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TRENDS IN PIANO PEDAGOGY AS REFLECTED BY THE PROCEEDINGS OF

THE NATIONAL CONFERENCE ON PIANO PEDAGOGY (1981-1995)

A Dissertation

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By

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A DISSERTATION APPROVED
FOR THE SCHOOL OF MUSIC
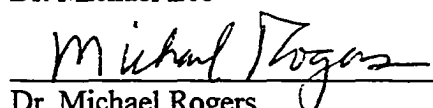
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Special and warm thanks go to my friends for their help, emotional support, understanding, and invigorating discussions.

My love, respect, and gratitude go to my family, for their thrust and support.

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TRENDS IN PIANO PEDAGOGY AS REFLECTED BY THE PROCEEDINGS OF THE NATIONAL CONFERENCE ON PIANO PEDAGOGY (1981-1995)

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The purpose of this study was to identify trends in piano pedagogy in the United States as reflected by the Proceedings of the National Conference on Piano Pedagogy (NCPP), 1981-1995. A content analysis was used to verify the frequency of topics and variation of formats in the Conference. Articles from the papers and committee sessions were classified according to: (1) their nature (self-reflective, reports, research, or scholarly type of article); (2) their content (referring to pedagogy programs or not); and (3) the frequency of topics. A list of 31 categories and sub-categories was compiled.

The format analyses identified the activities that occurred at each Conference, the structures of the teaching demonstrations, and the kinds of committees. An interview with Richard Chronister, the NCPP's executive director, provided further information about the Conference's philosophy and principles.

The findings revealed that the great majority of articles and reports were self-reflective (82.6%). Only 8.8% were research and scholarly papers (7.8%). Articles and

reports referring to piano pedagogy programs declined from 100% in 1980 to 38% in 1994.

The topics most frequently addressed at the Conference were Practice Teaching (20.5%), Pedagogy Curriculum Program (18.0%), Technology (16.6%), Learning Theories (15.2%), Literature (13.1%), and Performance (12.0%). Among the least frequently discussed (2.8% or less) were Piano Materials, History of Piano Pedagogy, Music Education/Piano Pedagogy Relationship, Research in Piano Pedagogy, and Students Participation. Topics related to performance (Medical Problems, Collaborative Performance, Performance Majors) increased in the two last meetings. The format analysis indicated a growth in the teaching demonstration sessions, in the music industry presence, and in the performance teachers' participation. However, the presentation of papers at the meetings decreased.

Other trends indicated in the findings included: a shift in focus from pedagogy to performance at the last two meetings; the emphasis on practical topics and activities; the lack of research and scholarly papers; the closer connection between learning theories, practice teaching, and teaching materials at early years of the Conference; a teacher-centered approach in curriculum decisions; and the lack of self-analyzing discussions in the piano pedagogy field.

TRENDS IN PIANO PEDAGOGY AS REFLECTED BY THE PROCEEDINGS OF

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CHAPTER ONE

INTRODUCTION

In 1979, Richard Chronister and James Lyke invited a group of piano pedagogy

teachers to William Jewell College in Liberty, Missouri to discuss the need for a

gathering of those engaged in piano pedagogy programs in the United States. This

organizational meeting was the beginning of the National Conference on Piano Pedagogy

(NCPP). Starting in 1980, the Conference met biennially until 1994 when the Board of

Directors decided to end its activities due to financial problems caused by the increasing

size and complexity of the meetings (Chronister, 1995, p. 2).

The growth and expansion of the annual meetings during these 15 years was

evident in many ways. For example, in 1979, 80 piano pedagogy teachers attended the

first meeting; in 1994, the number exceeded 900. While the participants at the first two

meetings consisted almost exclusively of college level piano pedagogy teachers, later

meetings included performance teachers, independent piano teachers, piano students at

various levels, professionals from outside the piano teaching profession, publishers,

keyboard manufacturers, and retailers. The first published Proceedings from the 1980 Conference were 77 pages in length compared to the 1994 Proceedings at 296 pages.

The eight Proceedings generated from the nine meetings show that the formats for the Conference varied. The 1980 Conference featured panels, seminars, and presentations of papers. This meeting served as a place for the "establishment of general guidelines for the future Conferences" (Baker, 1981, p. 76). By 1982, the tripartite format of the NCPP became effective with the Conference focusing on teaching demonstrations, committee reports, and paper presentations. The teaching demonstrations or demonstration lessons were included for their practical application to piano teaching. Committees were formed to study specific subjects between Conferences and deliver suggestions and recommendations. The inclusion of paper presentations was based on "a need to hear and read research which is taking place in our field" (Baker, 1981, p. 76). These formats gradually added recitals, composition competitions, keynote addresses, panels, and workshops by keyboard publishers and keyboard manufacturers.

The Proceedings developed from a journalistic function, reporting material presented at the meetings to also serving as a reference guide by including information such as mailing addresses of participants, schools offering pedagogy courses and degrees, description of internship programs, keyboard manufacturers and publishers, and titles of dissertations published in piano pedagogy. From its inception, the Conference directors attempted to create a "judgment-free" orientation for their publication. According to Baker (1983),

> the fundamental purpose of the conference, and consequently, this journal, was to provide information relevant to piano-teacher training. The purpose was not to evaluate programs or philosophies. Therefore, any evaluative statements

submitted by authors were eliminated from their texts. This seemed to allow for a pattern of objectivity, fairness and consistency. (p. iii)

This approach supported an "atmosphere of comradeship, collaboration, and non-competitiveness" also advocated by the directors of the Conference. As Chronister stated in 1985, "the program for the Columbus Conference continues our aim to provide a forum for the exposure of all that goes on in the field of piano-teacher training without bias or prejudice and without endorsement or disapproval" (p. 2).

The original purpose for starting a National Conference on Piano Pedagogy was to address curriculum building problems in piano pedagogy. Yet, this purpose changed over the history of the Conference to the extent that curriculum building in piano pedagogy became only one of many topics. For example, until 1990, it was clear that the Conference focused on "the preparation of piano teachers . . . bringing together those working in the field of piano teacher education" (Chronister, 1987, p. 2). However, in the 1992 meeting, Chronister declared that the Conference had "altered its course" to consider a more general theme (pianists) and to include other aspects that were related more to the education and career of pianists. The change of the original purpose of the Conference was stated again in the 1994 meeting. "Through the years, as we planned each conference, we found that it was not possible–or practical–to focus narrowly on piano teacher training" (Chronister, 1995, p. 24).

The philosophy that the Conference was a place to reflect upon "all things" related to piano pedagogy is consistent in each of the Proceedings. The Conference was always broadly defined as a place to show "things" happening in pedagogy across the country, or "a time and place to share our accomplishments, argue our differences, and gather the

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resources necessary for a more productive future" (Chronister, 1985, p. 1). As Chronister

(1985) states , the Conference evolved into "a kaleidoscope of ideas, concerns, and

suggestions" of "things" that were considered, maybe by common sense, to be related to

piano pedagogy (p. 2). Thus, the expansion of the Conference's scope should have been

expected since the directors not only expanded its original purpose, but also did not

establish boundaries or clear limits for selecting issues, activities, and participants for the

meetings.

Changes at the various Conferences can be interpreted as a lack of clarity or

uncertainty about the boundaries of piano pedagogy. This problem is evident in

Chronister (1995) statement:

> In 1978 piano pedagogy was, for many schools, a simple thing–a one- or two-
> semester course in teaching beginners . . . . Now, sixteen years later, we know that
> the piano pedagogy environment *is* a better place to work, but, it is no longer
> simple." (p. 23)

Note that in the first case, Chronister refers to piano pedagogy as a *course* and later as an

environment. In addition, his statement suggests an expansion which the area was

undergoing–from a course to an "environment" or a "world" (Uszler, 1984, p. 7).

At the same time, the openness and flexibility in terms of content and meeting

formats were important to the emerging field of piano pedagogy because this allowed the

inclusion of "what was going on" in the piano pedagogy area: the emerging issues,

activities, materials, people and groups fluctuating around this "world." It seems

appropriate, therefore, to consider the Conference as one major resource for speculating

about characteristics and trends in piano pedagogy. However, it should be remembered

that the selection of the content, activities, and guests for the Conference was not a

natural process because it involved choices. The Proceedings do not make clear who was responsible and what criteria guided, for example, the choice of guest speakers, participants on panels and seminars, papers to be presented or published, and time allowed for each activity.

On one hand the philosophy of the Conference's founders allowed the Conference to grow yet it was also the major reason for its demise. Chronister (1995) mentioned "the physical, psychological, and emotional complexity" that grew especially during the two last Conferences (p. 2). In a letter delivered to all who attended the last Conference, he argued that "the size and complexity of the Conference . . . would demand full-time, professional, and adequately compensated management" (Chronister, p. 2). In the absence of adequate income, the Board of Directors felt forced to discontinue the NCPP's operations.

However, the pioneer efforts of those who initiated and led the first National Conference on Piano Pedagogy from 1979 to 1994 should be recognized by the profession not only for their work and effort but also for what was generated during the meetings. One of the Conference's legacies is the publication of the Proceedings: "these accumulated 1350 pages representing the ideas, convictions, and tireless hard work of virtually all those in leadership position in piano education in the United States" (Chronister, 1995, p. 2).

Purpose of the Study

The purpose of this study was to identify trends in Piano Pedagogy in the United States as reflected by the Proceedings and References of The National Conference on

Piano Pedagogy published from 1981 through 1995. Specifically, trends were traced by answering the following questions:

1) What was the predominant type of discourse employed in the papers and reports?

2) To what extent were articles about Curriculum or Course Content in Piano Pedagogy Programs replaced or expanded in subsequent Conferences?

3) What issues and topics were addressed at the Conference and with what frequency?

4) How did the Conference format change through the years to accommodate evolving issues and topics?

5) What criteria were used by the Board of Directors to determine formats and topics for each Conference as well as select papers and committee members?

Need for the Study

Piano pedagogy is an emergent field in 20th-century America. However, what piano pedagogy really is and what it refers to is still not clear. The earlier years of the NCPP related piano pedagogy to piano teacher preparation, pedagogy curriculum and certificate programs. At the last two meetings, the Conference expanded to include topics related to the preparation and career of the pianist. It is not clear though, whether these topics implied a new direction for the Conference or an expanded meaning of the original concept of piano pedagogy.

Despite its youth, "piano pedagogy" has been growing rapidly. This growth can be illustrated by the increasing number of institutions offering courses or degrees in piano pedagogy, by the number of articles and instructional materials beings published, and by the appearance of new periodicals dedicated entirely to piano teaching (i.e., *Keyboard*

Companion). Growth also can be demonstrated by the increasing number of participants

at the NCPP and the expansion of its topics and activities.

Piano pedagogy seems directed toward practical approaches. While issues of

"what is available," "how to," or "how it should be" abound in the literature on piano

pedagogy, self-examinatory or evaluative discussions of the field are rare. Studies that

consider identities or examine meanings and definitions for "piano pedagogy" in the

20th-century United States were not found in the literature review. The Conference was

defined as a meeting place for "things that were going on" in piano pedagogy and a

gathering place for leaders in piano pedagogy in the United States. In an area that still

lacks examination, definitions, and clarifications, this statement requires further

exploration concerning how these "things" and "leaders" were identified and selected

as relevant.

The fact that the National Conference on Piano Pedagogy was a "place for things"

or for "whatever [was] going on" in piano pedagogy can be interpreted as a sign that its

Board of Directors held an open philosophy. However, this also can be interpreted as

uncertainty or indecision about what piano pedagogy is and who should have been

included as leaders in this area. Richard Chronister commented at the 1988 Conference

that:

> our biggest problems are generated by the fact that piano pedagogy as a discipline
> has grown up too fast and has not yet formed its character and personality. It is
> besieged by the kind of confusion and consternation that always accompanies
> growth. (p. 78)

The lack of clear definitions of piano pedagogy was pointed to by Joyce Cameron (as

cited by Haug, 1991) when she remarked that "piano pedagogy is like a discipline in

search of an identity" (p. 10). Similar observations were made by Elaine Clark (as cited by Chronister, 1989), asserting that the profession lacks "clarity, consensus, and commitment with regard to a basic philosophy of piano teaching . . . we are a profession without defined goals, and without a clear understanding of our responsibilities" (p. 13).

Usually studies that examine characteristics, such as surveys or reviews of literature, focus on specific areas of piano pedagogy such as piano teacher profiles (Kowalchyk, 1988; Wolfersberger, 1986) or core courses in piano pedagogy (Milliman, 1992). These studies directly or indirectly examine trends and characteristics within a specific area. However, they do not draw conclusions about or extend their analyses to the field of piano pedagogy as a whole.

Due to the broad use and meaning of the term, studies that claim to examine the evolution of philosophies and techniques of piano pedagogy (Bashaw, 1980) or the evolution of pedagogical thought in American piano teaching of the 20th-century (James, 1994) are, in fact, studies about piano performance. These studies, while they analyze philosophies, techniques, and procedures related to piano teaching, are based on reviews of literature and views of master teachers and do not include piano pedagogy as an area.

Uszler (1992) analyzed research on keyboard teaching to determine characteristics and trends related to piano instruction. Her study, however, is limited and excludes components of the piano pedagogy profession such as the role of the music industry.

Historical studies, such as Richards (1963) and Monsour (1960), can be helpful in identifying trends in previous periods or analyzing influences on current trends. Their limitations are that their primary concerns are historical and that they focus on the class piano movement.

A study of trends is often based on a longitudinal analysis of recorded data indicating what happened in the past, what the present situation reveals, and, on the basis of these data, what will likely happen in the future. If the piano profession recognizes the need for an identity, it seems timely and relevant to proceed with a self-examinatory study in the field. The present study attempts to clarify "things in piano pedagogy" that define this area as reflected by the NCPP.

Studies of trends are usually used to examine, assess, evaluate, and derive analytical information about an area. An example of the use and benefits of trend studies in educational areas is a series supported by the U.S. Department of Education. These studies focus on a variety of issues regarding many aspects of education–including adult education, teacher's preparation, assessment, faculty role, literacy, curriculum, historical trends, and administration. The importance of evaluative studies is expounded in the *Trends in Academic Progress* (1994):

> Education reform continues to be a major concern of parents, educators, and policy makers, as well as the general public. Reorganizing schools, enhancing the curriculum, establishing performance standards and rethinking traditional instructional methods are just some of the efforts being made across the country to increase student achievement (introduction).

The information and data derived from the current study should produce an important perspective in the piano pedagogy field over the past 15 years. They should indicate how the world of piano pedagogy was conceived by the participants and the Board of Directors of the NCPP. Findings derived from this investigation will enable professionals in piano pedagogy to supplement and strengthen their assertions regarding many aspects of the area. They will also provide information useful for other self-

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examinatory studies in the area of piano pedagogy such as contextualized definitions and meanings of the term.

The NCPP has been recognized as a major channel for the presentation and dissemination of key ideas, promising practice, research, and a reference guide for information concerning the piano pedagogy field (B. Šaver, personal communication, August 7, 1995; Uszler, 1992). Thus, an analysis of the NCPP proceedings will provide professionals with insights to examine how they have responded and contributed to the challenge of the profession during the past 15 years.

Procedures

The primary focus of this study (frequency of topics and formats) calls for quantitative approaches and the examination of texts led to the selection of content analysis as the appropriate methodology for this study. Despite an overall agreement among authors concerning the definition of content analysis and the fact that it has been used frequently in educational research, there is little agreement concerning the actual process used to conduct content analysis.

The choice and application of content analysis depend on the medium studied. The complexity of the NCPP Proceedings is a result of evolving formats for each meeting and the variety of topics included in papers or reports. The overall format of the Conferences included three general types of sessions: demonstration lessons, reports of the committees, and papers. The Proceedings report all of these sessions. The format and content of these sessions evolved from meeting to meeting and became intertwined with other activities and presentations.

A content analysis based on subject-matter frequency ("what" is addressed) is the featured procedure of this study. An analysis of the subject-matter was applied to all papers, reports, and references contained in the Proceedings. Addresses and opening remarks from the Board of Directors were used to support the analysis or to verify changes in the Conference's philosophy and goals.

The researcher derived a set of categories to be used as a starting point for the analysis of the material. The formulation, definition, and re-definition of categories were derived both inductively and deductively. "Inductive analysis means that the patterns and categories of analysis come from the data: they emerge out of the data rather than being imposed on them prior to data collection and analysis" (Patton, 1980, p. 306). This type of analysis is usually related to qualitative content analysis where categories are not brought to the research setting *a priori*. On the other hand, in deductive analysis, categories are derived from the relevant literature rather than from the content to be examined.

Both deductively and inductively selected categories were used in this study with categories derived from a preliminary study of the Proceedings as well as a review of related literature. Thus, a working list of categories was established. However, categories changed as the researcher proceeded through the analysis and categorization of the Proceedings. Categories also changed after the results of the pilot-test: ". . . the discovery of new categories for analysis and the definition of their indicators . . . is in the nature of a final check to insure the inclusion of all the ideas appropriate to the study." (Berelson, 1971, p. 64)

Three category levels were used for the content analysis. The first level sought to identify the nature of the article, e.g. whether the article or report was research or a self-reflective article. Research refers to articles that make use of a systematic procedure to examine a problem and arrive at conclusions. Self-reflective refers to articles that contain personal views or report institutional experiences.

The second level classified articles according to whether their content related to pedagogy course content, pedagogy degree program curriculum content, or was unrelated to pedagogy as a course or degree. The purpose for this second level was to identify the extent to which subjects unrelated to piano pedagogy curricula increased. Piano pedagogy core courses are defined by Milliman (1992) as those courses "that are prerequisite for all piano pedagogy courses in the curriculum and required by most, if not all, students in piano pedagogy degree programs" (p. 9). Pedagogy degree program curriculum content refers to courses that are required for students pursuing a degree in Piano Pedagogy.

The third level categorizes content into subject-matter. Preliminary subject-matter categories and sub-categories were:

1. Independent Teacher: certificate, income, in-service training

2. Learning Theories: psychology, motivation, teaching processes

3. Career: job market, finances, copyright

4. Technology

5. Industry: publishers, manufacturers

6. Performance: technique, repertoire, stage fright, practice, accompanying, applied piano, performer/teacher relationship

7. Approaches/methods

8. Intern teaching

9. Lesson plans

10. History of piano pedagogy

11. Evaluation

12. Administration

13. Piano teacher profile: pedagogy student, pedagogy teacher, independent teacher

14. Levels of teaching: preschool, elementary, intermediate, advanced, undergraduate, masters, doctoral student

15. Keyboard skills: reading, rhythm, sight-reading, harmonization, transposition, accompanying, improvisation

16. Futuristic issues

17. Curriculum format/design

18. Principles for piano teaching: goals, philosophy, justifications

19. Teaching strategies: group or class teaching, private teaching

This study analyzed all articles and reports contained in the Proceedings and coded them into categories and sub-categories. Reports include presentations from the conference such as demonstration lessons, workshops, addresses, panels, and seminars, as well as the publications of the committees such as bibliographies, directories, and further references.

