Trinity College of Music, London; BM (summa cum laude, Pi Kappa Lambda), MM, DMA, University of Cincinnati, College-Conservatory of Music (CCM). A native of Penang, Malaysia, Ms. Tan came to Cincinnati in 1988 as a scholarship piano student of Frank Weinstock at CCM. She has been heard in live broadcasts on Cincinnati Public Radio Station WGUC and has appeared as soloist with the Cincinnati Symphony Orchestra on the 1993 Young People's Concert and the 1995 Casual Classic Series. She has won numerous scholarship awards and piano competitions, including the Three Arts Scholarship and Clef Music Club Award. At CCM, she has been a teaching assistant for all her five years of graduate studies where she was also assistant to the head of the Secondary Piano Department and Piano Pedagogy. In 1995 she received the CCM "Most Outstanding Teaching Assistant Award" for her excellence in teaching. She was also on the faculty of the CCM Preparatory Department (1992-1998) and University of Cincinnati-College of Evening and Continuing Education (1993-1996). She is active as a clinician and adjudicator and is heard regularly throughout the midwest as soloist and chamber musician.

**Panel Discussion: "In Synch: Practical Realities of Setting Up Internship Teaching and Observation Experiences for Pedagogy Students"**

**Reporter: Cynthia Benson**

Panelists: Gail Berenson, Ohio University Kenon Renfrow, University of Miami Marcia Norrman, Northwestern University Rebecca Johnson, Capital University Steve Roberson, Butler University Yu-Jane Yang, Weber State University, Moderator: Barbara Fast, University of Northern Iowa

The following is a summary of the panel discussion on internship teaching and observation for pedagogy students. Panelists were given eight minutes to address the internship and observation experiences at their schools.

**Internship Teaching**

Generally, the internship teaching described included one to two students per semester, and lessons were usually 30 minutes in length. While the length of internship at each institution varied from one semester to six quarters, internship teaching included children and/or university non-music majors. Internship teaching took place in preparatory programs, community schools, faculty studios, and independent studios. Teaching internships were either part of a pedagogy class or a separate course.

Marcia Norrman remarked that pedagogy students at Northwestern University teach private lessons to students whose group classes are taught by a "master-teacher." The student teachers also gradually work up to teaching an entire group class. These pedagogy students direct a practice session with piano students (free of charge) to help them, among other reasons, decide what level they prefer to teach for their internship.

Steve Roberson shared that his pedagogy students teach at least two students per semester during each of the four semesters they are enrolled in pedagogy track courses. Pedagogy students 'recruit' their own students (with help from the university music office) and arrange their own studio policy, interviews, and fee structure.

Rebecca Johnson successfully set up teaching internships with local independent teachers who were MTNA certified. Some of the advantages described were the "real-life" situations the pedagogy student experienced, and the relationships that developed between student teacher and independent teacher. However, some activities of the teacher's studio such as spring festivals and contests were found not to be conducive to the student teaching experience.

Providing feedback to student teachers was important to all members of the panel. Balancing supervision of student teachers with meeting other university responsibilities was discussed. As Ken Renfrow stated, "...one can only be at one place at one time..."

Some panelists shared that load credit was not given for supervision of student teachers. Each had a unique solution to the problem of giving enough feedback to all student teachers. Panel members addressed the use of video and/or audio recording for evaluation by peers, supervisor, or student teacher. Steve Roberson indicated that he requires his student teachers to videotape each lesson with the camera specifically situated to record the student's face and hands.

In supervising student teachers, Ken Renfrow requires a three-week sequence of teaching including videotape, self-evaluation, and lesson plans to help keep a check on the many number of teaching interns each semester. He remarked that he has learned about his student teachers from the way they evaluate their own teaching. He also stated that student interns observe graduate assistants teaching group piano, which helps him monitor these teachers. Marcia Norrman observes each student teacher ten times during the year. Additionally, she also has another "objective" teacher observe her interns. In contrast to most situations, the internship with local independent studio teachers described by Rebecca Johnson allows for constant supervision.