The analysis included both qualitative and quantitative aspects. Qualitative analysis refers to the interpretation of the content of each article and assignment to categories and sub-categories. The presence of a topic or issue in an article was counted

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as one unit. No limit was set regarding the number of topics under which an article or report might be listed. Those articles or reports for which a topic could not be determined were classified as "other." Quantitative data involved computing the number and relative percentage of articles/reports related to: (a) nature; (b) content; (c) category placement; (d) sub-categories within each category.

To verify the reliability of the researcher's categorization of the printed material and assignment to specific categories and sub-categories, or "to establish whether data obtained in the course of research can provide trustworthy basis for drawing inferences" (Krippendorff, 1980, p. 146), a reliability test was performed. One doctoral student in piano pedagogy at the University of Oklahoma was trained to perform the coding process. A table and explanations (Appendix A) for categorizing each paper or report was given to the coder. In the first column, the coder wrote the title of the report and corresponding pages. For levels 1 and 2, only one option was chosen. For level 3, the coder had to write the name of the categories or sub-categories that he/she thought were included in the article or report. Spaces were provided to add additional categories.

Two of the eight Proceedings were chosen and the graduate student performed the coding for each volume independently, using the selected categories and sub-categories and their definitions. To consider different stages of the Conference, the Proceedings chosen were the last one (1995) and the second one (1982). The level of agreement between the two coders were calculated by the formula:

$$R = \frac{2 \, (C_{1,2})}{C_1 + C_2}$$

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where $C_{1,2}$ is the number of category assignments both coders agree on, and C_1+C_2 is the total of category assignments made by both coders (Budd, 1967, p. 68). In this study, 80% agreement between the coder and the author was considered a satisfactory level. Revisions did take place until this percentage was obtained. Then, the researcher proceeded with the analysis and categorization process.

After articles and reports of the Proceedings were assigned to the appropriate categories and sub-categories, tables were constructed to delineate the frequency of topics at each Conference. Tables were created to identify:

(A) Number and relative percentage of articles and reports within each category for all three levels;

(B) Number and relative percentage of articles and reports within each sub-category.

Two other methods were used to substantiate trends: a format analysis and an interview with Richard Chronister, one of the founders of the Conference and its executive director. The format analysis defines the characteristics of the Conference to support, clarify, and emphasize the findings from the subject-matter analysis. The structure of the general content of the Proceedings was examined to verify how the format of the Conference and the Proceedings changed through the years. Questions to guide the format analysis included:

a) Which topics, activities, or sessions were included or discontinued in the Conference?

b) How did the Proceedings change to become Proceedings and References?

c) How did the format of the Demonstration Lessons evolve?

d) What Committees were created or discontinued?

e) How many papers were presented at the Conference?

f) How much time and space each session of the Conference consumed?

Information from the interview with Richard Chronister was used to trace the background and evolution of the Proceedings and to clarify criteria for choices and decisions in format and topics for each Conference. Also, the interview identified editorial policies not explicit in the Proceedings. Reports from the Board of Directors of the Conference, the executive director (including keynote addresses and opening remarks) were used with the interview responses to clarify the process of decision-making in the Conference. Topic areas for interview questions with Richard Chronister are included as Appendix B.

Delimitations

This study examined major trends in piano pedagogy as reflected by the Proceedings of the National Conference on Piano Pedagogy, 1981-1995. It attempted to identify topics, ideas, and issues emphasized at the Conference. This study did not trace the history of the Conference, even though it may appear as the background or framework for understanding of the analysis. The findings and conclusions of this study are limited to those trends and characteristics indicated by the content analysis of the eight Proceedings published from 1981 through 1995.

Overview of the Dissertation

The dissertation is divided into five chapters. Following this introductory chapter, chapter two provides a review of related literature, including sources related to the history

of piano pedagogy, and an examination of studies that discuss trends in some areas of piano pedagogy. In addition, studies that make use of content analysis are reported. Chapter three presents results of the reliability test and the data gathered from the analysis and categorization of the articles. These data were tabulated and reported in the form of percentages. Chapter four discusses the format analysis and summarizes the interview. Chapter five summarizes, interprets, and discusses the data obtained from the topic and format analysis as they relate to trends in piano pedagogy. It also discusses general conclusions, features, and characteristics of the piano pedagogy field as reflected by the analysis of the Proceedings. This chapter ends with recommendations for further study. Following the references, appendix A presents the categorization table and information used for the pilot test and appendix B presents the topic areas used in the interview with Richard Chronister.

CHAPTER TWO

RELATED LITERATURE

This chapter examines trends in piano teaching in the first half of the century in the United States. Subsequent topics include current trends in research in piano pedagogy and a brief history of the National Conference on Piano Pedagogy. It also summarizes the principle of content analysis with examples of studies using this research technique from both within and outside of the music field.

Trends in Piano Teaching in Previous Years

The development of an area called "piano pedagogy" in United States can be traced back to many influential factors, notably the movement for introducing the teaching of piano in public schools in the 1920s and the leadership of professionals that developed materials, approaches, and piano teachers' training courses.

The Piano Class Movement: Richards (1963), Monsour (1960), and Uszler (1984) provide studies of the class piano movement in the United States. An analysis of their research shows that many of the issues presently discussed in the piano pedagogy world evolved from changes implemented by the movement or were generated by it.

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An examination of the literature about the movement points to four areas that were crucial for shaping and defining characteristics and trends in piano pedagogy today: (a) the evaluation and revision of the philosophy, purpose, and practices of piano instruction; (b) the identification and examination of the piano teaching profession; (c) the production of teaching materials; (d) the role of the music industry.

The growth of piano classes in the United States toward the end of the 19th-century can be documented by the number of articles attesting to the adoption of class piano by both private piano teachers and music schools. In the early 20th-century, piano teachers and other music professionals advocated class piano in public schools, justifying their arguments with the benefits of class settings over private ones.

Instrumental instruction was added to already established vocal instruction in public schools in the United States at the beginning of this century. The violin classes established in Boston in 1912 paved the way for piano classes. The campaign for piano classes was grounded on the advantages of class techniques over private instruction. "Traditional" piano instruction became synonymous with the private piano lesson. Therefore, all elements related to the private piano lesson–materials, procedures, and the teacher–were a target for criticism.

According to supporters of the movement, the "traditional" piano lesson was inadequate for public schools because it focused only on the development of technique and repertoire, with the sole purpose of training the performer. As such, private instruction was only for the "talented" student and for those who could afford it. Based on these arguments, the private piano lesson was termed elitist and inconsistent with the functional and democratic principles of public schools (Crowder, 1952).

In addition, it was argued, private piano teachers were "traditional" because they could only teach the way they were taught, ignoring educational psychology and new materials. They lacked experience in functional skills required for class instruction dealing with group dynamics. Terminologies were proposed to emphasize the difference between the two types of instruction: "piano teacher" for the private teacher and "music educator" for class piano teachers (Mehr, 1965, p. 8).

To counteract the perceived impropriety of private instruction, piano classes were presented as the "new solution" for piano instruction in public schools. First, it was cheaper, considering that the lesson fee was shared among students. Second, its goal was to "teach music" and not "how to play the piano." For this reason, the content of piano classes included a variety of activities such as singing, moving, reading and playing songs in different keys, harmonizing, transposing, composing and accompanying, and playing by ear. Thus, piano classes were able to make music available to everyone, once the piano was used as a means of music learning and not as an end in itself (Dunlap, 1940; Richards, 1963).

Including piano classes in the public school curriculum was crucial for characterizing piano instruction as an educational tool. Miessner (as cited by Monsour, 1959) observed:

> If piano instruction, for example, is deemed worthy of a place on a par with other subjects of the public school curriculum, it is vital that the teaching methods shall be analogous to those generally and currently used in the teaching of other subjects (p. 16).

Hereafter, piano teachers had to support their philosophies and approaches based on the general principles of education.

One of the biggest problems for implementing piano classes in public schools was finding adequate teachers. School teachers trained in class techniques and educational psychology lacked training in performance and knowledge in music. On the other hand, private teachers had neither the knowledge or the skills to handle groups. Piano teachers' attempts to teach in class settings exposed their procedures as ineffective to music supervisors and colleagues. Gidings and Gilman (as cited by Monsour, 1959) stated that "Private teachers of music are short of pedagogy, rarely having studied the teaching side of their professions. This lack is not apparent where but one pupil is taught at a time, but shows at once in class work" (p. 45). Due to intense demand for class piano teachers, institutions began to offer methods courses developed for class instruction–"[s]uch courses result[ing] from the combined efforts and interests of school music supervisors, music publishers, and piano educators producing materials for class piano programs" (Uszler, 1984, p. 9).

The production of teaching materials soon became a successful enterprise (Monsour, 1960; Richards, 1963; Uszler, 1984). Brubaker (1996) attests to the increasing number and variety of teaching materials produced starting with the turn of the century, available for both group or private instruction and for diversified levels and types of students. In addition, she observes that these materials reflect changes in piano instruction from career preparation to "an activity of self-expression and enjoyment" (p. 365) by incorporating diverse activities beyond reading, technique, and repertoire, and by providing a variety of supplementary materials and teacher's manuals.

The success of the class piano movement depended on the confluence of many favorable circumstances. One was the emergence of a middle class willing to participate

in the social, economic, and cultural life of America. Another was the return of

instrumentalists who participated in the World War I. In the latter case, instrumental

music in the public schools represented an expansion of job possibilities. The creation of

music associations such as the Music Supervisor's National Conference (1907), later

Music Educators National Conference (MENC) in 1934, also was beneficial for spreading

materials, offering courses for preparation of teachers, and unifying tendencies in general

education with music education. Yet another important influence was the progressive

education movement, identified with the works of John Dewey, which supported arts in

the curriculum through concrete experience-one of the premises of class instruction

(Miller, 1966).

As indicated by Monsour (1960), Richard (1963), and Uszler (1984), the greatest

promoter and supporter of the class movement was the music industry. The class

technique, as a mass type of instruction, strongly attracted the music industry which

promoted not only instrumental instruction, but pianists' tours and the training of music

teachers in the normal schools as well. Piano manufacturers and music publishers

directly or indirectly supported seminars; contests; concerts; publications of music,

books, and manuals; surveys; workshops for teachers; and piano classes. For example,

the most influential organization of this time, the National Bureau for the Advancement

of Music was supported entirely by the music trades. The influence of this organization

extended to music supervisors who were in direct control of musical activities at public

schools. For example, the National Bureau for the Advancement of Music sponsored a

piano section at the newly formed Music Supervisors National Conference with activities

and publications financed by the Bureau (Monsour, 1959, p. 22).

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While some authors recognize the pervasive influence of the industry on the piano

class movement (Richards, 1963; Uszler, 1983), others acknowledg the industry as its

main promoter. As Monsour (1959) concludes:

> Even though some aspects of commercialism may have hindered the progress of
> the piano class idea in many communities, it seems entirely possible that the
> growth of piano-classes would not have occurred so rapidly during the 1920s had
> instrument manufactures and commercial suppliers not taken such an active
> interest in the piano class movement (p. 78).

The piano class movement declined in the late 1930s and 40s. Montandon (1992),

Richard (1963), and Uszler (1983) suggest that the movement's greatest legacy and

contribution to the piano teaching world was the extensive criticism of the "traditional"

model of piano instruction which led to an examination and redefinition of principles and

practices adopted in piano teaching. It seems a natural consequence that this criticism

directly or indirectly influenced future generations of piano teachers toward the

presentation of alternatives in the philosophy, purpose, procedures, and materials for

piano instruction.

The Following Years: Group and private instruction underwent scrutiny in an attempt to

redefine the advantages and disadvantages of both types of instruction as they related to

different goals, formats, sizes, and levels of piano teaching. At the same time, the advent

of the electronic keyboard laboratory expanded class instruction to colleges and

universities.

The materials and pedagogical approaches developed during the piano class

movement for public schools were revised, refined, and expanded in the following years

after the boom of the movement. Private piano teachers attempted to develop functional

skills without neglecting performance skills. Eventually, some of these teachers, such as Raymond Burrows, Robert Pace, Frances Clark, and Guy Duckworth to name a few, developed personal approaches and materials to piano teaching and became leaders in piano pedagogy. They also offered courses for training piano teachers to use their materials thus creating "schools" of piano teaching.

Uszler (1984) observes that studies of several areas of piano teaching in the 20th-century led to new approaches (or reorganized versions of older techniques) for teaching music reading; to more appropriate and successful approaches of teaching rhythm and technique; an expanded and redefined understanding of group dynamics; to the emergence of new equipment; and to greater insights related to the learning and teaching processes; and consequently, to the revision of students and teachers' roles

Montandon (1992) and Uszler (1984) discuss general trends in piano instruction today as a result of the examinations and revisions launched by the piano-class movement. These authors point to two central themes. One refers to the goals for piano instruction: piano lessons should be a place for fostering musical understanding, e.g., the combination of conceptual knowledge with practical skills. The other supports the application of learning theories in piano teaching: changes in procedures such as starting points, sequencing, reinforcement, and the role of the student. These two basic premises led to subsequent changes and new trends in

. reading: alternatives were developed to the established middle-C approach such as multiple-key and intervallic reading approaches, the use of the whole keyboard from the beginning, and the use of pre-staff notation;

. rhythm: alternative ways of counting and the incorporation of movement;

. technique: integrated with repertoire and aiming less at dexterity and more at other

skills such as balance and clarity of sound;

. repertoire: more flexibility concerning the choice of repertoire, with inclusion of

folk and popular songs;

. content of the lesson: expansion from the practice of reading, repertoire, and technique

to the development of the so-called "functional skills" or "musicianship" skills,

including activities such as playing by ear, harmonizing, composing, improvising,

playing ensembles, and sight-reading;

. materials: increased number of publications addressed to the teaching of beginners

and intermediate students trying to incorporate these new trends.

The years after the class piano movement especially were dedicated to the

development of piano-teacher training courses. Initially offered in clinics and workshops

and mostly directed to group instruction, courses for training piano teachers were later

incorporated into the offerings of colleges and universities. "[T]he piano teacher who did

not succeed in class teaching showed only that he was as unprepared for group teaching

as he was for private teaching" (Richards, 1963, p. 112). The overall trend in piano

pedagogy courses and degrees has been to develop "professional music study which

incorporates and combines training in performance, scholarship, and teacher education"

(Uszler, 1984, p. 5).

All these characteristics and trends, evolving from the class piano movement and

from leaders in piano teaching, shaped the principles and practices of piano instruction in

the 20th-century United States. "These varied development of ideas, materials, and

equipment affected, in one way or another, in one place or another, both the training of pianists and the education of piano teachers" (Uszler, 1984, p. 8).

Current Trends

Uszler (1992) points to three areas of focus in keyboard pedagogy today: electronic technology, new student populations, and education of the keyboard teacher. For Brubaker (1996), trends in keyboard instruction after the 1960s concentrated on topics related to the use of electronic equipment, to training in piano pedagogy, and to the piano-teaching business.

Piano pedagogy developed from a course to a group of courses to a degree program. By the 1970s, piano pedagogy was offered as a degree emphasis in some colleges and universities at both undergraduate and graduate levels. Through the NCPP Committee on Administration/Pedagogy Liaison, Marienne Uszler and Frances Larimer developed a handbook of information and guidelines for the piano pedagogy major in the college curriculum for the undergraduate level (1984) and the graduate level (1986). Based on these documents, the National Association of Schools of Music (NASM) added policies regarding competencies for the piano pedagogy degree to its handbook.

One of the concerns of piano teachers after the 1970s regarded curriculum content and experiences for the piano teacher as well as certificate programs for the independent teacher. These concerns were, according to Chronister (1982), the reason and the purpose for creating an organization such as NCPP. Curriculum content in piano pedagogy courses was also the subject of a seminar at the 1992 NCPP Conference and of a panel at the 1997 MTNA Conference in Dallas. Milliman (1992) surveyed the status of course

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content, experiences, and skills offered at selected American universities and colleges. Shook (1993) verified courses and experiences required by American universities and colleges for the preparation of the piano pedagogy teacher.

One of the outcomes of the class piano movement was the democratization of piano instruction. Shifts in the goal of piano instruction (from training the performer to educating musically) and the subsequent ways of making it possible (in materials and procedures), led a varied population of students to have access to piano instruction. Allied to that was the popularization of early-age approaches to music such as the Suzuki and Yamaha approaches. The focus of the 1984 NCPP meeting was on early childhood music study and teacher-training programs that prepared early childhood teachers. According to Chronister (1985), the goal was "to provide pedagogy teachers with resource material to help broaden the presentation of early childhood learning in pedagogy programs." (p. 1)

As pointed out by Brubaker (1996), after the 1960s, piano teachers were trying to make their business a more profitable profession, both financially and pedagogically. One of the ways to make this possible was the expansion of the studio's student population span from preschool through retirement age (Brubacker, 1996, p. 379).

The class piano movement was aimed principally toward the education of public-school-age students. Class piano instruction later was adopted at colleges and universities for music and non-music majors. Preparatory programs and private teachers expanded even further the age limit by including adults and preschool children in their programs. "From either necessity or educational devotion, keyboard teachers are now more eager to develop instructional programs for these divergent student groups" (Uszler,

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1992, p. 590). The production of materials devoted to both groups, with appealing

features for different types of adult piano students, has enhanced access to piano

instruction for all levels and ages. Brubaker (1996) observes that publishers and method

writers have attempted to target various markets of keyboard teachers and students who

have diverse musical interests, goals, and needs (p. 367).

Brubaker (1996) and Uszler (1992) discuss the impact of technology on piano

teachers, how technology has been affecting piano instruction and which problems could

be associated with it. Uszler (1992) observes that "[t]he keyboard teacher, like everyone

in the educational sector, has been inundated by information about eletronic technology"

(p. 589). To Brubaker (1996), technology challenges piano teachers as it reflects the

students' multitude of diversions and options in their lives. As such, she believes that

piano teachers have considered technological options in their studios in an attempt to be

current with the new trends in education as well as to motivate keyboard students.

Colleges and universities also have responded to the pervasive use of technology in the

music industry by implementing music laboratories, offering courses about multimedia

equipment, and integrating technological resources in their teaching. Instructional

materials for piano lessons, in turn, have incorporated computers and other technological

tools as well as offered materials especially designed for its use (Brubaker, 1996; Uszler,

1992). The impact of technology can also be observed by the increasing replacement of

the term "piano" with "keyboard."[1]

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[1]See, for example, the title of Uszler's article (1992): "Research on the teaching of keyboard music" and Brubaker's (1996) section on "Trends in keyboard instruction." Also, the 1995 NCPP proceedings states that its mission is "the dissemination of information about keyboard musicians, keyboard performance, keyboard composition and publishing, keyboard education, keyboard technology, and keyboard careers." (p. 18).

Uszler (1992) suggests problems related to the boom of technology. She asserts that despite the overwelming information and number of products offered to the piano teacher, and the increasing use of technology in piano or keyboard instruction, the educational implications of technological use is an issue still open to examination and evaluation. She also adds that most keyboard players and teachers are approaching technology from traditional views, i.e., using it remedially (to drill, correct, or report) or ancillary (to vary or manipulate familiar sounds), instead of exploring its own possibilities (p. 589).

<u>The National Conference on Piano Pedagogy</u>

The National Conference on Piano Pedagogy (NCPP) lasted for 15 years, from 1979 to 1994. The first meeting was held in Liberty, Missouri. Subsequent Conferences met at the University of Illinois, Urbana (1980); University of Wisconsin in Madison (1982); Ohio State University in Columbus, Ohio (1984); and the University of Michigan in Ann Arbor (1986). Starting in 1988, the meetings were held in hotels in the Chicago areas rather than at universities. The 1988 Conference met in Oakbrook, Illinois, and the following ones (1990, 1992 and 1994) were held in Schaumburg, Illinois.

According to Uszler (1983), the first meeting "was largely exploratory [focusing on] identification of those in the field, their concerns, their desire for continued collective meeting and study" (p. 52). The second meeting (1980) had similar functions (Baker, 1981, pp. 76-77). Participants' suggestions in these two meetings helped to define subsequent Conferences: the Conference was going to meet biennially for three days in October in different places each year, but be centrally located to facilitate access (Baker,

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1981, p. 77). Suggestions also led to the three-part format of the Conference: teaching demonstrations, presentation of papers, and the creation of committees to study specific subjects in piano pedagogy.

Usually, teaching demonstrations were presented each morning of the Conference except for the 1990 Conference which divided the lessons between mornings and afternoons. There were no teaching demonstrations at the 1992 Conference. Panels also were presented in the mornings (before the teaching demonstrations) and the afternoons were left for presentations of papers, addresses, and committee reports. Performances by students or teachers were placed during the day and recitals in the evenings.

The last two Conferences (1992 and 1994) incorporated other activities such as the performance of new compositions by competition winners, keyboard-technology presentations, and workshops by the music industry. The number of activities selected for the 1992 and 1994 meetings resulted in simultaneous presentations of papers, seminars, and committee reports.

Some Conferences focused on specific topics or themes. These topics affected the whole Conference, including the papers. Such was the case of the 1980, 1992, and 1994 Conferences. In other Conferences, the theme affected only demonstration teaching. The focal point of the 1980 Conference was piano pedagogy curriculum building. In the 1984 meeting, the focus of the demonstration lessons was on early childhood music study as related to teacher-training programs. Piano Pedagogy Students were the emphasis of the Ann Arbor Conference (1986), with the creation of a Piano Pedagogy Student Committee where pedagogy students presented teaching demonstrations and performed recitals. However, this committee did not exist in following Conferences.

The theme for the 1988 Conference was "Observation." "Observation" was the subject of presentations by panels of specialists outside the piano pedagogy area. Observation panels followed teaching demonstrations. These panels were designed to comment on the demonstration lesson as well as to stimulate public participation. In 1990, "Communication and Collaboration" in teacher-training was chosen as the main theme. Again, the theme was applied only to the demonstration lessons with each of the sessions team-taught by pedagogy/performance students and pedagogy/performance teachers to show the application of the Conference's theme.

According to Chronister (1985), the committees were created to study areas of concern to pedagogy teachers. Two committees remained throughout the 15 years of the Conference: the Committe on Learning Theory/Piano Pedagogy Liason and the Committee on Performance Teacher/Pedagogy Teacher Liaison. Other committees underwent changes in name but the area of study was similar. Such is the case for the Committee for Independent Teachers, the Committee for Practice Teaching, and the Music Industry Committee. Committees such as Historical Research, Prevention of Medical Problems, the Future of Piano Pedagogy, and Administration were created along the way. For the creation of the first committees (1982 meeting), suggestions of areas of concern came from those who participated in the previous meeting (1980). However, there are not clear indications as to how and why committees were later created or abolished.

Proceedings from the Conference started to be published with the second meeting (1980). As a result of the committees' work, in 1988 the proceedings expanded to become Proceedings and Reference of the National Conference on Piano Pedagogy due to

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the addition of a reference section including, among other things, directories of piano pedagogy offerings in American colleges and universities, an annotated critical piano pedagogy bibliography, and descriptions of observation and intern teaching in piano pedagogy programs.

The importance of the NCPP is attested by many professionals. Uszler declared in 1985 that the National Conference on Piano Pedagogy was the organization pedagogy teachers needed to develop a collective identity considering that its primary purpose was the discussion of ideas and practices related to piano teacher training. Alexander (1985), reporting on the second Conference, stated that "the format of the Conference encouraged a constant exchange of ideas about existing piano pedagogy degree programs at undergraduate, master and doctoral levels" (p. 43).

In later years, however, this central focus changed due to the expansion of subjects, activities, and participants involved in each meeting. As early as 1983, Uszler observed that:

> The world of piano pedagogy is broader and more diversified than might be apparent from the implications of the special-sounding title. This fact would easily have been perceived by anyone attending the Third National Conference on Piano Pedagogy (p. 52).

The report of the 1989 Conference showed further expansion by stating its focus for "all involved in piano pedagogy" or "the papers representing the current thought in the pedagogy field" (Machover, 1989). Who or what represents "all" involved in piano pedagogy is not clearly defined. Nevertheless, it suggests that the organizers of the Conference recognized its position and function as an open door to a developing field, with definitions coming as a *post-factum*. Chronister declared in 1995 that "In 1978,

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piano pedagogy was . . . a simple thing–a one- or two-semester course in teaching beginners . . . but there were some of us with a larger vision, and the larger vision became the National Conference on Piano Pedagogy . . . . Now sixteen years later . . . it is no longer simple." (p. 23)

These comments suggest that the NCPP did create a place for the convergence of individuals, groups, and activities, inside or outside colleges and universities, related to piano pedagogy. The legacy of these events are preserved in the Proceedings and References. Despite the fact that much of what happened during these events is not documented in the Proceedings, these publications identify the presence of individuals and groups who were compelled to contribute, to join, or to observe the world of piano pedagogy. Under these circumstances, an analysis of the Proceedings of the National Conference on Piano Pedagogy seems to be an appropriate way of examining and defining trends in piano pedagogy in the United States.

The Use of Content Analysis as a Research Technique

Content analysis was developed to study messages embedded in mass-mediated and public texts. Its use can be traced back to 18th-century Sweden, where scholars used this technique to count occurrences of religious symbols contained in hymns to verify the extent to which they were preaching against the church (Frey, Botan, Friedman, and Kreps, 1992, p. 194). This methodological approach was used in situations during the World War II to obtain tactical and strategical information useful to the Allies (Frey et al. 1992, p. 195). It also was used by Intelligence Services in Washington to analyze reports on broadcasts from foreign countries as well as to investigate propaganda outputs of

suspect organizations or individuals.

Studies using content analysis to identify trends have been used in areas such as education, sociology, communication, journalism, and business. It has been applied to large and diverse groups of materials such as newspapers, journals, dissertations, magazines, and television programs as they relate to a variety of problems.

Content analysis is considered a formal system of drawing conclusions from observation of content. It is described as an "objective and systematic phase of information processing in which communication content is transformed into data that can be summarized and compared" (Paisley, 1969, p. 134).

The goals of content analysis vary according to the interest and purpose of the study. To Frey et al. (1992), "a primary goal of content analysis is to *describe* characteristics of the content of the messages in mass-mediated and public texts" and it is used to "identify, enumerate, and analyze occurrences of specific messages and message characteristics of text" (p. 194). Thus, content analysis is concerned with the explanation of the status of some phenomenon at a particular time (or its development over a period of time) making this technique especially suitable for the analysis and identification of trends and changes in content. "The classification into a single set of categories of similar samples of communication content taken at different times provides a concise description of content trends, in terms of relative frequencies of occurrence" (Berelson, 1971, p. 29).

The information derived from a content analysis can be used to make inferences from data to their context (Krippendorf, 1980). In this case, content analysis can be used to draw valid inferences about characteristics of producers and receivers of messages and

of the context in which a message is produced, comparing results among these groups (Frey et al., 1992, p. 197).

Content Analysis in Other Fields: The following examples were selected to demonstrate the use of content analysis in the identification of trends in fields other than music.

Hyon (1987) used content analysis to identify trends in social studies objectives. The journal *Social Education* was chosen for analysis due to its importance in the field of social studies education. All articles related to social studies objectives in the journal from 1937 to 1986 were classified into one of four categories: (a) skills; (b) values; © knowledge; (d) social participation experiences. These categories refer to themes, except for the knowledge category, which is concerned with subject-matter. While categories were derived deductively from the related literature, sub-categories were derived both deductively and inductively, some of them added and modified after the pilot-study.

Bramer (1994) conducted a study of the American Association of Community Colleges' *Journal* to determine the directions the editorials and articles indicate community colleges have followed in the last 14 years, thereby suggesting trends in the mission of community colleges for the future. Fourteen categories were derived but were later collapsed into six broader ones after the author's in-depth analysis and the pilot-test. The categories refer to thematic analysis and were developed based on themes used previously in similar studies of the community/junior college's development.

Daugherty (1967) identified trends in vocational guidance as reflected by a systematic examination of articles contained in the official organ of the National Vocational Guidance Association over 40 years (1925 through 1965). She also identified

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shifting emphases of interests in vocational guidance inherent within those trends.

Content analysis was applied to the entire periodical output. Each article was examined and classified according to selected subject-matter categories. These categories were deductively and inductively derived. Redefinition and addition of categories continued until there was a workable set of 36 categories appropriate to and inclusive of all of the content considered. Later, these 36 categories were subsumed under seven broad classifications and various sub-categories emerged for each of them, based mostly on the divisions of interest established by the national Vocational Guidance Association in accordance with the Constitution of 1944. Multiple categorization was allowed. The seven broad categories were: Administration; Programs; Special Groups; Personnel; Research/Development; Goals, Objectives, or Purposes; and External Influences.

Tabulation of data was done in terms of the number of times the item appeared within a particular category. A check sheet was prepared for each decade with all of the 36 categories to record the frequency of occurrence of topics of similar content within specific categories. Tables were constructed for each category to examine the change of interest within broad areas. To assess reliability of the placement of articles into categories or sub-categories, a sample of journal articles, together with the sets of categories were submitted to a jury of five experts for independent categorization. The overall level of agreement between jury and investigators was 94.8%.

Content Analysis in Music Education: Content analysis in music education has focused on trends or characteristics of research. Stabler (1986) reviewed all articles and research critiques published in the *Bulletin of the Council for Research in Music Education* in his

dissertation. Two levels of categories were used for analysis: one regarding topics investigated and the other focusing on methods of research employed. A list of 27 categories was deductively established for the subject-matter analysis, including topics such as Administration in Music Education, Aesthetic Education, Ethnomusicology, Evaluation, Higher Education, Instructional Technology, Teacher Education, and Philosophy of Music Education, among others. For the research method, a set of ten categories was derived. Articles were allowed to receive multiple categorizations. The categories were derived both deductively and inductively based on a review of the literature, on the researcher's pre-examination of the articles, and consultation with the investigator's doctoral advisors.

All feature articles, articles of interest, and research critiques (N=964) were analyzed. Data were collected and reported in frequencies and percentages of occurrences both for articles and pages of articles. Stabler concluded that Psychology, Evaluation, Program Development, and Instrumental Music were the most frequent topics used in the publications. Trends and conclusions revealed a preference for descriptive, experimental, and survey methods of research.

Yarbrough (1984) reviewed the *Journal of Research in Music Education* from its first issue in 1953 to 1983, focusing on editorial policies, subject-matter, methodologies, origin of the research, and organization of research topics. All 658 articles published during the 31 year period were reviewed. Her purpose was to determine frequencies and percentages of articles and pages for (a) articles based on theses and dissertations, (b) articles using historical, philosophical, experimental, descriptive, and behavioral methodologies and, © articles under categories of subject-matter in each type of

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methodology. No explanation was found regarding the process of deriving subject-matter categories.

Among other findings, she concluded that 40.12% of the articles were based on dissertations and 2.13% on theses, both numbers declined by 15% during the last five years (1979-1984). The largest percentage (40.6%) of articles were classified as using descriptive methodology. Subject-matter topic analysis showed more studies with college-age subjects (45.6%) and few with professional musicians (<1%).

Schmidt and Zdzinski (1993) conducted a study of music education to determine (a) studies that were cited most often within the period 1975-1990 and (b) to classify the range of populations and variables studied within these articles. The sampling frame consisted of all articles contained in journals and periodicals that publish research in music education in United States such as the *Journal of Research in Music Education* (JRME), the *Bulletin of the Council for Research in Music Education* (CRME), and *Contributions to Music Education* (CME).

A content analysis of articles in vocal pedagogy was conducted by Chia (1993). Her purpose was to review changes in the teaching of singing, predominant vocal concepts, and important findings from research on singing and their influence on the practice of vocal pedagogy.

Articles were reviewed from both qualitative and quantitative standpoints. Two basic levels of categories were used for classification of all the articles in the magazine of the *National Association of Teachers in Singing*: (a) the nature of articles on vocal pedagogy, i.e., whether the article was scientifical, empirical, or natural and (b) the subject-matter. Attention also was given to editorial policies. Categories and sub-

categories were derived deductively, based on those developed from previous research in the field and also musical dictionaries. Nine categories were selected for the analysis of the content: pedagogy, breathing, phonation, resonance, range, dynamics, ear training, diction, and interpretation. Sets of sub-categories were developed for each of these main categories. Tables were constructed to identify the frequency of each level of categories.

One dissertation using content analysis to study piano pedagogy was found. Piano pedagogy in this case referred to piano performance. Amaize (1994) used content analysis as part of her dissertation to analyze musical concepts that were emphasized by pianists, piano teachers, and musical pedagogues for fostering expressivity and interpretation in piano playing. A total of 29 musical concepts were derived from a review of the literature, leading to 10 larger categories of associated concepts: (a) Musical analysis; (b) Sound elements; (c) Rhythm; (d) Style; (e) Imagination and emotionalism; (f) Aural involvement; (g) Holistic approach; (h) Technique; (I) Psycho-physical traits; and (j) Imitation. These categories were used for analysis of selected written material during a 100 years span (1892-1992). She subsequently evaluated differences in the occurrence of the identified concepts and selected categories before and after 1960, when several piano pedagogy programs began in the United States.

CHAPTER THREE

ANALYSIS AND CATEGORIZATION OF ARTICLES

This chapter analyzes the frequency of topics addressed in the Proceedings of the

National Conference on Piano Pedagogy, 1981-1995. The analysis of data occurs at three

levels: (1) nature of articles; (2) frequency of referrences to piano pedagogy as a course or

degree; (3) frequency of categories and sub-categories defined for the study. The pilot test

described in Chapter One resulted in a 83% level of agreement and was considered

satisfactory for this research. However, the results of the pilot-test and an in-depth

analysis of the Proceedings led to a revision of the categories and sub-categories for

levels 1 and 3. Level 1 analysis expanded to include two other categories. Therefore, the

classification of articles and reports according to their nature (level 1) identifies each

article as one of the following: (a) self-reflective; (b) report; (c) scholarly; (d) research.

Level 3 also expanded to include categories and sub-categories not included in the

proposed outline in Chapter One. Sub-categories under the category Piano Pedagogy

Curriculum Program and Pedagogy Certificate Program identified specific trends in

pedagogy programs. In addition, the Proceedings of the 1992 Conference suggested

including new categories directly related to pianists and piano performance programs. A final list of categories and sub-categories for level (3) follows:

1. Independent Teacher: career (or job opportunities); internship programs/ independent studios; business; associations with MTNA; independent teachers/college teachers' communication

2. Learning Theories: teaching strategies[3] (critical thinking, instructional sequences, neurolinguistics); learning styles (student-centered approach, holistic approach, independent learning, personality types); applied to piano teaching; creativity; cognition; aural development; child development; practice procedures; psychological theories; motivation; psychomotor

3. Practice Teaching: teacher observation; supervision; evaluation; lesson plans; organization and structure; with independent teachers; in the music industry; in preparatory programs; undergraduate students; graduate students

4. Career: job market; finances; in piano/pedagogy teaching; other than teaching

5. Group/Class Teaching: goals; materials; teaching techniques (procedures); assessment; children; adults; college-level; public school keyboard programs

6. Performance: reading skills; technique; practicing; performance practice; anxiety (or stage-fright); collaborative performance (or accompanying); medical problems (or physiological, neurological, and/or psychological problems); interpretation

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[3]Any type of teaching strategies or procedures, including personal ones not specifically related to any identifiable educational theory was categorized as teaching strategies.

7. Technology: tape recorders; video-tapes; computers; MIDI, synthesizers, keyboards, digital pianos; keyboard labs

8. Industry: publishers; manufacturers; publications/materials; copyright; piano teachers/music teachers relationship

9. Assessment: of piano teachers; of piano students

10. Piano Materials: beginners; intermediate; advanced; group/class; solo; keyboards/synthesizers; evaluation/review; computer programs

11. Methods/Approaches for Teaching: children; adults

12. Keyboard Skills[4]: reading/sight-reading; harmonization; transposition; improvisation; composition; ensemble playing; ear-training; accompanying

13. Literature: beginners; intermediate; advanced; jazz; pop/commercial; classical; contemporary; ensemble; leveling and analysis; multicultural

14. Medical Problems

15. Business

16. Performer/Teacher Relationship

17. Music Education/Piano Pedagogy Relationship

18. Research in Piano Pedagogy

19. Performance/Pedagogy Students' Participation

20. Administration

21. History of Piano Pedagogy

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[4]Other terms such as functional skills and musicianship skills also were considered, when they refer to a similar set of skills.