Gail Berenson described the internship program at Ohio University, where graduate pedagogy students serve as apprentices to the applied piano faculty. The pedagogy student observes, plans and teaches college non-majors or children in the faculty member's studio. By the end of the semester, the intern is teaching the entire lesson. The faculty member is present at all times to supervise. The applied faculty member assigns the grade for the student teaching while the pedagogy teacher supervises the intern's journal and paper. Graduate students enroll in this apprentice program for six quarters. The only drawback mentioned was that the interns were not working with students of their own. However, the advantages of working closely with members of the piano faculty were numerous.

Yu-Jane Yang shared how she makes use of the piano lab in her set-up for supervising intern teachers. Two intern teachers are assigned to each student, and while one intern teaches the lesson, the other observes. The student teachers reverse roles the following week. All lessons take place on headset, and five pairs of interns and their young students are in the lab at the same time, following the same routine. The use of digital keyboards and piano lab controller allows the pedagogy supervisor to walk around the room and monitor the intern teaching and observations. While monitoring the room, the pedagogy teacher makes notes that will be discussed during the next pedagogy class meeting.

**Observation Experiences**

Observation experiences described by the panelists usually took place before or during the teaching internship. These experiences included a variety of settings such as group piano, private piano, preschool piano, and adult-leisure lessons. Many of the panel members also have students observe lessons for instruments other than the piano. While some panelists had student teachers observe the same teacher(s) throughout a semester, others chose to vary the observations. Gail Berenson described a sophomore-level observation practicum designed to ease them into their teacher role. Students in this practicum observe a lesson once a week. The lessons observed represent all ages and levels, and include instruments other than the piano.

Panel members also shared guidelines for student teacher observations. Rebecca Johnson outlined the following specifics for observations: student-teacher interaction; how teacher prepares for success; piano methods used; how student is taught to practice; practice goals given in lesson; how student is motivated to practice; technique; studio arrangement; personal reaction; and teaching style. Pedagogy students were to observe two back-to-back lessons and keep an observation diary.

Yu-Jane Yang's observation forms are divided into three areas:

1. Delivery Skills: facial, vocal, gesture, eye contact, energy/enthusiasm, posture
2. Communication Skills: clear directions, senstivity to needs, student/teacher rapport, use of student's name, effective use of language, and balance of verbal/co- verbal/nonverbal
3. Sequence of Presentation: logical order of teaching sequence, variety of teaching activities/strategies, effectiveness of teaching strategies, pacing, ability to diagnose problems, control of physical setting

These guidelines are followed by general comments about what the student teacher liked, new ideas observed, and what might have been done differently.

Steve Roberson helps his teaching interns remember the guidelines for observation using the word PASTE.

* P--Pace of lesson: organization of time, speed of talking or moving
* A--Attitude: teacher-student interaction, personal attention by teacher
* S--Sensitivity: musical sensitivity
* T--Technique
* E--Eclecticism: incorporations of theory or history

Questions and comments followed the panel presentation. One audience member was truly impressed by the unique approaches used by the panelists when designing internship teaching and observation experiences. I found that these panelists had not only worked within their respective situations, but they had also dealt creatively with challenges, used available resources wisely, and created essential opportunities for their students.

**Cynthia Benson**, Assistant Professor and Coordinator of Group Piano at Bowling Green State University, holds a bachelor's in music education from the University of Central Arkansas, a master's of music in piano performance from Rice University and a doctorate in music education with an emphasis in piano pedagogy from the University of Texas at Austin. Benson has presented research at state conferences of the Music Educators Association in Illinois, Ohio and Texas. Presently serving on the National Advisory Board for the Music Teachers National Association (MTNA) Student Chapters, she has participated in presentations at MTNA National Conferences and the state MTNA conventions in Texas, Illinois and Wisconsin. Articles by Cynthia have appeared in *Texas Music Education Research*, *Illinois Music Educator*, *American Music Teacher*, *Keyboard Companion*, *Piano Pedagogy Forum* and Roland's *Keyboard Educator*. She and husband, Michael Benson, frequently perform duo recitals as the Synergy Duo, most recently on the Dame Myra Hess Memorial Concert Series in Chicago.