22. Goals: for piano instruction; for piano pedagogy programs; for piano majors

23. Piano/Pedagogy Teachers' Profile and/or Qualifications

24. Piano Pedagogy Curriculum Program: practice teaching; learning theories (teaching and learning processes); teaching materials; performance; keyboard skills; business; communication skills; technology; research; curriculum structure; lesson plans; history of piano pedagogy; assessment; master classes/workshops/recitals; literature; preparatory department; undergraduate students; graduate students

25. Piano Pedagogy Certificate Program: practice teaching; learning theories; teaching materials; performance; keyboard skills; business; career/jobs; collaborative performance; communication skills; technology; research; curriculum design; lesson plans; history of piano pedagogy; master classes/wokshops/ recitals; literature; MTNA certificate; undergraduate students; graduate students

26. Piano Pedagogy Course Description: practice teaching; learning theories; teaching materials; performance; keyboard skills; business; communication skills; technology; research; curriculum structure; lesson plans; history of piano pedagogy; master classes/workshops/recital; literature; undergraduate students; graduate students

27. Piano Performance Curriculum Program: piano pedagogy; medical problems; analyses/interpretation; technique; keyboard skills; collaborative performance; technology; research; business; communication skills; administration; curriculum design; master classes/workshops/recitals; performance possibilities; medical problems

28. Performance Majors: curriculum program; pedagogy courses; career/job market; entrance requirements

29. Piano Students: characteristics of piano students (profile); parent's role; social context; performance; competitions

30. Internship/Independent Studios

31. Piano Majors

Articles were assigned to one or more categories or sub-categories. The categorization process was qualitative by nature and left to the researcher's interpretation. Decisions were based on the following rules: (a) if a specific curricular content (such as practice teaching or learning theory) was given extended attention (at least a paragraph), then it was considered an independent category. Otherwise, suggestions for curricular content were counted only as sub-categories; (b) committee reports, where many authors contributed to an article, were counted by the number of articles published as long as each article had five paragraphs or more, with each paragraph having at least six lines.

Data Analysis

The National Conference on Piano Pedagogy featured a three part format for most of its meetings: the Demonstration Lessons (live teaching demonstrations); the Committees' reports and/or workshops; and the presentation of Papers[5]. This format underwent many modifications over the years including guests' addresses, recitals, piano composition competitions, and music industry workshops. However, two major changes

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[5]When referring to the parts or sections of the Conference, these terms will be capitalized.

in the original format occurred at the 1980 and 1992 meetings when special activities

substituted for the Committees' regular activities. At the 1980 meeting, two panels and

eight seminars addressed subjects specifically related to piano pedagogy programs. In

1992, 54 seminars were organized to discuss the future of pianists. For these reasons,

articles and reports of the Proceedings of the National Conference on Piano Pedagogy,

1981-1995 were analyzed considering these four parts as separated entities: the 1980

Panels and Seminars[6], the 1992 Seminars, the Committees, and the Papers. The

Demonstration Lessons will be examined in the format analysis, in Chapter Four.

The analysis of the Proceedings of the National Conference on Piano Pedagogy,

1981-1995 is presented in three main sections. The first section presents the results of the

level 1 analysis, i.e., whether the articles and reports are classified as a self-reflective, a

report, research, or a scholarly type of article. The second section presents the frequency

of articles about piano pedagogy curricula and courses (level 2 analysis). The third

section analyzes the frequency of topics in articles and reports (level 3 analysis). Tables

show the frequency of categories and sub-categories for articles and reports for each of

the four parts of the Conference, namely the 1980 Panels and Seminars, the 1992

Seminars, the Committees, and the Papers. Finally, the percentage of categories

identified and tabulated for each of the four parts of the Conference are compared and

analyzed.

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[6]When referring to the Conference' sections, they will be capitalized.

A total of 282 articles were derived from the Proceedings and were distributed as

follows: 15 from the 1980 Panels and Seminars; 54 from the 1992 Seminars; 101 from

the Committees; and 112 from Papers. Articles and reports could be assigned to more

than one category. For example, articles could be both self-reflective and a report type of

article. This caused the total percentage to be higher than 100% in many cases.

The majority of articles and reports (Table 1) were self-reflective (82.6%). They

were followed by reports of institutional and/or personal experiences (28.3%). A small

percentage of the articles were presentations of research (8.8%), and scholarly type of

articles (7.8%).

Table 1:
Nature of the Article (282 articles)

Nature of the article	1980 Panels and Seminars	1992 Seminars	Committees	Papers	Total	Percentage
Self-reflective	6	54	81	92	233	82.6%
Report	10	13	10	47	80	28.3%
Research	1	2	13	9	25	8.8%
Scholarly	0	0	8	14	22	7.8%

Table 2 shows that despite the fact that initially "papers were included as a need

to hear and read research which is taking place in our field" (Proceedings, 1981, p. 76),

the great majority of papers did not address research in the field of piano pedagogy.

Chronister seemed to have recognized this fact when he referred to papers as representing

"current thoughts and concerns about Piano Pedagogy" (Proceedings, 1990, p. 2).

Table 2:
Nature of Papers (112 articles)

Nature of Papers	1980	1982	1984	1986	1988	1990	1992	1994	Total	Percentage
Self-reflective	13	17	11	10	12	9	11	9	92	82.1%
Report	7	10	9	5	7	5	2	2	47	41.9%
Scholarly Paper	0	1	1	1	4	3	3	1	14	12.5%
Research	1	1	1	2	1	0	1	2	9	8.0%

Articles and reports from the Committees (Table 3) show a higher percentage of

research (12.8%). However, the research originating from the Papers' section differs in

principle from the research reported in the Committees' section. Research from the

Papers referred to reports of original research, usually summaries of theses or

dissertations, while research from the Committee usually cited surveys as a means of

obtaining information about school directories, descriptions of intership programs, etc.

Of the 7.9% of scholarly articles, the great majority were presented by the Committee on

Learning Theories and the Committee on Medical Problems.

Table 3:
Nature of Committee Reports (101 reports and articles)

Committee Reports	1982	1984	1986	1988	1990	1992	1994	Total	Percentage
Self-reflective	7	8	18	11	16	1	20	81	80.1%
Research	0	0	0	0	4	1	8	13	12.8%
Report	1	3	0	3	0	0	3	10	9.9%
Scholarly	1	1	3	0	2	0	1	8	7.9%

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At the 1980 Panels and Seminars and the 1992 Seminars the main purpose was to present and discuss philosophies, goals and content for Piano Pedagogy Programs (1980) or for Performers (1992). At these special meetings, self-reflective and reports type of articles were more frequent than scholarly papers and research (Table 4). The ten seminars given at the 1980 Conference were all reports from representatives of piano pedagogy courses and/or programs in the United States at undergraduate and graduate levels. This explains the high percentage of reports (66.6%). All articles reflected both personal philosophies, goals and suggestions for the content of piano pedagogy programs and reports of colleges and universities' pedagogy programs.

Table 4:
Nature of Articles from 1980 Panels and Seminars (15 articles)

Nature of Articles from 1980 Panels and Seminars	Total	Percentage
Report	10	66.6%
Self-reflective	6	40.0%
Research	1	6.6%
Scholarly Paper	0	0%

As at the 1980 Panels and Seminars, the 1992 Seminars were discussions of philosophies, goals, and directions for the future of the performer. This explains the high number of self-reflective type of articles. (Table 5)

Table 5:
Nature of Articles from 1992 Seminars (54 articles and reports)

Nature of Articles from 1992 Seminars	Total	Percentage
Self-reflective	54	100%
Report	13	24.0%
Research	2	3.7%
Scholarly	0	0%

Frequency of Articles About Curricula in Piano Pedagogy (Level 2)

The main purpose for starting the National Conference on Piano Pedagogy was to address problems in curriculum building. The focus of the Conference was to be on the "preparation of piano teacher . . . bringing together those working in the field of piano teacher education." (Chronister, 1987, p. 2) In the 1992 meeting, Chronister stated that the Conference had "altered its course" to consider a more general theme-pianists (Chronister, 1992, p. 5). The change of the original purpose of the Conference was reaffirmed in 1994 when Chronister says that "we found that it was not possible-or practical-to focus narrowly on piano teacher training" (Chronister, 1995, p. 23). These two changes in the NCPP are clearly represented in the Proceedings. All (100%) of the articles and reports presented the 1980 Panels and Seminars concerned piano pedagogy curricula and programs. The 1992 Seminars had only 38.8% of the articles referring to piano pedagogy curricula or programs.

The articles and reports from the Committee and Paper sessions also confirmed the change in purpose of the Conference. Subjects related to piano pedagogy gradually

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become only one of many topics discussed. Tables 6 and 7 show that all Committee

reports and articles in 1982 and 1984 and all Papers in 1980 refer to piano pedagogy

curricula, programs or courses. From 1984 forward, the decline of subjects referring to

piano pedagogy was apparent, especially toward the last two meetings. The decline was

steadier in Committees reports than in Papers. The frequency of topics for both

Committees and the 1980 Panels and Seminars indicates that the original purpose of the

Conference was maintained in the first four meetings (1979 to 1984). From the 1986 to

the 1990 meetings, there is a clear decline in frequency of topics related to piano

pedagogy curricula and programs. The last meetings (1992 and 1994) had the lowest

percentage of topics addressing piano pedagogy programs and courses.

Table 6:
Frequency of Committee Reports and Articles About Pedagogy Curricula and Programs

Committee Reports: Total number of articles	1982 7	1984 8	1986 20	1988 11	1990 22	1994 32
About Pedagogy Curricula and Programs	7	8	15	8	13	10
Percentage	100%	100%	70%	72.7%	59%	31.2%

Table 7:
Frequency of Papers About Piano Pedagogy Curricula and Programs

Papers: Total number of articles	1980 15	1982 17	1984 13	1986 12	1988 17	1990 12	1992 14	1994 12
About Ped. Curricula and Programs	15	13	11	10	14	11	6	7
Percentage	100%	76.4%	84.6%	83.3%	82.3%	94.1%	42.8%	58.3%

Frequency of topics in articles and reports is presented in five sections. Section one analyzes the 15 articles and reports by participants in the 1980 Panels and Seminars. Section two analyzes the 54 articles and reports by participants in the 1992 Seminars. Section three analyzes the 101 reports of the Committes, 1982-1990 and 1994. In 1992, Committee members participated in Seminars instead of delivering reports. Section four analyzes the frequency of topics in the 112 articles published in the Papers session, 1980-1994. Tables show the frequency of topics listed as categories and sub-categories for the four different parts of the Conference. A fifth section analyzes the combined frequency of categories for each section to determine trends and variations in focus.

1980 Panels and Seminars: Tables 8 to 14 show the frequency of topics discussed at the Panels and Seminars at the 1980 Conference. Analysis of the data revealed that the three topics most frequently discussed by the 1980 Panels and Seminars were Piano Pedagogy Curriculum Program[7] (80%), Practice Teaching (46.6%), and Goals (40%). This result is consistent both with the purpose for starting the National Conference on Piano Pedagogy and with the main purpose of the 1980 Conference–to discuss topics specifically related to piano pedagogy programs. The themes for the 1980 Panels were "Building a Piano Pedagogy Curriculum" and "Working with College Administration to Establish Piano Pedagogy Curriculum and Preparatory Departments." All Seminars were descriptions of piano pedagogy programs from different American colleges and universities.

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[7]Names of categories and sub-categories will be capitalized.

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The highest percentage of articles addressed topics in Piano Pedagogy Curriculum

Programs (80.0%). The distribution of articles according to the various sub-categories

(Table 8) reveals the topics that were emphasized in pedagogy curriculum content.

Table 8:
Frequency of Topics Related to Pedagogy Curriculum Programs in 1980 Panels and
Seminars

Pedagogy Curriculum Programs	Total 12	Percentage 80%
Practice Teaching	9	
Learning Theories	7	
Teaching Materials	7	
Performance	6	
Workshops/Recitals	6	
Ensemble/ Accompaniment[8]	5	
Literature	5	
Keyboard Skills	3	
Research	3	
Business	1	
Communication Skills	1	
Administration	1	
Career/Jobs	1	
History of Piano Pedagogy	1	
Technology	1	
Curriculum Design	0	
Lesson Plans	0	
Medical Problems	0	
Undergraduate Student	7	
Graduate Student	4	

[8]The term "Collaborative Performance" was used by later conferences as an expansion of the term "Accompaniment".

Table 8 also shows that Practice Teaching was the topic most frequently discussed as curriculum content (9 out of 12), followed by Learning Theories and Teaching materials (7 each). The sub-categories of Performance, Workshops/Recitals also were regarded as important for Pedagogy Programs (6) along with Ensemble/Accompaniment and Literature (5). Keyboard Skills and Research received consideration (3), and were more important than the History of Piano Pedagogy, Technology, Business, Communication Skills, Administration, and Career/Jobs subjects. Technology assumed different meanings throughout the history of the Conference. In 1980, technology referred to the role of the piano technician.

Practice Teaching was treated, from the beginning, as the heart of the piano pedagogy program. In the 1980 Panels and Seminars it received the highest rank as a sub-category of Piano Pedagogy Curriculum Program (Table 8) and the second highest as a separate category (Table 9). Table 9 shows that practice teaching in Preparatory Programs received more attention than Teacher Observation, Supervision, and Evaluation. In 1980, Preparatory Departments were the primary vehicles for practical training of pedagogy students. Preparatory Programs also received attention in the Administration category (Table 11). Lesson Plans, a topic that usually was discussed in curriculum or in practical training, were cited once under Practice Teaching. Often, discussions regarding curricula did not specify whether references were to undergraduate or graduate students. This explains the unusually low number assigned to these two topics. Table 9 shows that undergraduate and graduate students received equal attention in discussions regarding practical training.

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Table 9:
Frequency of Topics Related to Practice Teaching in 1980 Panels and Seminars

Practice Teaching	Total 7	Percentage 46.6%
In Preparatory Programs	5	
With Independent Teachers	0	
With Music Industry	0	
Teacher Observation	4	
Supervision	3	
Evaluation	3	
Lesson Plans	1	
Organization and Structure	0	
Undergraduate Students	1	
Graduate Students	1	

Since the purpose of the 1980 Panels and Seminars was to discuss aspects of piano pedagogy programs, the topics of Goals for Pedagogy Courses or Degrees (Table 10) and Administration (Table 11) also received emphasis (40% and 20% respectively). All articles discussed Goals for Piano Pedagogy Programs.

Table 10:
Frequency of Topics Related to Goals in 1980 Panels and Seminars

Goals	Total 6	Percentage 40%
For Piano Pedagogy Programs	6	
For Piano Instruction	1	
For Piano Majors	0	

Table 11:
Frequency of Topics Related to Administration in 1980 Panels and Seminars

Administration	Total 3	Percentage 20%
of Piano Ped. Programs	2	
of Preparatory Programs	1	

The Conference's concern for developing pedagogy students who excel both as performers and teachers was supported by the relatively high rank Performance received as Piano Pedagogy Curriculum Content (third highest, Table 8). This concern is also reflected in the Performer/Teacher Relationship category. At the 1980 Panels and Seminars, this category comprised 20% of the articles and paralleled the frequency achieved in the Administration category.

Group Piano was a specific topic of the 1980 Conference. It received the greatest attention under the category of Levels of Teaching (Table 14) and it was discussed in 26.6% of the articles as an individual topic (Table 12). Table 12 shows that the majority of articles in this category discussed teaching techniques (4 out of 4) and that both pre-college and college group/class teaching were discussed equally. During early years of the Conference, "the teaching of pedagogy courses [was] done primarily by the group piano faculty" (1980, p. 14). This may explain the high correlation between group/class teaching and piano pedagogy at that time.

Table 12:

Frequency of Topics Related to Group/Class Teaching in 1980 Panels and Seminars

Group/Class Teaching	Total 4	Percentage 26.6%
Teaching Techniques	4	
Pre-college Level	3	
College Level	3	
Materials	3	
Goals	1	
Assessment	0	
Public Schools	0	
Keyboard Programs		

As individual categories, Learning Theories, Independent Teacher, and Research were addressed only once (6.6%), despite the fact that both Learning Theories and Research received a relative high frequency as curriculum content (Table 8).

The Literature category was addressed in 20.0% of the articles in the 1980 Panels and Seminars. Table 13 shows the distribution of sub-categories under Literature. Intermediate (13.3%) and Classical (13.3%) literature ranked highest. Group/class teaching received the highest frequency (60.0%), followed by Children (20.0%), Preschool (13.3%) and Adults (13.3%).

Table 13:

Frequency of Topics Related to Literature in 1980 Panels and Seminars

Literature	Total	Percentage
	3	20.0%
Intermediate	2	13.3%
Classical	2	13.3%
Beginners	1	6.6%
Advanced	1	6.6%
Contemporary	1	6.6%
Jazz	1	6.6%
Pop/Commercial	0	
Ensemble	0	
Leveling/Analyses	0	
Multicultural	0	

Levels of Teaching is a topic that pervaded many articles but seldom was the subject of an entire article. However, many of the articles and reports published in the Proceedings did address different levels of teaching as sub-topics of their discussions. For example, articles addressing materials, learning theories, performance, practice teaching, etc, did also include levels of teaching. This is the reason why this category was used only to derive information about the frequency of its sub-categories. Table 14 shows that group/class teaching received much more attention than any other level of teaching.

Table 14:
Frequency of Topics Related to Levels of Teaching in 1980 Panels and Seminars

Levels of Teaching	Total	Percentage
Group/Class	9	60.0%
Children	3	20.0%
Preschool	2	13.3%
Adults	2	13.3%
Elementary	1	6.6%
Intermediate	1	6.6%
Advanced	1	6.6%
College Level	1	6.6%
Average	0	
Gifted	0	
Special	0	

Two topics were cited in the "Other" category by the 1980 Panels and Seminars. The first was a rather progressive proposal for the education of the independent teacher through Long Distance Teaching. Entrance Requirements for college majors were discussed twice.

Many of the subjects that appear in future Conferences were not discussed at the 1980 Panels and Seminars. This can be explained by the fact that these Panels and Seminars were intended exclusively to discuss curricula and to show models in piano pedagogy curricula. Topics such as Careers, Assessment, Performance, Industry, and Methods/Approaches were not discussed during these Panels and Seminars.

The 1992 Seminars: Similar to the 1980 Panels and Seminars, the 1992 Seminars were created with the purpose of discussing specifically defined subjects. While in 1980 these discussions focused exclusively on piano pedagogy programs, in 1992 they referred to performers in general. As such, in contrast to previous Conferences, pedagogy became only one of the possibilities for the career of the pianist.

The theme of the 1992 Conference was "The Pianist's Road to the Future." The Seminars were divided into three major sections related to this theme: The Education of the Pianist in Preparation for the 21st Century; Careers Planning for the Pianist in Preparation for the 21st Century; and Teacher Training for the Pianist in Preparation for the 21st Century. Despite the major shift in purpose and focus, the Conference did not change its name.

Three new categories were created to fit the format of the 1992 Seminars: Piano Performance Curriculum Programs, Piano Students, Performance Majors. These categories were also used for the 1994 meeting because the emphasis on pianists remained. The high frequency of topics related to performers and careers, both as categories and as sub-categories affirmed the purpose of the Seminars. The most frequent categories addressed at the 1992 Seminars were Performance Majors (33.3%), Careers (31.4%), Piano Performance Curriculum Programs (29.6%), and Technology (27.7%), followed by Piano Pedagogy Curriculum Programs (24.9%) and Piano Students (20.3%).

The decline in frequency of topics related to pedagogy placed piano pedagogy as a sub-topic of performance at the Seminars. For example, Practice Teaching, one of the most emphasized topics in other Conferences, ranked seventh as a category (16.6%) and

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Certificate programs, a sub-topic of pedagogy, was addressed only once (1.8%). The focus on performers during the 1992 Seminars also were revealed in the frequency of certain sub-categories. Table 15 (Performance Majors) shows that topics related to the pianists' preparation and careers were discussed in a considerable number of articles (16).

Table 15:
Frequency of Topics Related to Performance Majors in 1992 Seminars

Performance Majors	Total 18	Percentage 33.3%
Curriculum/ Preparation	16	
Pedagogy Courses	8	
Career/Job Market	6	
Entrance Requirements	5	

Table 16 (Careers) reveals that the focus on Careers other than teaching drew as many articles as those on teaching. The concern about the job market for pianists also was addressed in eight articles.

Table 16:
Frequency of Topics Related to Careers in 1992 Seminars

Careers	Total 17	Percentage 31.4%
Piano/Pedagogy Teaching	9	
Other than Teaching	9	
Job Market	8	
Finances	4	
Others	1	

Table 17 (Goals) shows that the discussions about Goals for Performance Majors (5

out of 9) and for Piano Instruction (4) far surpassed those about Goals for Piano

Pedagogy Programs (1).

Table 17:
Frequency of Topics Related to Goals in 1992 Seminars

Goals	Total 9	Percentage 16.6%
For Performance Majors	5	
For Piano Instruction	4	
For Piano Pedagogy Programs	1	

Technology, as related to MIDI and keyboards (Table 18), was addressed often in

the 1992 Seminars, ranking in fourth place as a category (27.7% of the articles).

Keyboard labs were discussed here more than at any other Conference.

Table 18:
Frequency of Topics Related to Technology in 1992 Seminars

Technology	Total 15	Percentage 27.7%
MIDI, Keyboards	10	
Computers	5	
Keyboard labs	4	
Videos	2	
Tape Recorders	0	

Technology also ranked as the highest sub-category suggested in Performance

Programs Curriculum Content (Table 19) and the second highest in Piano Pedagogy

Programs (Table 20). For curriculum, technology also meant skills such as desktop

publishing, interactive media, and knowledge about software related to various aspects

of music.

Table 19:
Frequency of Topics Related to Performance Curriculum Program in 1992 Seminars

Performance Curriculum Program	Total 15	Percentage 27.7%
Technology	7	
Performance Possibilities	6	
Keyboard Skills	6	
Others	6	
Analysis/Interpretation	5	
Collaborative Performance	5	
Piano Pedagogy	5	
Business	5	
Administration	4	
Master Classes	3	
Technique	3	
Medical Problems	2	
Communication Skills	2	
Curriculum Design	2	
Research	1	
Medical Problems	1	
Undergraduate Student	2	
Graduate Student	1	

Table 20:

Frequency of Topics Related to Pedagogy Curriculum Programs in 1992 Seminars

Pedagogy Curriculum Program	Total 14	Percentage 25.9%
Practice Teaching	6	
Learning Theories	6	
Technology	5	
Literature	4	
Teaching Materials	3	
Keyboard Skills	3	
Collaborative Performance	3	
Administration	3	
Communication Skills	2	
Research	1	
Career/Jobs	1	
Curriculum Design	1	
Lesson Plans	1	
Others	1	
Medical Problems	1	
Workshops/ Recital	1	
Business	0	
Performance/ Technique	0	
History of Piano Ped.	0	
Undergraduate Student	6	
Graduate Student	7	

Both Keyboard Skills and Group/Class Teaching were discussed in the 1992

Seminars. Notice that in Table 19 (Performance Curriculum Program), Keyboard Skills

ranked in second place, immediately after Technology, drawing more attention than

Business, Master Classes or Piano Pedagogy. For the Piano Pedagogy Curriculum

Program, Keyboard Skills ranked in fourth place, still higher than Lesson Plans or

Curriculum Design. This relatively important position for Keyboard Skills in curricula

was not obvious in Committee reports or Papers.

Keyboard Skills also were discussed as a separate category. Table 21 shows that

the topic was cited in 7.4% of the articles from the Seminars, more than topics related to

the independent teacher. As expected, since the focus of one section of the Seminars was

on collaborative performance, Accompanying Skills ranked the highest, together with

Improvisation, as a sub-category.

Table 21:
Frequency of Topics Related to Keyboard in 1992 Seminars

Keyboard Skills	Total 4	Percentage 7.4%
Improvisation	4	
Accompanying	4	
Sight-reading	2	
Harmonization	2	
Transposition	2	
Composition	2	
Ensemble Playing	1	
Ear-training	1	

Other topics emphasized at the 1992 Seminars were Collaborative Performance, Administration, and Business—all three related to careers and jobs. These topics received attention as curriculum content and also as separate categories. For Performance Curriculum Program, these three topics ranked in the middle of the list (third and fourth places, Table 19). Except for the topic of Business they were similarly placed in the pedagogy curriculum. As separate categories, Collaborative Performance had 14.8% frequency of articles, Business 12.9%, and Administration 11.1%. These are meaningful numbers, considering that the highest percentage achieved for Seminars was 33.3%.

The high number of articles (6) referring to the category Other was another indication of the expansion of the performer's curriculum. Other in this case included Liberal Arts, language skills, critical thinking, recruiting, or subjects other than music.

Despite the fact that Practice Teaching and Learning Theories were the sub-categories most frequently addressed in Pedagogy Curriculum Program (Table 20), as individual categories they drew respectively only nine and eight articles (16.6% and 14.8%), a much lower position than in Committee reports, Papers, and the 1980 Panels and Seminars. Table 22 (Practice Teaching) shows that Lesson Plans were given more importance here (3) than in Curriculum (1). It also shows that practice teaching with Independent Teachers (2) replaced the attention given to Preparatory Programs (0) at the 1980 Conference. For Learning Theories (Table 23) the three top categories are similar to those from the other sections of the Conference: Teaching Strategies, Learning Styles, and Learning Theories as Applied to Piano Teaching.

Table 22:

Frequency of Topics Related to Practice Teaching in 1992Seminars

Practice Teaching	Total 9	Percentage 16.6%
Supervision	4	
Teacher Observation	3	
Evaluation	3	
Lesson Plans	3	
With Independent Teachers	2	
Organizations and Structure	1	
In Preparatory Programs	0	
With Music Industry	0	
Undergraduate Student	1	
Graduate Student	0	

Table 23:

Frequency of Topics Related to Learning Theories in 1992Seminars

Learning Theories	Total 8	Percentage 14.8%
Teaching Strategies	8	
Learning Styles	5	
Applied to Piano Teaching	4	
Creativity	3	
Cognition	2	
Aural Development	1	
Child Development	1	
Practice Procedures	1	
Psychological Theories	1	
Motivation	0	
Psychomotor	0	

Table 24 (Piano Students) reveals the interest in the Seminars sessions on the

identification and definition of the various levels and types of Piano Students: children,

adults, gifted, special, and piano majors. Students Profile drew the majority of articles in

this category (10). Other subjects of interest, especially as related to the pre-college

student, were Parent's Role in piano teaching, and how piano lessons becomes part of the

Social Context of the child or adult.

Table 24:
Frequency of Topics Related to Piano Student in 1992Seminars

Piano Students	Total 11	Percentage 20.3%
Student Profile	10	
Parents' Role	6	
Social Context	5	
Performances/ Competitions	3	

Another topic related with identification and definition of subjects in piano

pedagogy was Piano/Pedagogy Teachers Profile. This category also drew a significant

number of articles (7), 12.9% of the total number of articles.

The importance given to Collaborative Performance was revealed under the

Performance category as the sub-category that drew most of the articles (Table 25). The

focus on careers and jobs is treated under the Music Industry category. Table 26 reveals

that the sub-category Jobs offered by the Industry accounted for the majority of the

articles here (5 out of 5).

Table 25:

Frequency of Topics Related to Performance in 1992Seminars

Performance	Total 6	Percentage 11.1%
Collaborative Performance	3	
Technique	1	
Practicing	1	
Performance Practice	1	
Others	1	
Medical Problems	0	
Anxiety	0	
Listening	0	

Table 26:

Frequency of Topics Related to Music Industry in 1992Seminars

Music Industry	Total 5	Percentage 9.2%
Jobs offered by Music Industry	5	
Publications/ materials	2	
Publishers	1	
Manufacturers	1	
Copyright	1	

Topics related to the Independent Teacher were among the most infrequently

discussed areas in the 1992 Seminars. The Independent Teacher (Table 27) was

discussed in 2 articles (3.7%), Certificate Programs in one (1.8%), and

Internship/Independent Studio in one (1.8%).

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Table 27:

Frequency of Topics Related to Independent Teacher in 1992Seminars

Independent Teacher	Total 2	Percentage 3.7%
Career	2	
Internship Programs/Independent Studios	2	
Business	2	
Others	2	
Associations with MTNA	1	
Independent Teachers/ College Teachers' Communication	1	

In terms of Literature, Table 28 shows that, surprisingly, Jazz (8) and Pop/Commercial (5) ranked high, with Jazz cited more often than Classical literature (6). The occurrence of an article addressing multicultural music also indicated the interest in social issues, already displayed under the Piano Student category (Table 24).

Table 29 for Levels of Teaching reveals that the Intermediate level ranked the highest (7) and preschool ranked the lowest (1). Topics such as Advanced, Gifted, and Special student, were addressed more frequently in the Seminars than in other sections of the Conference. Group/Class teaching also received much attention in 13 articles, while individual teaching was discussed in eight articles.

Individual categories receiving less attention include Other referring to research in piano performance (one article; 1.8%) and Independent Teacher/College Communication (1.8%). Medical Problems were highlighted in two articles (3.7%) and the Performer/Teacher Relationship was addressed in three (5.5%).

Table 28:

Frequency of Topics Related to Literature in 1992Seminars

Literature	Total 10	Percentage 18.5%
Jazz	8	14.8%
Classical	6	29.6%
Pop/Commercial	5	9.2%
Contemporary	2	3.7%
Ensemble	2	3.7%
Intermediate	1	1.8%
Multicultural	1	1.8%
Beginners	0	
Advanced	0	
Leveling/Analyses	0	

Table 29:

Frequency of Topics Related to Levels of Teaching in 1992 Seminars

Levels of Teaching	Total	Percentage
Intermediate	7	12.9%
Children	6	11.1%
Adults	5	9.2%
Advanced	5	9.2%
College Level	5	9.2%
Elementary	4	7.4%
Gifted	3	5.5%
Special	3	5.5%
Average	2	3.7%
Preschool	1	1.8%
Group/Class	13	24%
Individual	8	14.8%

Committees: The Committees were created to study specific subjects between

Conferences and deliver suggestions and recommendations in the area (Baker, 1981, p.

76). Thus, the articles and reports from the Committees feature the collected work of

selected professionals on pre-defined topics. These articles and reports not only reflect

trends but also help determine them.

The topic that drew the greatest attention from Committees was Practice

Teaching. It was discussed in 22 articles (24.7%). Table 30 depicts the sub-categories

identified with the highest number of articles–Evaluation, Teacher Observation, and

Supervision in practice teaching. Evaluation received more attention in 1987, due to the

participation of Practice Teaching Committee members in the Demonstration Lesson as

evaluators of students' teaching. Table 30 also shows how practice teaching, initially

concentrated in Preparatory Programs eventually expanded to consider internship

programs with Independent Teachers and the Music Industry. Subjects related to the

Organization and Structure of Practicing Teaching courses or activities appeared only at

the beginning when the Committee members' discussions centered on organization and

structure of degree programs. Overall, discussions on this subject favored undergraduate

students (10) over graduate students (5).

Table 30:

Frequency of Topics Related to Practice Teaching in Committees

Practice Teaching	1982 3	1984 3	1986 5	1988 4	1990 4	1994 6	Total 25	Percentage 24.7%
Evaluation	2	1	5	1	1	0	10	
Teacher Observation	2	1	1	1	2	2	9	
Supervision	2	1	2	2	2	0	9	
With Independent Teachers	0	1	0	1	1	5	8	
In Preparatory Programs	1	2	2	0	0	0	5	
Lesson Plans	1	0	1	1	2	0	5	
Organization & Structure	1	1	0	0	0	0	2	
With Music Industry	0	0	0	1	0	1	2	
Undergraduate Student	2	2	1	2	1	2	10	
Graduate Student	1	0	2	1	0	1	5	

The second most frequently discussed topic by Committees was Learning

Theories (Table 31). The relatively high number of articles addressing this topic reflected

the multiple number of individual articles presented by the Committee on Learning

Theory/Piano Pedagogy Liaison.

There is a distinction between the sources of articles about Practice Teaching and

Learning Theories. Articles about Learning Theories came mostly from their own

Committee, while those referring to Practice Teaching were written by other Committees

as well.

Table 31 shows that Teaching and Learning processes as Applied to Piano

Teaching were the focus of articles on Learning Theories. All other topics, such as

Cognition, Psychomotor, Creativity, Motivation usually were discussed as related to the

teaching and learning process. This trend applied to all sections of the Conference.

Learning Styles, Teaching Strategies, and Applied to Piano Teaching drew respectively

18, 17, and 13 articles each from committees.

Table 31:
Frequency of Topics Related to Learning Theories in Committees

Learning Theories	1982 2	1984 1	1986 5	1988 2	1990 3	1994 6	Total 19	Percentage 18.8%
Learning Styles	2	1	5	2	2	6	18	
Teaching Strategies	2	0	5	2	2	6	17	
Applied to Piano Teaching	1	1	2	1	2	6	13	
Psychological Theories	2	1	1	2	1	1	8	
Cognition	1	1	1	0	1	0	4	
Psychomotor	1	1	0	1	1	0	4	
Creativity	0	1	0	1	1	0	3	
Motivation	1	0	0	2	0	0	3	
Child Development	0	0	2	1	0	0	3	
Aural Development	0	0	1	0	0	0	1	
Applied to materials	1	0	0	0	0	0	1	

Medical Problems and Collaborative Performance were two topics that grew

rapidly during the last two Conferences (1992 and 1994). Table 32 (Performance) shows

this tendency by illustrating the high number of references to Medical Problems at the last

meeting (1994). The same is true for Collaborative Performance.

Table 32:
Frequency of Topics Related to Performance in Committees

Performance	1982 0	1984 1	1987 1	1989 2	1991 1	1995 8	Total 13	Percentage 12.8%
Medical Problems	0	1	0	0	0	5	6	
Anxiety	0	1	0	0	1	2	4	
Collaborative Performance	0	0	0	0	0	3	3	
Technique	0	0	1	1	1	0	3	
Ear-training	0	0	0	2	0	0	2	
Performance Practice	0	0	0	0	1	0	1	
Practicing	0	0	0	0	0	1	1	
Interpretation	0	0	1	0	0	0	0	

Discussions on Pedagogy Curriculum Programs were especially delivered at earlier

years of the Conference (1984 and 1986). Table 33 depicts how the contents suggested

for Pedagogy Curriculum Program fluctuated over the years. The History of Piano

Pedagogy was considered only at the beginning (1982), while topics such as Careers/Jobs,

Administration, Technology, and Medical Problems appeared towards the end (from 1988

on). Administration appeared for the first time in 1990, and Medical Problems was the

only topic addressed in 1994 as part of curriculum content for both Piano Pedagogy and Certificate Programs (Table 34). Topics such as Communication Skills (3), Literature (3), and Workshops/Recital (3) were considered an integral part of the curriculum at the beginning (1982-1986). Undergraduate (6) and Graduate Students (5) were given almost the same attention.

The topics most frequently discussed as part of both Pedagogy Curriculum Program and Pedagogy Certificate Program were Practice Teaching, Learning Theories, and Teaching Materials (Table 33 and 34). Research was not addressed by either Pedagogy Curriculum Program or Pedagogy Certificate Programs. Pedagogy Certificate Program also did not address the sub-categories Administration and the History of Piano Pedagogy (Table 34).

Pedagogy Certificate Program (Table 34) were discussed more often in 1982 and 1990. The liasion with the MTNA (Music Teachers' National Association) Certificate Program (3 of 9) was the main subject discussed in 1990. Lesson Plans were also addressed with the same frequency as the MTNA Certificate Program.

Table 33:

Frequency of Topics Related to Pedagogy Curriculum Program in Committees

Pedagogy Curriculum Program	1982 1	1984 3	1986 3	1988 1	1990 1	1994 1	Total 10	Percentage 9.9%
Practice Teaching	1	3	2	1	0	0	7	
Learning Theories	1	1	2	1	0	0	5	
Teaching Materials	1	2	1	0	0	0	4	
Technology	1	0	0	1	1	0	3	
Business	1	0	1	1	0	0	3	
Literature	0	1	2	0	0	0	3	
Workshops/ Recital	0	1	2	0	0	0	3	
Communication Skills	0	1	1	1	0	0	3	
Collaborative Performance	1	1	0	0	0	0	2	
Curriculum Design	1	1	0	0	0	0	2	
Lesson Plans	0	1	1	0	0	0	2	
Medical Problems	0	1	0	0	0	1	2	
Performance	0	1	1	0	0	0	2	
Keyboard Skills	0	1	0	0	0	0	1	
Administration	0	0	0	0	1	0	1	
Career/Jobs	0	0	0	1	0	0	1	
History of Piano Pedagogy	1	0	0	0	0	0	1	
Research	0	0	0	0	0	0	0	
Undergraduate Student	1	2	3	0	0	0	6	
Graduate Student	1	2	2	0	0	0	5	
Others	1	0	0	0	1	0	2	

Table 34:
Frequency of Topics Related to Pedagogy Certificate Program in Committees

Pedagogy Certificate Program	1982 2	1984 1	1986 1	1988 1	1990 3	1994 1	Total 9	Percentage 8.9%
Practice Teaching	2	1	0	0	2	0	5	
Learning Theories	1	1	0	0	2	0	4	
Teaching Materials	0	1	0	0	2	0	3	
Lesson Plans	0	1	0	0	2	0	3	
MTNA Certificate Program	0	0	0	0	3	0	3	
Performance	0	1	0	0	1	0	2	
Keyboard Skills	0	1	0	0	1	0	2	
Technology	0	1	0	0	1	0	2	
Communication Skills	0	1	0	0	1	0	2	
Curriculum Design	0	1	0	0	1	0	2	
Literature	0	1	0	0	1	0	2	
Career/Jobs	0	1	0	0	1	0	2	
Others	1	0	0	0	1	0	2	
Medical Problems	0	1	0	0	0	1	2	
Business	0	1	0	0	0	0	1	
Collaborative Performance	0	1	0	0	0	0	1	
Workshops/ Recital	1	0	0	0	0	0	1	
Research	0	0	0	0	0	0	0	
History of Piano Pedagogy	0	0	0	0	0	0	0	
Administration	0	0	0	0	0	0	0	

As revealed in Tables 33 and 34, Technology, Careers/Jobs, Medical Problems,

and Collaborative Performance were subjects that grew in attention during the two last

meetings. They were topics of interest as both curricula content and individual

categories. Technology (Table 35) was included in a total of 10 articles (9.9%), the

same frequency as Piano Pedagogy Curriculum Program. MIDI, Keyboards and

Computers ranked the highest. Despite the importance of topics such as technology and

group teaching at the Conference, Keyboard Labs were addressed in only one article.