**Group Discussion: "Observation and Internship Teaching Experiences"**

**Reporter: Michael Benson**

The following is a summation of two piano pedagogy morning discussion group topics: Observations, and Internship Teaching Experiences. The comments reflect my interpretation of personal hand written and typed notes submitted by the various discussion leaders.

**OBSERVATION.**

**Who Should Pedagogy Students Observe?**

The most common answer is that pedagogy students should observe independent piano teachers. However, there were many creative suggestions made with respect to designing observation experiences. Recommended observations were: Dalcroze Eurhythmics classes, group piano classes, Suzuki lessons, college-level studio and performance classes, non-piano lessons, and public school choral, band and general music classes. The numerous and varied suggestions are significant because they reflect the abundant choices available to piano pedagogy teachers. Also, the issue of "where" piano pedagogy students observe was considered. University and independent studios or "real world" teaching situations were high on the list.

**What Ages and Levels Should Piano Pedagogy Students Observe?**

All five discussion groups suggested pedagogy students observe beginners, intermediate students, and adults. Another conclusion was that observations should focus on more than one lesson. Pedagogy students should observe the same student on multiple occasions in consecutive lessons. Within this context, several other questions were raised: Who are the piano pedagogy students observing? Are they focusing on the teacher's instructions or are they listening and watching for student success? For the novice observer, it was suggested that pedagogy students learn to observe one area (teacher directives or student success) at a time.

**How Many Students Should Be Observed and For How Long?**

The answers varied from group to group. The one constant was the emphasis on having students observe multiple lessons at all levels. Here again, the question might be, whom are the piano pedagogy students observing? If we are watching a teacher's verbal instructions, maybe we only need to see one lesson - either the student was able to achieve a proximal musical goal during the lesson because of teacher instruction or they were not. This, according to the discussion groups, helps define good teaching. However, if we are listening and watching for student success, maybe we should observe at least two lessons. These issues were debated. In any event, learning to be a trained observer is a skill that should be developed.

**INTERNSHIP TEACHING EXPERIENCES**

What follows is a representative group of questions or concerns that were raised during the breakout sessions.

1. What is the optimal internship teaching experience for an undergraduate or graduate piano pedagogy student?
2. When a preparatory program is not available, what are some internship teaching experience alternatives?
3. How does a pedagogy professor provide a variety of different teaching levels and settings?
4. Having provided an internship teaching experience, how often does the pedagogy professor observe and comment on the live teaching sessions or videotaped teaching excerpts?
5. What does a pedagogy teacher do when there is little or no support from other music faculty to help provide internship teaching experiences?
6. What load credit is granted for providing internship teaching experiences?
7. Do you ask independent teachers to allow university students to teach in their studios?
8. Do group piano classes offer internship teaching experiences comparable to private lessons?

There was not a comprehensive answer given for each of these questions. Below are related suggestions and comments made by group discussion members.

Suggestions from the discussion groups focused on finding a group of students that desire piano instruction. Many of the institutions represented have preparatory programs. These provide on-campus teaching experiences and can be ideal. In addition, home-schooled students were considered, along with university students who are not music majors. The university students were found by advertising in university newspapers. Another recommendation was to provide piano lessons for children of university faculty and staff at no charge. If money was collected for these lessons, it was suggested that it be used to improve the piano pedagogy library holdings or to provide scholarship money for incoming piano pedagogy majors. Other successful internship situations mentioned were local music stores and retirement communities. Peer teaching of fellow pedagogy students was also discussed. This type of experience would allow a novice teacher to practice teaching both basic music concepts and advanced literature. One group commented that given the difficulties encountered in teaching beginners, it might be ideal to have pedagogy students first teach their peers because they are playing repertoire similar to their own.

As Visiting Assistant Professor of Piano in the Department of Music at Ohio State University at Lima, **Michael Benson** is pursuing a dual career as teacher and performer. As soloist and collaborative pianist, he has performed at the Smithsonian Institution during the *International Schubert Symposium*, Steinway Hall as a winner in *The Pinault Biennial International Piano Competition*, and Preston Bradley Hall on the *Dame Myra Hess Memorial Concert Series* heard on National Public Radio affiliate WFMT 98.7 FM in Chicago. He has presented lectures, adjudicated and performed for national and state conventions of *Music Teachers National Association* and contributed articles to *Texas Music Teacher*, *American Music Teacher* and *Clavier*. He has taught on the faculties of Carl Sandburg College, University of Wisconsin-Whitewater, and Oakland University as well as pre-college piano camps in Texas, Wisconsin and Ohio. Mr. Benson holds degrees in piano performance from the Shepherd School of Music at Rice University and The University of Texas at Austin.