Table 35:
Frequency of Topics Related to Technology in Committees

Technology	1982 0	1984 2	1986 1	1988 4	1990 2	1994 1	Total 10	Percentage 9.9%
Computers	0	1	1	3	1	0	6	
MIDI, Keyboards	0	0	1	3	1	0	5	
Videos	0	1	0	2	1	0	4	
Tape Recorders	0	1	0	1	1	0	3	
Keyboard labs	0	0	0	0	0	1	1	
Others	0	0	0	1	0	0	1	

The distribution of articles in Table 36 (Careers), and Table 40 (Medical Problems

and Collaborative Performance) shows that discussions on Careers begin in 1989 and

Medical Problems concentrated most of its articles (11 out of 12 articles) in the last

Conference, thus making the final percentage (11.8%) higher than Curricula and

Programs in Piano Pedagogy. Similarly, articles on Collaborative Performance (Table

40), despite its relative low frequency (3.9%) were concentrated in the last Conference as well.

The distribution of articles in Careers (Table 36) into sub-categories reveals that the greatest concern was careers in Piano or Pedagogy Teaching. However, the one article addressing careers Other than Teaching in 1994 attested the expansion of the Conference at the two last meetings.

Table 36:
Frequency of Topics Related to Career in Committees

Career	1982 0	1984 0	1986 0	1988 1	1990 2	1994 1	Total 4	Percentage 3.9%
Piano/Pedagogy Teaching	0	0	0	1	2	0	3	
Job Market	0	0	0	0	2	0	2	
Finances	0	0	0	1	0	0	1	
Other than Teaching	0	0	0	0	0	1	1	

Three topics drew considerable attention from the Committees throughout the years: Performer/Teacher, Administration, and Business. They reflected respectively 10.8%, 9.9%, and 9.9% of the total number of articles, paralleling to the position of discussions in curriculum. Discussions on Administration and Business tended to concentrate initially on how to run Pedagogy Programs and Independent Teachers' businesses. Later, these two topics were advocated as part of pedagogy/performers' curriculum program (see Tables 33, 34, and 40)

Concerns about who should teach pedagogy and how performance teachers and

pedagogy teachers could work together were discussed throughout the Conference.

Eventually, there were two Committees addressing the Performer/Teacher subject-the

Committee with the same name and the Directors' Committee. Table 40 shows that the

subject was discussed evenly throughout the years.

Another subject that received attention was the interaction between Internship

Programs and Independent Studio teachers. Table 37 shows how this subject ranked

higher than any other sub-category (8 of 9).

Table 37:
Frequency of Topics Related to Independent Teachers in Committees

Independent Teacher	1982 0	1984 1	1986 2	1988 2	1990 2	1994 2	Total 9	Percentage 8.9%
Internship Programs /Indep. Studios	0	1	1	2	2	2	8	
Business	0	1	1	1	1	0	4	
Indep./College Teacher Communication	0	0	1	1	1	1	4	
Preparation	0	1	1	1	0	0	3	
Career	0	0	1	1	0	0	2	
Associations with MTNA	0	0	1	1	0	0	2	
Others	0	0	0	1	0	0	1	

The only section of the Proceedings to address the industry participation in piano

pedagogy was prepared by the Committee in Music Industry. Table 38 shows that

Copyright and Publications/materials were the topics most frequently addressed.

Table 38:
Frequency of Topics Related to Music Industry in Committees

Music Industry	1982 2	1984 2	1986 1	1988 1	1990 2	1994 0	Total 8	Percentage 7.9%
Copyright	1	1	1	1	1	0	5	
Publications/ materials	1	2	1	0	1	0	5	
Piano Teachers/ Music Industry Relationship	1	0	0	1	2	0	4	
Publishers	0	1	1	0	0	0	2	
Manufacturers	0	0	1	1	0	0	2	

The shift to piano majors as the focus of the last two meetings (1992 and 1994)

was explicit in the Seminars. However, it also was reflected in other sections of the

Conference, such as the Goals category in the Committees. Table 39 shows that, despite

the major interest of the Committees in discussing goals for Piano Pedagogy Programs,

(especially in 1986), in the last Conference (1994), it does change to goals for Piano

Majors.

Table 39:

Frequency of Topics Related to Goals in Committees

Goals	1982 0	1984 1	1986 4	1988 0	1990 1	1994 1	Total 7	Percentage 6.9%
For Piano Pedagogy Programs	0	1	4	0	1	0	6	
For Piano Instruction	0	0	2	0	0	0	2	
For Piano Majors	0	1	0	0	0	1	2	

Topics addressed less frequently by the Committees include History of Piano

Pedagogy (4.9%), Piano/Pedagogy Teacher Profile (2.9%), Piano Pedagogy Students

Participation (2.9%), Graduate Assistantships (1.9%), Research in Piano

Pedagogy/Performance (0.9%), and Music Education/Piano Pedagogy

Relationship (0.9%). The History of Piano Pedagogy was a topic of interest only for the

Committee with the same name. This topic was recommended as curriculum content

only once (Table 33), at the first Committees' meeting. Medical Problems concentrated

11 of the 12 articles in the 1994 meeting. Subjects reflecting a lack of interest on the

part of Committees were those addressing piano pedagogy students, music education as

related to piano pedagogy, and research. Table 40 shows how individual categories

fluctuated over the years.

Table 40:
Frequency of Topics for Individual Categories in Committees

	1982	1984	1986	1988	1990	1994	Total	Percentage
Medical Problems	0	0	0	0	1	11	12	11.8%
Performance/Teach. Relationship	1	2	2	2	3	1	11	10.8%
Administration	2	3	1	1	2	1	10	9.9%
Business	4	3	0	2	1	0	10	9.9%
History of Piano Pedagogy	0	1	1	1	1	1	5	4.9%
Collaborative Performance	0	0	0	0	0	4	4	3.9%
Piano/Pedagogy Teachers' Profile	0	0	0	2	1	0	3	2.9%
Piano Pedagogy Stud. Participation	0	1	2	0	0	0	3	2.9%
Graduate Assistantship	0	1	1	0	0	0	2	1.9%
Music Ed./Piano Pedagogy Relat.	0	1	0	0	0	0	1	0.9%
Research in Piano Pedagogy	0	0	0	0	1	0	1	0.9%

Piano Materials was a subject of interest for the Conference in the earlier years

(1982, 1984). A Committee on Piano Materials existed only for the 1982 meeting. Table

41 shows that the Committees gave attention to the Evaluation and Review of materials,

especially those materials intended for Beginners. Keyboards and Synthesizers were

addressed in 1984 and were addressed again only in the last two Conferences.

Table 41:
Frequency of Topics Related to Piano Materials in Committees

Piano Materials	1982 2	1984 3	1986 0	1988 1	1990 0	1994 0	Total 6	Percentage 5.9%
Evaluation/Review	2	1	0	1	0	0	4	
Beginners	2	1	0	0	0	0	3	
Intermediate	1	1	0	0	0	0	2	
Computer Programs	0	2	0	0	0	0	2	
Keyboards, Synthesizers	0	1	0	0	0	0	1	
Advanced	0	0	0	0	0	0	0	
Group	1	1	0	0	0	0	2	
Solo	1	0	0	0	0	0	1	
Others	1	0	0	0	0	0	1	

Keyboard Skills were treated in four articles (3.9%) from two Conferences (1984 and 1988). Table 42 shows how these skills were ranked. Ear training and Improvisation were given the most attention, followed by Transposition and Sight-reading. Harmonization and Composition were considered only in 1984, while Ensemble playing and Accompanying appeared in 1988. Accompanying was a topic of special interest at the last two Conferences and was treated as a separate category in 1992 and 1994. Keyboard skills were also a topic of interest for the 1992 Seminars as related to the pianist's career.

Table 42:
Frequency of Topics Related to Keyboard Skills in Committees

Keyboard Skill	1982 0	1984 2	1986 0	1988 2	1990 0	1994 0	Total 4	Percentage 3.9%
Ear-training	0	2	0	2	0	0	4	
Improvisation	0	2	0	1	0	0	3	
Transposition	0	1	0	1	0	0	2	
Sight-reading	0	1	0	1	0	0	2	
Harmonization	0	1	0	0	0	0	1	
Composition	0	1	0	0	0	0	1	
Ensemble Playing	0	0	0	1	0	0	1	
Accompanying	0	0	0	1	0	0	1	
Others	0	0	0	1	0	0	1	

Tables 43 that both Jazz and Classical literature were discussed under Literature. Sub-category Pop/Commercial was addressed only in later Conferences. Intermediate literature and Intermediate students were discussed regularly in both Literature and Levels of Teaching (Table 44), even though the Elementary level and Adult students were treated more often. Leveling, Multicultural, and Ensemble literature did not attracted any article from the Committees.

In general, Group/Class situations were addressed in articles from the Committees more often than individual teaching. However, at the last Conference, the situation changed, with Individual teaching surpassing Groups. The number of articles referring to Advanced and College students tended to be higher at the beginning, while Special and Gifted students were addressed only after 1986.

Table 43:

Frequency of Topics Related to Literature in Committees

Literature	1982 0	1984 3	1986 0	1988 1	1990 2	1994 1	Total 7	Percentage 6.9%
Classical	0	1	0	0	1	1	3	2.9%
Intermediate	0	1	0	1	1	0	3	2.9%
Contemporary	0	2	0	0	0	0	2	1.9%
Jazz	0	1	0	0	1	0	2	1.9%
Beginners	0	1	0	0	0	0	1	0.9%
Advanced	0	0	0	0	1	0	1	0.9%
Pop/Commercial	0	0	0	0	1	0	1	0.9%
Ensemble	0	0	0	0	0	0	0	
Leveling/Analyses	0	0	0	0	0	0	0	
Multicultural	0	0	0	0	0	0	0	

Table 44:

Frequency of Topics Related to Levels of Teaching in Committees

Levels of Teaching	1982	1984	1986	1988	1990	1994	Total	Percentage
Group/Class	6	6	2	2	3	5	24	23.7%
Individual	4	5	2	1	2	7	21	20.7%
Elementary	3	4	2	3	1	2	15	14.8%
Adults	3	2	2	4	3	0	14	13.8%
Intermediate	3	3	2	2	1	2	13	11.8%
Preschool	2	2	2	2	2	0	10	9.9%
Advanced	3	2	2	0	0	0	7	6.9%
College Level	2	2	1	1	0	0	6	5.9%
Special	0	0	1	1	1	0	3	2.9%
Gifted	0	0	0	1	0	0	1	0.9%

Some specific topics discussed in the Committes that were labeled as "Other" included two articles addressing the organization and structure of Preparatory Programs (1982), Entrance Requirements (1982, 1984); Ear-training and its relationship to performance (1984); discussions on where Pedagogy should be in the curriculum (1984); Master classes (discussed twice in 1986); Lesson Plans (1986); Meditation, piano and piano pedagogy teaching (1994); and a discussion on the preparation, careers and qualifications of Pedagogy Teachers (1988).

The articles and reports from the Committee on Fund Development (later Committee on Conference Development) were not included in this research since its purpose strictly concerned financial support for the Conference.

Papers: Articles originating from the Papers sessions differed in principle from those of the Committees sessions in that they represent individual ideas not necessarily linked to pre-defined topics or to the main theme of the Conference. However, the criteria for papers' selection favored those addressing practice teaching.

Papers presented at the Conferences and published at the Proceedings totaled 112. The most frequent topics in the Papers were Technology (18.7%), followed by Practice Teaching (15.1%). Two topics ranked in third place (13.3%): Course Content, and Learning Theories. Performance (12.5%) was in fourth place and Piano Pedagogy Curriculum Program (10.7%) was in fifth place. Independent Teaching and Goals drew 8.9% of the articles followed by Career and Keyboards Skills (8%) and Group/Class Instruction (7.1%).

Technology was discussed in the greatest number of articles despite the fact that it

was seldom treated as the main subject of an entire paper. Table 45 shows that in early

Conferences, technology was related to the use of video and audio-tapes in the

supervision and evaluation of students teaching, switching later to the use and

applications of MIDI keyboards and computers in piano teaching. Table 45 also shows

the strong emphasis on Technology in 1992, probably as a consequence of the Seminars

during the same year that emphasized the subject.

Table 45:
Frequency of Topics Related to Technology in Papers

Technology	1980 0	1982 3	1984 3	1986 2	1988 2	1990 3	1992 6	1994 2	Total 21	Percentage 18.7%
Videos	0	3	3	2	1	1	0	1	10	
MIDI, Keyboards	0	0	0	0	1	1	5	2	9	
Tape Recorders	0	3	2	0	0	1	0	0	6	
Computers	0	0	0	0	1	2	0	1	4	
Keyboard labs	0	1	0	0	0	0	0	1	2	
Others	0	1	0	0	0	0	1	0	2	

Table 46 shows that Practice Teaching was discussed in 17 of the papers (15.1%),

with Teacher Observation, Supervision, Evaluation, and Internship programs with

Independent Studios being the most frequently discussed topics in this area (4 out of 17).

Lesson Plans, Internship programs with the Music Industry, and Organization and

Structure of Practice Teaching Programs ranked the lowest (1 out of 17). Undergraduate Students were addressed more than Graduate students.

Internship Programs with Independent Studios appeared earlier in the papers (1982) than in other sections of the Conference because they were reported by independent teachers as one possibility for communication with pedagogy programs at colleges and universities. Table 46 displays how this topic was discussed evenly in the four meetings (1980-86).

Table 46:
Frequency of Topics Related to Practice Teaching in Papers

Practice Teaching	1980 3	1982 3	1984 1	1986 2	1988 1	1990 5	1992 1	1994 1	Total 17	Percentage 15.1%
Teacher Observation	0	1	0	1	0	2	0	0	4	
Supervision	0	0	0	2	0	2	0	0	4	
Evaluation	1	0	0	0	1	2	0	0	4	
With Indep. Teachers	0	1	1	0	1	1	0	0	4	
In Preparatory Programs	1	0	1	0	0	1	0	0	2	
With Music Industry	0	0	0	0	0	0	1	0	1	
Lesson Plans	1	0	0	0	0	0	0	0	1	
Organization & Structure	0	0	1	0	0	0	0	0	1	
Underg. Student	0	1	0	0	0	1	0	0	2	
Grad. Student	1	0	0	0	0	0	0	0	1	

Piano Pedagogy Course Content was a subject addressed only in the Papers and with relative frequency (13.3%). However, as depicted by Table 47, subjects related to course content for pedagogy programs were addressed frequently until 1988 and not addressed at all during the two last meetings (1992, 1994). The three sub-categories most recommended as Pedagogy Course Content were Practice Teaching, Teaching Materials, and Keyboard Skills.

Table 47:
Frequency of Topics Related to Pedagogy Course Content in Papers

Pedagogy Course Content	1980 2	1982 1	1984 4	1986 4	1988 3	1990 1	1992 0	1994 0	Total 15	Percentage 13.3%
Practice Teaching	2	0	3	2	1	0	0	0	8	
Teach. Materials	1	0	3	2	1	0	0	0	7	
Keyboard Skills	2	0	4	0	1	0	0	0	7	
Learning Theories	1	0	2	1	1	0	0	0	5	
Performance/ Technique	2	0	0	1	1	1	0	0	5	
Technology	0	0	1	0	1	1	0	0	3	
Curriculum Design	1	0	1	1	0	0	0	0	3	
Business	1	0	1	0	0	0	0	0	2	
Comm. Skills	0	0	2	0	0	0	0	0	2	
Literature	0	0	1	1	0	0	0	0	2	
Others	0	1	0	1	0	0	0	0	2	
History of P. Pedagogy	0	0	0	0	0	1	0	0	1	

(*table continues*)

(table continued)

Table 47

Frequency of Topics Related to Piano Pedagogy Course Content in Papers

Pedagogy Course Content	1980 2	1982 1	1984 4	1986 4	1988 3	1990 1	1992 0	1994 0	Total 15	Percentage 13.3%
Lesson Plans	1	0	0	0	0	0	0	0	1	
Research	0	0	0	1	0	0	0	0	1	
MTNA Certif. Program	0	0	0	0	0	0	0	0	0	
Collaborative Performance	0	0	0	0	0	0	0	0	0	
Administration	0	0	0	0	0	0	0	0	0	
Careers/Jobs	0	0	0	0	0	0	0	0	0	
Medical Problems	0	0	0	0	0	0	0	0	0	
Workshops/ Recital	0	0	0	0	0	0	0	0	0	
Underg. Student	1	1	2	0	0	1	0	0	5	
Graduate Student	0	0	1	0	0	1	0	0	2	

Table 48 shows that Learning Theories especially were emphasized at the 1988

Conference (4). It also reveals an interesting trend occurring only at the beginning (1980

and 1982), with the application of Learning Theories to the analysis of Piano Materials or

to the Practical Training of pedagogy students. This trend appeared once in the

Committees (1982).

Research and reports of personal Teaching Strategies were identified with the

highest number of articles under this category (6 out of 15). Learning Theories as

Applied to Piano Teaching ranked second, suggesting a concern for a practical

application of learning theories to piano teaching. Other subjects prioritized in the Papers

were Psychological Theories, Motivation and Cognition.

Table 48:
Frequency of Topics Related to Learning Theories in Papers

Learning Theories	1980 4	1982 2	1984 2	1986 1	1988 3	1990 0	1992 2	1994 1	Total 15	Percentage 13.3%
Teaching Strategies	0	1	1	0	1	0	2	1	6	
Applied to Piano Teaching	1	1	1	0	2	0	0	0	5	
Learning Styles	2	0	0	0	3	0	1	0	4	
Psychological Theories	2	0	1	1	0	0	0	0	4	
To materials/ practice teaching	2	1	0	0	0	0	0	0	3	
Motivation	0	1	1	1	0	0	0	0	3	
Cognition	0	1	1	0	1	0	0	0	3	
Psychomotor	0	0	0	0	0	0	0	0	0	
Aural Development	0	0	1	0	0	0	0	0	1	
Child Development	0	1	1	0	0	0	0	0	1	
Creativity	0	0	0	0	1	0	0	0	1	

Performance also ranked high (12.5%) in the Papers. Here, the main concern was

with Reading Skills (5). Medical Problems ranked second due to the concentrated

number of articles referring to this subject at the 1992 Conference (Table 49). Another

subject discussed at the two last Conferences-Collaborative Performance-appeared again

at the last meeting. Table 49 shows that discussions related to Technique (4) and

Interpretation (3) were treated in different meetings.

Table 49:
Frequency of Topics Related to Performance in Papers

Performance	1980 0	1982 2	1984 2	1985 1	1988 4	1990 0	1992 3	1994 3	Total 14	Percentage 12.5%
Reading Skills	0	0	1	0	1	0	0	3	5	
Medical Problems	0	0	0	1	0	0	3	0	4	
Technique	0	1	1	1	1	0	0	0	4	
Interpretation	0	0	1	0	1	0	1	0	3	
Collaborative Performance	0	0	1	0	0	0	0	1	2	
Ear-training	0	0	0	0	1	0	0	1	2	
Practice Procedures	0	0	0	0	0	0	0	1	1	
Anxiety	0	0	0	0	0	0	0	1	1	
Performance Practice	0	0	0	0	0	0	0	0	0	

Table 50 shows that Content of Piano Pedagogy Curriculum Programs was

addressed in 12 of the 112 papers (10.7%). Practice Teaching and Learning Theories

were considered the most important components of pedagogy programs. They were

followed by Piano Literature, Technology, Performance, and Business. Collaborative

Performance, Medical Problems, and Administration appeared only in 1992. Topics not adressed include Research and the History of Piano Pedagogy.

Table 50:
Frequency of Topics Related to Piano Pedagogy Curriculum Program in Papers

Ped. Curriculum Program	1980 0	1982 1	1984 2	1986 0	1988 3	1990 2	1992 3	1994 1	Total 12	Percentage 10.7%
Practice Teaching	0	0	2	0	2	1	2	0	7	
LearningTheories	0	0	2	0	2	2	0	1	7	
Literature	0	0	2	0	0	2	1	1	6	
Technology	0	0	0	0	0	2	2	1	5	
Perf./Technique	0	0	1	0	1	1	1	1	5	
Business	0	0	1	0	1	2	0	0	4	
Teach. Materials	0	0	1	0	1	0	0	0	2	
Communication Skills	0	0	0	0	1	1	0	0	2	
Collaborative Performance	0	0	0	0	0	0	2	0	2	
Keyboard Skills	0	0	1	0	1	0	0	0	2	
Administration	0	0	0	0	0	0	1	0	1	
Career/Jobs	0	0	0	0	0	1	0	0	1	
Curric. Design	0	0	1	0	0	0	0	0	1	
Lesson Plans	0	0	0	0	0	0	0	1	1	
Med. Problems	0	0	0	0	0	0	1	0	1	
Workshops/ Recital	0	0	1	0	0	0	0	0	1	
Research	0	0	0	0	0	0	0	0	0	
Hist. Piano Ped.	0	0	0	0	0	0	0	0	0	
Underg. Student	0	0	1	0	0	0	1	0	2	
Grad. Student	0	0	0	0	0	0	0	0	0	
Other	0	0	0	0	0	0	1	0	1	

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Independent Teaching was discussed in 9.8% of the papers (Table 51). Under this

category, the topics most discussed were the Careers and the Preparation of the

independent teacher. In fact, the latter topic was the only concern at the first few

meetings (1980 and 1982).

Table 51:

Frequency of Topics related to Independent Teacher in Papers

Independent Teacher	1980 1	1982 1	1984 2	1986 2	1988 2	1990 0	1992 2	1994 1	Total 11	Percentage 9.8%
Career	0	0	1	2	0	0	2	0	5	
Preparation	1	1	0	1	0	0	1	0	4	
Associations with MTNA	0	0	1	1	1	0	0	0	3	
Indep./College Teacher Communication	0	0	1	0	1	0	0	1	3	
Internship Programs/ Indep. Studios	0	0	0	1	1	0	0	0	2	
Business	0	0	0	1	1	0	0	0	2	

Table 52 (Piano Pedagogy Certificate Programs) confirms the emphasis on the

preparation of the independent teacher at the first few Conferences only (1980, 1982, and

1986). According to individual opinions in articles, Performance and Practice Teaching

were the two most desirable components of Certificate Programs (4 each). Piano

Literature, Business, Teaching Materials, and "Others"s were the next most frequently

discussed topics in Certificate Programs, appearing more often than Learning Theories.

Table 52:

Frequency of Topics Related to Pedagogy Certificate Program in Papers

Ped. Certificate Program	1980 1	1982 3	1984 0	1986 2	1988 0	1990 0	1992 0	1994 0	Total 6	Percentage 5.3%
Performance/ Technique	1	2	0	1	0	0	0	0	4	
Practice Teaching	1	2	0	1	0	0	0	0	4	
Others	1	2	0	0	0	0	0	0	3	
Literature	1	2	0	0	0	0	0	0	3	
Business	0	2	0	1	0	0	0	0	3	
Teach. Materials	0	2	0	1	0	0	0	0	3	
Workshops/ Recital	0	1	0	1	0	0	0	0	2	
Learning Theories	0	0	1	0	0	0	0	0	1	
Collaborative Performance	0	1	0	0	0	0	0	0	1	
Career/Jobs	0	1	0	0	0	0	0	0	1	
MTNA Certific. Program	0	0	0	1	0	0	0	0	1	
Keyboard Skills	0	0	0	0	0	0	0	0	0	
Technology	0	0	0	0	0	0	0	0	0	
Research	0	0	0	0	0	0	0	0	0	
Communication Skills	0	0	0	0	0	0	0	0	0	
Administration	0	0	0	0	0	0	0	0	0	
Curriculum Design	0	0	0	0	0	0	0	0	0	
Lesson Plans	0	0	0	0	0	0	0	0	0	
Medical Problems	0	0	0	0	0	0	0	0	0	
History of Piano Pedagogy	0	0	0	0	0	0	0	0	0	

In the Papers, Keyboard Skills were not addressed as curriculum content

Pedagogy Certificate Programs and ranked relatively low as Pedagogy Curriculum

Program. However, it did have a relatively high frequency as a separate category (8%),

more than in Committees, the 1980 Panels and Seminars, and the 1992 Seminars.

Improvisation was the focus (8 out of 9) followed by Harmonization, Sight-reading, and

Composition. Ear-training was the most emphasized topic for the Committees while in

the Papers it ranked last.

Table 53:
Frequency of Topics Related to Keyboard Skills in Papers

Keyboard Skills	1981 1	1983 1	1985 2	1987 0	1989 2	1991 1	1993 2	1995 0	Total 9	Percentage 8%
Improvisation	1	1	1	0	2	1	2	0	8	
Harmonization	0	0	1	0	2	1	1	0	5	
Sight-reading	0	1	1	0	1	0	1	0	4	
Composition	0	0	1	0	0	1	1	0	3	
Ensemble Playing	0	1	1	0	0	0	0	0	2	
Accompanying	0	0	1	0	1	0	0	0	2	
Transposition	0	0	0	0	0	1	0	0	1	
Ear-training	0	0	0	0	0	0	1	0	1	

The Papers reflected the move toward piano performance in the last few meetings.

Table 54 (Goals) shows that in 1992 and 1994 the articles expanded to include goals for

Piano Majors.

Table 54:
Frequency of Topics Related to Goals in Papers

Goals	1980 0	1982 1	1984 0	1986 2	1988 2	1990	1992 3	1994 2	Total 10	Percentage 8.9%
For Piano Instruction	0	1	0	2	0	0	1	1	5	
For Piano Ped. Programs	0	0	0	1	2	0	1	1	5	
For Piano Majors	0	0	0	0	0	0	1	1	2	

The emphasis on the topics of Careers and the Job Market during the 1992 Seminars also was reflected by the papers. Table 55 shows the emphasis on Careers at the last two meetings, with Job Market ranking as the highest sub-category. In addition, the sub-category Other than Teaching appeared only at the two last meetings reflecting the expansion of the Conference.

Table 55:
Frequency of Topics Related to Careers in Papers

Careers	1980 1	1982 0	19840	1986 2	1988 1	1990 0	1992 3	1990 2	Total 9	Percentage 8%
Job Market	1	0	0	0	1	0	3	2	7	
Other than Teaching	0	0	0	0	0	0	3	1	4	
Piano/Ped. Teaching	1	0	0	0	1	0	0	1	3	
Finances	0	0	0	2	0	0	0	0	2	

Another topic with several articles (8) from the papers was Group/Class Teaching.

Table 56 shows that this topic was given more attention at earlier conferences (1980,

1982, 1984), especially during the 1980 meeting. Teaching techniques for group/class

teaching was the most frequent discussed topic, followed by Goals and Assessment of

group/class instruction. Public School Keyboard Programs drew only one article.

Table 56:
Frequency of Topics Related to Group/Class Teaching in Papers

Group/Class Teaching	1980 3	1982 1	1984 2	1986 1	1988 0	1990 1	1992 0	1994 0	Total 8	Percentage 7.1%
Teaching Techniques	2	0	1	0	0	1	0	0	4	
Goals	1	0	1	0	0	1	0	0	3	
Assessment	1	1	0	0	0	1	0	0	3	
Pre-college Level	1	0	0	1	0	0	0	0	2	
College Level	2	0	0	0	0	0	0	0	2	
Materials	1	0	1	0	0	0	0	0	2	
Pub. School Keyb. Programs	0	0	1	0	0	0	0	0	1	

Two other subjects that were discussed in the papers more than in any other

section of the Conference were Assessment (4.4%) and Methods/Approaches for

Teaching (3.5%). Tables 57 and 58 show that both subjects were addressed in Papers at

the first meetings only, especially Methods/Approaches for teaching (until 1984).

Table 57:

Frequency of Topics Related to Assessment in Papers

Assessment	1980	1982	1984	1986	1988	1990	1992	1994	Total	Percentage
	1	2	0	1	1	0	0	0	5	4.4%
of Piano Teachers	1	1	0	1	1	0	0	0	4	
of Piano Students	0	1	0	0	0	0	0	0	1	

Table 58:

Frequency of Topics Related to Methods/Approaches in Papers

Methods/ Approaches	1980	1982	1984	1986	1988	1990	1992	1994	Total	Percentage
	2	1	1	0	0	0	0	0	4	3.5%
Children	2	1	1	0	0	0	0	0	4	
Adults	1	0	0	0	0	0	0	0	1	

The two following tables show the frequencies that Literature and Levels of Teaching were addressed in Papers. Table 59 (Literature) shows that Intermediate and Classical Literature were identified with the highest percentage of articles related to Literature. However, they were closely followed by Pop/Commercial and Contemporary. Compared to the Committees, the individual contributions from the Papers indicated a more progressive view, not only for the frequency of Pop/Commercial literature but also for addressing Multicultural literature twice. Table 59 shows also that Leveling and Analysis of literature also was addressed by Papers in two different Conferences. Jazz and Pop/Commercial were cited in 1980, and then revived near the end (from 1988 on).

Table 59:

Frequency of Topics Related to Literature in Papers

Literature	1980 1	1982 3	1984 3	1986 2	1988 2	1990 3	1992 2	1994 1	Total 17	Percentage 15.1%
Intermediate	1	1	3	2	1	1	0	0	9	
Classical	0	2	2	1	1	0	1	0	7	
Pop/ Commercial	1	0	0	0	1	1	2	1	6	
Contemporary	0	3	0	1	0	0	0	0	4	
Beginners	0	0	2	1	0	0	0	0	3	
Advanced	0	1	0	0	0	1	0	0	2	
Jazz	1	0	0	0	1	1	1	1	2	
Leveling/ Analyses	0	0	0	0	1	1	0	0	2	
Multicultural	0	0	0	0	0	0	2	0	2	
Others	0	0	0	0	0	0	2	0	2	
Ensemble	0	0	0	0	0	0	0	0	0	

Table 60 shows that the three levels most frequently addressed in Papers were the

Elementary level (ranking highest with 9 articles), Preschool (7), and Intermediate (7)

level. In terms of teaching situation, Group/Class teaching attracted almost twice as

many articles (13) as Individual Teaching (7). College Level students, Adults, and

Special Students were addressed more in earlier conferences (1982).

Table 60:

Frequency of Topics Related to Levels of Teaching in Papers

Levels of Teaching	1980	1982	1984	1986	1988	1990	1992	1994	Total
Group/Class	1	3	1	2	1	3	1	1	13
Elementary	0	3	1	1	3	1	0	0	9
Preschool	0	3	1	2	1	0	0	0	7
Intermediate	0	2	1	1	3	0	0	0	7
Individual	1	1	1	2	0	2	0	0	7
College Level	1	2	0	0	0	0	0	0	3
Advanced	0	1	0	0	1	0	0	0	2
Adults	0	1	0	0	0	0	0	0	1
Special	0	1	0	0	0	0	0	0	1
Gifted	0	0	0	0	0	0	0	0	0

The category Piano Materials accounted for two articles at the 1980 Conference. Both articles addressed topics related to the Leveling and Analysis of materials.

The frequency of individual categories is displayed in Table 61. A limited number of articles dealt with these topics. Pedagogy Teacher Profile ranked the highest attracting four articles (3.5%). All other topics drew two articles or less. The special topics of the two last conferences–Medical Problems and Collaborative Performance–also were mentioned by Papers. Topics not addressed includes the History of Piano Pedagogy and Pedagogy Students Participation.

Table 61:

Frequency of Topics Related to Individual Categories in Papers

	1980	1982	1984	1986	1988	1990	1992	1994	Total	Percentage
Piano/Ped. Teacher Profile	0	0	0	0	0	0	1	2	4	3.5%
Perf./Teacher Relationship	0	0	0	0	2	0	0	0	2	1.7%
Mus. Education/ Pedagogy Relationship	0	0	1	1	0	0	0	0	2	1.7%
Business	0	1	0	1	0	0	0	0	2	1.7%
Graduate Assistantship	1	1	0	0	0	0	0	0	2	1.7%
Independent/ College Teach. Communication	0	0	1	0	1	0	0	0	2	1.7%
Research in P. Pedagogy	0	0	0	0	0	1	0	0	1	0.8%
Medical Problems	0	0	0	0	0	0	1	0	1	0.8%
Collaborative Performance	0	0	0	0	0	0	0	1	1	0.8%
Administration	0	0	0	0	0	0	0	0	0	0%
Ped.Students Participation	0	0	0	0	0	0	0	0	0	0%
History of Piano Pedagogy	0	0	0	0	0	0	0	0	0	0%

Many topics addressed in the Papers were assigned as "Others". They included

discussions of Preparatory Departments (1988); relationships between piano teachers

and/or pedagogy students and musical associations (1982); inclusion of jazz as a course

for piano pedagogy programs (1982); goals for independent teachers (1982); movement in

piano teaching (1982); procedures and conditions for teaching special (1982) and pre-

school students (1982, 1986); reports of experiences on inter-college piano pedagogy

cooperative (1984); pedagogy for teachers in public school keyboard programs (1984);

parental relationship with piano teachers (1986); relationship between music in academia

and music in the everyday life of students (1992); and towards the last Conferences,

subjects more related to performance and careers such as pianists' preparation (twice in

1994); accompanists' preparation (1994); professional skills required for the piano major

(1994); and liberal arts as part of piano performance curriculum programs.

Combined Frequency of Curriculum Programs

The combined frequency of topics suggested as curriculum content for Piano

Pedagogy Programs by the 1980 Panels and Seminars, the 1992 Seminars, and the

Committees and the Papers is shown in Table 62. In all of these sections, Practice

Teaching and Learning Theories had the highest number of articles. However, some

discrepancies were apparent, due to the particular characteristics of each of the sections of

the Conference. These discrepancies altered the result of the overall frequency of

some topics.

Technology was one of the highest topics suggested for inclusion in the pedagogy

curriculum according to the 1992 Seminars (35.7%), the Committees (30.0%), and the

Papers (41.6%), but one of the last for the 1980 Panels and Seminars (8.3%). Thus, in the

overall frequency, Technology ranked seventh. Research was not addressed by the Committees or the Papers as a relevant topic for pedagogy. However, it was treated three times by the 1980 Panels and Seminars (25.0%), and once by the 1992 Seminars (7.1%) placing this topic in a higher position in the overall frequency. Performance ranked relatively high in the 1980 Panels and Seminars (50.0%) and in the Papers (41.6%), and Business ranked higher than Teaching Materials in the Papers (33.3%) and in the Committees (30.0%). Since these two topics were not counted in the 1992 Seminars for Piano Pedagogy Curriculum Programs (they were addressed in the Piano Performance Curriculum Programs) they ranked lower.

Thus, despite of the results revealed in Table 62, one has to keep in mind that the importance and placement of some of these topics do vary, depending on particular trends in each section of the Conference.

Except for the two Conferences that featured the students' Committee (1984 and 1986), discussions regarding curriculum content were led by college piano and pedagogy teachers and independent teachers who decided what pedagogy students "should" know and what "should" be included in curricula, from their personal point of views. Students' responses to these tendencies reflected both a willingness to participate in curriculum content decisions and also a desire for choices based on their previous experience and goals (Proceedings, 1985, p. 48-49).

> Each piano major enters the program with a different amount of experience and with various backgrounds. For this reason, I am proposing that the curriculum be student centered as opposed to teacher centered, where everything is thrown at them on an introductory level. (Proceedings, 1987, p. 33).

In addition, the primary type of discourse used in discussions about pedagogy

programs ("shoulds") shifted later, especially in the 1992 Seminars, to acknowledging the

impossibility of "teaching everything students should know" in an already crowded

curriculum (Proceedings, 1993, p. 58 and 102).

Table 62:
Combined Frequency of Topics Related to Piano Pedagogy Curriculum Content

Piano Pedagogy Curriculum Content	Total 48	Percentage 17.0%
Practice Teaching	29	60.4%
Learning Theories	25	52.0%
Literature	18	37.5%
Teaching Materials	16	33.3%
Performance	13	27.0%
Collab. Performance	12	25.0%
Technology	11	22.9%
Workshop/Recital	11	22.9%
Keyboard Skills	8	16.6%
Business	8	16.6%
Communication Skills	7	14.5%
Administration	6	12.5%
Career/Jobs	5	10.4%
Curriculum Design	4	8.3%
Lesson Plans	4	8.3%
Research	4	8.3%
Medical Problems	4	8.3%
Others	4	8.3%
History of Piano Pedagogy	2	4.1%

The Piano Pedagogy Certificate Program primarily was addressed at the Committee

sessions (9) and Paper sessions (6). It was not addressed by the 1980 Panels and

Seminars and only once by the 1992 Seminars. Table 63 shows the combination of

sub-categories suggested as content for Pedagogy Certificate Programs.

Table 63:
Combined Frequency of Topics Related to the Pedagogy Certificate Program

Piano Pedagogy Certificate Program	Total 16	Percentage 5.6%
Practice Teaching	9	56.2%
Teaching Materials	7	43.7%
Performance	7	43.7%
Literature	6	27.5%
Learning Theories	6	27.5%
Business	5	31.2%
Others	5	31.2%
MTNA Certificate Program	4	25.0%
Lesson Plans	4	25.0%
Career/Jobs	4	25.0%
Keyboard Skills	3	18.7%
Communication Skills	3	18.7%
Curriculum Design	3	18.7%
Workshops/Recital	3	18.7%
Collaborative Performance	2	12.5%
Medical Problems	1	6.2%
Administration	0	
Research	0	
History of Piano Pedagogy	0	

Discrepancies occurred between the Papers and the Committees. For example, according to the Committees, Learning Theories were second in importance for the Certificate Program (44.4%). According to the Papers, it ranked fourth (16.6%). In the Papers, Performance was the most important component for pedagogy programs (66.6%), while in the Committees, it ranked fourth with 22.2%. Lesson Plans were cited three times in the Committees (33.3%), and not mentioned in Papers.