**Discussion: What aspects of technology do you feel most compelled to include in your piano pedagogy program?**

**Reporter: Carlyn Morenus**

Technology has become, in a just a few years, a huge topic for those in the teaching profession. Electronic piano labs, of course, have been around for quite some time. The development of personal computers has brought with it an ever-increasing array of music programs. And the internet has created an explosion of information, recorded materials, software, learning and teaching options, and responsibilities that are new to our profession. Many different technological devices and strategies were discussed in the afternoon session centering on the question "What aspects of technology do you feel most compelled to include in your piano pedagogy program?" The discussions are summarized here.

All discussion groups agreed on the need to incorporate a variety of technology-related topics in pedagogy classes. Pedagogy students should be cautioned, however, that technologies should be used as tools, not as ends in themselves. Technology does not replace the teacher, but it can enhance the teacher's work. It is important for teachers to recognize the vast and constantly-increasing offerings of technology, and to be receptive to new possibilities.

Many specific types of technology were discussed. They can be broken down into a few general categories: group piano labs; digital instruments/sequencing equipment and other recording instruments; computer software and technology-centered courses; the internet; and other miscellaneous items.

**Group Piano Labs**

The group piano lab is not particularly new to us, though labs have certainly changed over the years. Today, some labs include computers at every keyboard; many have either add-on or built-in sequencers for the digital keyboards. The Key-Note Visualizer is a fixture in many labs across the country, though this may be rendered obsolete by the latest generation of digital pianos, such as the new Clavinovas, which have displays that can be projected to a TV monitor, allowing the teacher not only to show keyboard positions, but to demonstrate sequencing steps and other technological applications.

Currently available lab equipment allows teachers to use sequencers in group lessons, providing MIDI backgrounds and model performances; piano students can be assigned sequencing projects, either individually or in groups. This results in a generation of music students who will be prepared to work in the 21st century world.

**Digital Instruments/Sequencing equipment and other recording media**

Digital instruments do not replace acoustic pianos, but they serve many important and useful functions. For many people in today's society, a digital instrument is the only one they will ever own. Is it right, then, for us to refuse to teach those who play only digital keyboards? Does the recreational pianist really need an acoustic instrument?

These questions were raised in discussion, though not answered. These are questions that each teacher must consider when deciding who will or will not be accepted as a student, and in deciding how the student should be taught. It was generally felt that students should be given exposure to both digital and acoustic instruments, but that students should not be denied access to instruction for lack of an acoustic practice instrument.

Digital instruments and sequencers can be used beneficially in private instruction as well as in a group piano situation. Sequenced materials enhance a simple piece, aid in keeping a steady tempo, or provide concerto accompaniment. Digital pianos with built-in recording capabilities provide a useful method for recording a student's playing, and the student gets immediate and accurate playback, so that he/she can listen for balance, rhythm, tempo, musicality, pedaling, or any other element. We all know how difficult it is to hear our own playing accurately while we're playing; it's certainly harder for our students than for us. This frees them from that problem.

Other recording instruments, such as the Disklavier and other recording acoustic pianos, have the same capabilities for recording and playback of performances. Here there is the added opportunity to watch the keys or pedals move during playback, often very telling when dealing with such issues as evenness of tone, technical control, or use of pedal.

More traditional recording media, such as video and audio taping, were also mentioned.

**Computer Software/Technology Courses**

There are two categories of software with which pedagogy students should be familiar. There are many programs available to help students with note reading, music theory, ear training, basic music history, and simply to have fun using the music knowledge in their possession. Pedagogy students need to be aware of these resources as they contemplate setting up studios.

Pedagogy students also need to be familiar with software that they can use themselves. MIDI software such as Cakewalk, music notation software such as Sibelius, web authoring software such as Dreamweaver, and business software for operating a studio are all important applications for the current generation of teachers. Multi-media software such as Director for creating computer 'movies' may be too complex to learn within a pedagogy course, but finished products should be shown. Whether students are taught to use these programs as a part of pedagogy courses is negotiable, but the students certainly need to know about them.

“Computers in the Arts” and “Introduction to Technology” courses are now being offered at many universities. Some universities also offer courses on specific software applications such as Dreamweaver or Director. These courses provide opportunities for pedagogy students to explore computer technology more deeply than the time constraints of a pedagogy course allows.

Degree programs such as Arts Technology and Music Technology are being developed at various universities around the country.

**The Internet**

The internet has exploded into our lives, putting the world quite literally at our fingertips. New possibilities develop practically on a daily basis, so we can hardly hope to teach our pedagogy students about everything that is on the web. What we can and should do is educate them to the possibilities of the web, teach them how to explore it, and also include cautionary notes. Anyone can put information on the web, so one must be on guard. "Is this really a reliable source?" should be a question often asked when surfing the net. Students also need to be educated about copyright implications for downloading/uploading music and other web materials.

All that aside, there are tremendous materials available to us via the internet. MIDI recordings for quick downloading or on-line play, and MP3 recordings of concert repertoire for quality sound reproduction, are available in abundance. The internet is being used for distance learning, as a virtual classroom, for research, for distance listening, for email or web-board courses, and for computer-assisted learning. Email keeps communication lines open between students and teacher. The teacher of the future -- and of the present -- will have a studio website. As pedagogy teachers, we should be sure our pedagogy students are aware of these resources, and know how to utilize them.

**Miscellany**

With all these technological resources, we have a responsibility to our pedagogy students to introduce them in our pedagogy classes. This can be done in a variety of ways. Guest speakers provide expert information on specific areas: a music store representative demonstrating the capabilities of the piano lab may educate teacher as well as students; a web designer can get students building their own websites in a single class period; students can give presentations about their own experiences with technology; projects can be assigned utilizing specific technological resources.

Technology should be considered when choosing piano method books as well. Many children's methods, as well as group piano textbooks, now offer MIDI disks, CDs, tapes, web support, or other enhancements. Some keyboard literature is written specifically for digital keyboards.

Technology may be useful in teaching students with disabilities. Tremendous possibilities exist for experimental research using computers, digital keyboards, and the Disklavier.

There is no longer any question about whether or not to include technology in pedagogy study. The challenge is deciding what to cover in classes, and what students must discover for themselves. Teaching an awareness and openness to new technological developments is the most important thing we can offer our students.

**Carlyn Morenus** is Keyboard Area Coordinator at Illinois State University. Dr. Morenus joined the ISU faculty in 1999 as Assistant Professor of Piano and Coordinator of Group Piano. While completing doctoral studies at The University of Texas at Austin from 1996-1999, she was an Assistant of gorup piano. From 1990-1995 Dr. Morenus served on the Vincennes University (Indiana) faculty as Assistant Professor of Piano, where she taught studio and group piano, organ, keyboard chamber music, and other music courses. In addition to numerous recitals at the university and around the city of Vincennes, she presented annual duo-piano recitals at Vincennes University and elsewhere in Indiana with California-based duo partner Marc Steiner. In addition to university teaching, Dr. Morenus has run independent piano studios in Austin, Texas and in her native Long Beach, California. She maintains an active performing schedule as a solo pianist, collaborative pianist and chamber musician. Dr. Morenus has embraced technology in both her teaching and her research. Her group piano students complete MIDI recording projects each semester; pedagogy students not only complete MIDI projects and do web-based research, but create their own websites. Dr. Morenus' university website includes examples of student projects in addition to MIDI files for all university group piano classes, MP3 files of her own concert performances, and links to group piano tutorials. Her dissertation research utilized the recording capabilities of the Yamaha Disklavier, in combination with computer analysis, to study advanced pianists' pedaling practices. Carlyn Morenus holds a D.M.A. in Piano Pedagogy from The University of Texas where her principal teachers were Martha Hilley, Sophia Gilmson and Lita Guerra. Influential teachers in music education included Robert Duke, John Geringer and Judith Jellison. She holds an M.M. in Applied Piano from the University of Wisconsin- Madison, where she studied with Howard Karp, and a B.M. in Piano Performance from the University of Southern California, studying with Robert Ward. Other influential teachers have included Dorothy Judy Klein, Malcolm Hamilton and Jean Barr. Along with her piano activities, Dr. Morenus has continued her life-long interests in organ and singing. She has sung with the Los Angeles Master Chorale and the Roger Wagner Chorale, and is currently a member of the New Texas Festival Conspirare Choir and the Victoria Bach Festival Choir. Tours have included appearances around the United States and Brazil. Dr. Morenus has held church organist positions in California, Wisconsin, Indiana and Texas, and is currently a free-lance organist.

**Discussion: How do you cover Piano Methods in your Pedagogy classes?**

**Reporter: Carlyn Morenus**

The final session of Saturday's Piano Pedagogy day dealt with piano methods. Participants discussed a variety of issues related to piano methods, with the majority of discussion centering on presentation, categorization, means of evaluation, selection of those to cover in class, supplementary materials and post-method literature, and choosing a method for pedagogy students to use in their own teaching.

**Presentation of Piano Methods**

A wide variety of presentation ideas was shared in all discussion groups. Many use traditional teacher lectures in combination with individual or group student presentations. Some teachers choose to present their own favorite method, or one they have authored; others did not wish to influence their students' decisions about choosing a method. Methods most often covered in classes are Alfred, Faber & Faber Piano Adventures and Music Tree; Bastien, Music Pathways and John Thompson also received attention.

Teacher lectures are usually combined with another form of presentation. Many teachers present one example of each major type of reading approach, and have students review others. Several teachers mentioned working with students to help them develop interesting presentations. Some pedagogy teachers involve local piano teachers, either having students observe teachers in lessons or inviting the teachers to come to class and talk about the method they prefer. Other ideas include browsing the methods together and sharing observations; using the traditional card file; or assigning reading of reviews from older *Piano Quarterly* magazines for the older methods, saving class time for contemporary methods.

Because pedagogy courses vary in duration from one school to another, from one to four semesters, some schools are able to spend more time on methods than others. A typical pedagogy course will spend four to six weeks evaluating methods; at least one university has a separate course dealing with methods and pedagogical literature. For a teacher with limited course time, *The Well-Tempered Keyboard Teacher* was mentioned as a methods reference. Many schools have students review only lesson books, while others include theory, repertoire, and/or activity books as well. At the far end of the spectrum, at least one school has students review every book of every method. Schools with more time available sometimes include adult methods in their study. Group piano methods are covered in a specific, usually graduate-level, group piano pedagogy course if they are covered at all.

**Categorization and Evaluation of methods**

Most pedagogy teachers categorize methods according to the approach to reading. When introducing representative methods, usually one example of each reading type is given.

With the addition of so many technological options, and the availability of so many supplemental books, some are now categorizing according to types of material or peripherals that are offered. Some consideration is given to historical versus contemporary methods, stressing the importance of understanding the development of piano methods over the years.

Although the grouping of methods is consistent, the means of evaluating them is quite varied. Students need the skills to evaluate new methods in the future as well as in pedagogy class. Some teachers provide a list of questions for students to answer about each method, and have the students study them individually. Others challenge students to develop their own set of questions to answer as they review methods.

A popular choice is to direct the evaluation starting from the reading approach. Other teachers guide students to look at each method to see what the author has used as key elements, then evaluate from that perspective. Another way to approach evaluation is to look at major topic areas, such as theory, rhythm, or technique, and evaluate each method in these areas. Alternatively, the quality of the music can be the focus for evaluation.

A particularly hands-on approach is for students to develop their own method concept first, laying out pacing and content in various skill areas; then look at existing methods to search for a method that fits their criteria. With this approach, students' own methods concepts evolve considerably over the course of a semester.

In another strategy, pedagogy students examine a method, asking what a pupil will have learned in 3 months or 6 months. They consider the type of student for which the method would be appropriate. Students consider what a particular student will need, and which method will meet that need.

**Multiple methods and supplemental materials**

After many methods have been reviewed, students are generally encouraged to consider different methods to fit different pupils. Increasingly, students are encouraged to consider mixing different methods with a single student. Supplemental materials, such as sheet music and holiday or popular books, are also encouraged. Extra challenges are inherent in mixing methods. Level 3 in one series does not necessarily correspond with Level 3 in another, and even if the general level is the same, some concepts may not have been introduced in both methods.

As pupils advance, it becomes especially important to use supplementary repertoire. This helps prepare both teacher and pupil for the day when the method books will be finished. This is a challenging transition for many teachers, as they often feel uncertain about how to choose appropriate repertoire when it is no longer prescribed for them by the method book. Choosing appropriate materials is a challenge, and pedagogy students need guidance in this area. Most pedagogy classes have little time available to treat this subject.

Some pedagogy courses include card file assignments, having students go through a variety of materials to evaluate their level and content. Jane Magrath's book on intermediate repertoire has been found to be very helpful; *Intermediate Piano Repertoire* by Alexander and Albergo also received mention. At least one pedagogy teacher has students compose pieces to satisfy particular techniques and concepts, as an aid in recognizing content and level in existing repertoire.

**Choosing a method for student teaching**

Pedagogy courses are intended to give students new information about piano teaching. Thus, it is no surprise that most pedagogy teachers require students to teach from a method they haven't used before. Some teachers require all pedagogy students to teach out of the same method, but most encourage individual choices. In fact, some guide students to choose a different method for each pupil.

Covering piano methods in a pedagogy course has the potential for being either overly challenging or boring. From the discussions that took place, however, it is clear that there is an abundance of material and a wide variety of approaches that can be used. In the words of one group leader, Ivan Frazier, "the boring methods survey can be gone forever."

**Carlyn Morenus** is Keyboard Area Coordinator at Illinois State University. Dr. Morenus joined the ISU faculty in 1999 as Assistant Professor of Piano and Coordinator of Group Piano. While completing doctoral studies at The University of Texas at Austin from 1996-1999, she was an Assistant of gorup piano. From

1990-1995 Dr. Morenus served on the Vincennes University (Indiana) faculty as Assistant Professor of Piano, where she taught studio and group piano, organ, keyboard chamber music, and other music courses. In addition to numerous recitals at the university and around the city of Vincennes, she presented annual duo-piano recitals at Vincennes University and elsewhere in Indiana with California-based duo partner Marc Steiner. In addition to university teaching, Dr. Morenus has run independent piano studios in Austin, Texas and in her native Long Beach, California. She maintains an active performing schedule as a solo pianist, collaborative pianist and chamber musician. Dr. Morenus has embraced technology in both her teaching and her research. Her group piano students complete MIDI recording projects each semester; pedagogy students not only complete MIDI projects and do web-based research, but create their own websites. Dr. Morenus' university website includes examples of student projects in addition to MIDI files for all university group piano classes, MP3 files of her own concert performances, and links to group piano tutorials. Her dissertation research utilized the recording capabilities of the Yamaha Disklavier, in combination with computer analysis, to study advanced pianists' pedaling practices. Carlyn Morenus holds a D.M.A. in Piano Pedagogy from The University of Texas where her principal teachers were Martha Hilley, Sophia Gilmson and Lita Guerra. Influential teachers in music education included Robert Duke, John Geringer and Judith Jellison. She holds an M.M. in Applied Piano from the University of Wisconsin- Madison, where she studied with Howard Karp, and a B.M. in Piano Performance from the University of Southern California, studying with Robert Ward. Other influential teachers have included Dorothy Judy Klein, Malcolm Hamilton and Jean Barr. Along with her piano activities, Dr. Morenus has continued her life-long interests in organ and singing. She has sung with the Los Angeles Master Chorale and the Roger Wagner Chorale, and is currently a member of the New Texas Festival Conspirare Choir and the Victoria Bach Festival Choir. Tours have included appearances around the United States and Brazil. Dr. Morenus has held church organist positions in California, Wisconsin, Indiana and Texas, and is currently a free-lance organist.