Summary

The results of the subject-matter content analysis of the Proceedings of the National Conference on Piano Pedagogy from 1981 to 1995 indicated different topics of focus for professionals in the piano pedagogy world during different phases of the Conference. The 1980 Panels and Seminars may be considered a landmark in establishing the original purpose of the Conference, while the 1992 Seminars were the turning point from that original purpose. Both the 1980 Panels and Seminars and 1992 Seminars shared the purpose of discussing and establishing principles, procedures and content for curriculum programs. While the 1980 Panels centered on piano pedagogy programs, the 1992 Seminars focused on the preparation of the performer for the job market where pedagogy fits as only one possibility.

Changes in the Conference as well as in the participants' topics of preference also may be revealed by the variation in frequency of topics discussed in the collective work of the Committees and in the individual contributions from the Papers. Consistent with the initial goal of the Conference as well as with the purpose of the 1980 Panels and

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Seminars, topics discussed and emphasized in 1980 and 1982 were related to Piano Pedagogy Curriculum Programs. Articles addressing Performance or subjects related to it began to appear only in 1985, as a sub-topic of pedagogy.

Some categories were emphasized only at the beginning, as is the case with Group/Class Teaching and Teaching Materials. Despite the fact that Group/Class was the most recommended teaching situation for practice teaching (20.9%) throughout the meetings, as a subject *per se* with discussions on goals, materials, and teaching techniques, it was addressed mostly at the beginning (4.2%). However, the 1992 Seminars revived the subject by addressing it as a separate category at least once (1.8%), in addition to their greater emphasis on the group/class under Levels of Teaching (24%). The emphasis on Group/Class teaching at the beginning (1980 and 1982) and during the 1992 Seminars may occur for different reasons. In the first case, it related to the strong link between group/class teaching and piano pedagogy at that time, while for the latter, it related to discussions of job possibilities and also of technology.

Similarly, despite its relevance to the piano pedagogy world, verified by the number of workshops at the Conference and in the Proceedings by the high position as curriculum content (43.7% in Certificate Programs and 33.3% in Pedagogy Curriculum Program), Teaching Materials received very little individual attention (2.8%) and only at the beginning (1980 and 1982). Thus, discussions, evaluations, and analysis of piano teaching materials were other topics lacking attention in the Conference.

Topics specifically related to Performance or to the Performance Major grew dramatically at the last two meetings: i.e., Medical Problems, Collaborative

Performance, and Careers Other than Teaching. Some categories were created to fit the shift of the focus of the Conference in 1992 such as Piano Performance Curriculum Program, Piano Students, and Piano Majors.

Besides performance and performance majors, other topics begin to develop towards the end. This applies to Internship/Independent Studios Programs; Industry; Technology. Topics related to independent piano teachers were treated from different perspectives. One was the preparation of independent teachers through Pedagogy Certificate Programs. Another was how to prepare the piano pedagogy student to work as a independent teacher, which allied with topics such as business, communication skills, and lesson plans in the curriculum. Another concern reflected by the articles was how to bring independent teachers and college teachers together. Usually, articles questioning the "ivory tower" (college teachers) were delivered by independent teachers. It seems that the growing interest on topics describing internship programs offered by independent studios and also on associations of independent teachers with music dealers, community, and public schools were ways of recognizing and integrating the work of independent teachers.

Certificate programs for independent teachers were discussed throughout by the Committee sessions since the Committee of the same name lasted until 1994, whereas Paper sessions discussed the topic only at the beginning. It is interesting to note that, despite the emphasis given on the practical experience of piano teachers reflected by the Conference, and the independent teachers' own experience, Practice Teaching was still the topic recommended the most for Certificate Programs.

The changes in the variation of percentages on the topic Performance reflects the changes in the Conference itself. Papers begin to give attention to this topic *per se* in 1982 and Committees in 1984. In 1988 there is an emphasis on this subject and a growing number of articles addressing topics specifically related to Performance and Performance Majors, such as Medical Problems and Collaborative Performance. Eventually, under the category Performance, Medical Problems attracted more articles than Performance Practice, Interpretation, Practicing Procedures and even Technique.

Despite the pervasive and growing participation of the music industry in piano pedagogy in general and at the Conference in particular, the only section of the Proceedings that attests to this participation are the reports given by the Industry Committee. Like piano materials, the relationship between music industry and piano pedagogy was another subject lacking discussion, evaluation, and analysis from piano pedagogues.

At different emphasis, some topics were continuously addressed throughout the Conference. Such is the case of Performer/Teacher Relationship; Administration; Business; Independent Teachers; Literature; Learning Theories; Practice Teaching. Despite the small number of articles, the Performer/Teacher Relationship was consistently addressed until 1994. Discussions on this topic occurred at two main levels: the preparation of the performance/pedagogy students and how to strength the communication between performance/pedagogy teachers. The changes in the Conference did not affect this subject since it allowed focus either on the piano teacher (who should perform), or on the performer (who should have a preparation for teaching).

Literature was a topic of interest *per se* and as curriculum content. Sub-categories of importance in Literature were Intermediate literature and Classical literature. However, there was a growing interest in pop/commercial/rock and jazz styles toward the end, albeit jazz had already been mentioned in the beginning. The role of 'traditional' literature was expanded in later Conferences with articles discussing multicultural music styles and also everyday type of music. It is interesting to note the lack of attention to Ensemble literature, despite the prominent role of group/class teaching and technology. The 1992 Seminars were the only section of the Conference to mention it in two articles. Likewise, Keyboard Labs also were neglected.

Practice teaching was the most emphasized topic at the Conference, especially in the Committee sessions. It was also regarded as the most important aspect of pedagogy programs and courses. What type of teaching situation (individual or group) pedagogy students should observe, for how long and when; how students should be supervised, who should supervise; and how student teachers should be evaluated were among the most discussed topics. Where student teachers should practice their teaching was another topic of interest. Preparatory programs were discussed in the beginning, including administrative and financial aspects related to them. Later, independent studios and industry become additional options for internships. Internships with independent studios was a topic that grew toward the end, with many independent teachers reporting experiences in the area.

Learning theories also was a topic of interest to the Conference both as a separate topic and as related to curriculum content. However, while articles addressing practice

teaching were spread over the Paper sessions and the different Committees, articles addressing learning theories tended to concentrate on the Committee of Learning Theory/Pedagogy Liasion. The work of this Committee was mainly to report research on the teaching and learning process. The relatively large number of articles discussing adaptations of learning theories to the teaching of piano in general indicates a concern by those working with research in the area in making theoretical principles practical. In the first few meetings (1980 and 1982) five articles in both Papers and Committees discussed the use of learning theories in the analysis and evaluation of materials and also in teaching internships. This tendency was no longer found in later years of the Conference.

Articles related to the teaching and learning process in the Proceedings were discussed under at least three different perspectives: (1) articles reporting or discussing research in the various areas of the teaching and learning processes, presented mainly by the Committee on Learning Theory; (2) articles popularizing pivotal concepts or terms derived from psychological principles such as "critical thinking", "questioning" and "personality types" without connecting or referring them to the theories they came from, (3) articles describing personal teaching processes based on experience, intuition or, common sense procedures. These tendencies show that articles addressing the teaching and learning process were not necessarily connected to specific learning theories.

Despite the fact that Learning Theories and Practice Teaching were two topics highly addressed in the Proceedings and the two topics most recommended as piano pedagogy curriculum content, there are some differences in the treatment of these two

subjects. Except for examples of the use of learning principles in practice teaching and analysis of piano materials in 1980 and 1982, learning theories and practice teaching seem to be treated in a rather compartmentalized way. The Proceedings indicate a concern from professionals working with psychological theories of learning about suggesting or demonstrating (as in 1994) how to use these theories in practical teaching situations. Yet, there is no indication that theoretical principles of teaching and learning were used as a basis for practice teaching situations. The procedures indicated in the articles and reports tended to focus more on the modeling of experienced teachers than on specific educational theories. However, to determine more precisely to what extent this dichotomy exists requires further in-depth research on the subject.

Topics receiving the least attention were usually those related to the student (Graduate Assistantships; Student Participation), to theoretical subjects (History of Piano Pedagogy and Research), to Music Education (Music Ed./Piano Pedagogy Relationship), or to pedagogical procedures (Assessment; Methods/Approaches).

Despite the focus on subjects directly related to the pedagogy student such as curriculum development and implementation, their opinions were missing throughout, except for the two Conferences that featured the Committee on Student Participation (1986 and 1988). The Committee was suggested by a student (Proceedings, 1985, p. 48), based on what she perceived as a need for a Conference on Piano Pedagogy to include pedagogy students' contribution on those decisions that directly affect them.

> If you, as educators and curriculum planners, are to effectively meet the needs
> of the students that you will be teaching, then it is appropriate to recognize the
> value of hearing first hand about the experiences that have been valued and the

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concerns that will be raised by this collective of current students. (Zarubick, F., Proceedings, 1985, p. 47).

Another subject lacking attention at the Conference was a discussion of the connection and relationship of piano pedagogy with the Music Education area. This is surprising if one considers the number students holding degrees in Music Education with emphasis Piano Pedagogy (PhD, MME), the possible connections between piano pedagogy and music education (such as public school keyboard programs) and similarities in curricula. By focusing on performance students at the last two Conferences, the absense of music education was even more obvious. Students noticed this absence and suggested that the Pedagogy Students' Committee should "represent degree programs designated as 'piano pedagogy' as well as 'music education' curricula which permit specialization in piano pedagogy" (Rutledge, Proceedings, 1985, p. 48).

The History of Piano Pedagogy was a subject discussed only by this Committee. The Committee centered on projects of compiling data and information about past events and people in the area but did not address topics such as the origin, and development, and characteristics of piano pedagogy in United States. As curriculum content, it ranked last.

Research was addressed as curriculum content in early Conferences. As a topic *per se* it drew very little attention, despite the growth of graduate programs in piano pedagogy around the country, the inclusion of graduate students in the articles, and the attention given to graduate students especially at the 1992 Seminars. The lack of research in piano pedagogy–both in qualitative and quantitative terms–was cited by

Haug (1991, p. 107). She observed that "We have discussed the pedagogy curriculum and debated the place of performance in pedagogy programs. I think it is now time to consider the role of research." (Haug, p. 107). As for piano pedagogy as an area of study, she cited Cameron who commented on "the need to develop a research tradition and a more scholarly approach to study in piano pedagogy." (as cited by Haug, Proceedings, 1991, p. 107).

CHAPTER FOUR

FORMAT ANALYSIS

This chapter presents an analysis of the general format of the National Conference

on Piano Pedagogy based on the Proceedings. In addition, it discuss the format of the

Demonstration Lessons and the Committees. This chapter ends with highlights from the

interview with Richard Chronister to further illuminate aspects of the Conference.

The NCPP General Format

The National Conference on Piano Pedagogy (NCPP) met biennially for three

days (Thursday, Friday, and Saturday) in the month of October. Beginning in 1990

sessions started on Wednesday afternoon instead of Thursday morning. In 1992 and

1994, many sessions occurred simultaneously such as the seminars (1992) and the

Committees and Music Industry workshops (1994). However, throughout 1994, the live

teaching demonstrations (called Demonstration Lessons or Demonstration Teaching), the

guest speakers, and the presentation of papers were held in the main conference room

with no other competing sessions.

From 1988, the Conferences' themes served as the topic guides for activities and discussions held at the meeting. Themes for each year were as follows: 1988, "Observation", 1990, "Communication and Collaboration"; 1992, "The Pianists Road to the Future", and in 1994: "The Pianist Prepares...".

According to the Program Schedule of the Proceedings, meetings would start on Wednesdays afternoons (beginning in 1992), but the Conference itself would start on Thursdays morning with an opening session led by Richard Chronister. This session was directly followed by the presentation of papers (15 minutes each) or by another short session such as a student performance, an address, or a keynote address before the paper presentations. The Demonstration Lessons occupied the central morning and afternoon hours. Short activities also preceded the Demonstration Lessons in the afternoons. Evenings were designated for concerts and receptions.

During its 15 years of existence, the National Conference on Piano Pedagogy had a basically tripartite format: sessions related to the Demonstration Lessons, Committee reports, and presentation of Papers. On two occasions, this general format changed to accommodate special sessions: in 1980, it included a series of Panels and Seminars, and in 1992, it featured 54 Seminars instead of Demonstration Lessons and Committee reports. These three sessions were surrounded by a variety of activities such as the opening session, panels, key note addresses, recitals, workshops, and presentation of new piano and keyboard compositions. Table 66 shows activities from each Conference meeting. The numbers for the Demonstration Lessons refer to the number of hours devoted to this activity during the Conference. Other numbers designate number of

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Committees, Papers, Seminars, Addresses, etc. presented at each respective Conference.

The "y" stands for Yes.

Table 64:
General Format of the Conference

Format	1980	1982	1984	1986	1988	1990	1992	1994
Demonstration Lesson		6	6	9	9.45	15.30		11.05
Committees		7	8	11	11	14	(12)	10
Papers	15	17	13	12	9	5	7	6
Opening session	y	y	y	y	y	y	y	y
Panels	3				(3)	(3)		
Articles						3		
Seminars	9						54	
Addresses			4			3		3
Key Addresses						1	9	6
Special Session	1		1					
Lectures		1						
Daily Recitals		y		y	y	y		
Evening Concerts					1	1	4	8
Reference Contents					y	y	y	y
Workshops: Music Ind.								29
Composition Competit.							y	y
Awards, Honors			1					7

Performances were regular features of each Conference. The 1982 Conference

presented "mini-concerts" during the day; the 1986 meeting had three daily performances

by pedagogy students and in 1988 these performances included two members of the Committee on Performance/Pedagogy Teaching. In 1990, performance/pedagogy students and performance/pedagogy teachers appeared jointly in an evening concert. Evening concerts were a part of all Conferences, two of which were benefit concerts (1986 and 1988). Except for one of the benefit concerts (1988) and one performer in the 1990 Wednesday evening concert, the programs featured classical repertoire. The 1992 and 1994 evening concerts focused on technology as applied to music, the first featuring "A Celebration of Keyboard Technology" and the latter, "A Celebration of Keyboard Careers"–a series of presentations supported by instrument and keyboard manufacturers. No programs for these concerts are available in the Proceedings.

Panels in 1980 focused on the discussion of piano pedagogy curricula. Later, the panels participated in discussions of the Demonstration Lessons. The last Conference (1994) featured a keynote address each morning and afternoon given by the same guest speaker. Keynote addresses also were used in 1992 to introduce the topics under consideration in the Seminars.

Meetings between 1984 and 1990 followed the general format with variations in the time allotted for each session. In addition to the Opening Session, the Demonstration Lesson activities, the Committee reports, and the presentation of Papers, the 1982 and 1984 meetings featured an open discussion session with all Conference participants. The goal for these discussions was to obtain feedback from the current meeting as well as to generate ideas for future ones. Reference sections appeared in the Proceedings in 1988. Reference sections include work from Committees, such as bibliographies, dissertation

lists, and directories. Detailed information about the content of the Reference sections appears in this chapter under the analysis of the Committees.

A comparison of the three major sessions shows that the Demonstration Lessons increased the most in terms of time and the number of activities at the Conference. The Committees varied slightly in number from year to year. However, they were responsible for expanding the Proceedings to a Proceedings and Reference type of publication (beginning in 1988) that included the directories and bibliographies previously released by some of the Committees. While the Demonstration Lessons and the Committee activities expanded throughout the years, the presentation of Papers presented at the meetings decreased considerably (see Table 65). Beginning in 1988, only half of the papers published in the Proceedings were presented at the Conference.

Music industry participation grew substantially in the last two meetings (1992 and 1994) with a greater focus on technology. The format and content of the 1992 Seminars was apparently suggested by the Committee on the Future of Piano Pedagogy and influenced by subjects already under discussion in the Committee on Music Industry such as careers in performance and collaborative performance. The 1992 evening concerts focused on musical presentations using technology.

Another indication of the focus on performance and the growing activity of the music industry at the last two meetings were the composition competitions. Twelve new compositions for piano were selected to premiere at the National Conference on Piano Pedagogy. Six student composers submitted an advanced piece and an intermediate piece to be performed during the plenary sessions of the Conference. These compositions were

published by six different publishers and became available for purchase during the Conference. They also were included as required repertoire in the Junior Gina Bachauer Competition held in Salt Lake City.

Despite the fact that manufacturers, publishers, and music store owners were already participating as Committee members, their presence *per se* especially was noticeable in 1994. At this meeting, they participated not only as the Conference sponsors but also in a series of workshops featuring their products, in exhibitions, and concerts. Keyboard publishers presented 17 workshops and keyboard manufacturers presented 11. In addition, seven music publishing companies commissioned pieces composed for digital keyboards by a composer of their choice using instruments provided by keyboard manufacturers. Also, the evening concerts for the 1994 featured demonstrations of instruments by keyboard manufacturers.

The Demonstration Lessons

The National Conference on Piano Pedagogy featured live teaching situations (called Demonstration Lessons or Demonstration Teaching) beginning in 1982. In 1992 the Demonstration Lesson activities were canceled because of the special set of Seminars established for that meeting. The importance of the Demonstration Lessons was documented in many ways in the Proceedings, despite the limitations in reporting these practical sessions. Table 64 shows the expansion in activities, the number of participants, and the growing number of hours devoted to the Demonstration Lessons' activities in the Conference. It also shows that the reports in the Proceedings on the Demonstration

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Lessons became more accurate and detailed throughout the years. Eventually, the Demonstration Lessons were "at the heart of each pedagogy conference" (Cameron, 1988, p. 16), and "the central focus of every meeting of the National Conference on Piano Pedagogy" (Chronister, 1991, p. 16).

Demonstration Lessons seem to have worked as models of how to teach piano and/or how to supervise the teaching of piano. Based on the variety of activities and formats for each meeting, they were experimental by nature. Different levels of teaching were used, as well as different combinations of teachers and teaching situations (individual, group/class, master-class, and ensemble). Acoustic pianos predominated but electronic keyboards were used in the 1990 demonstration. The teachers for the Demonstration Lessons included piano pedagogy students as well as piano teachers from both independent studios and colleges and universities. The two latter ones were called "master teachers." More specifically, "master teachers" referred to piano teachers linked to class piano and pedagogy programs (1982), to pre-school (1984), to performance and pedagogy classes (1988, 1990, 1994), and to solo and chamber performance (1994). Pedagogy students were featured as teachers for pre-college students in 1982, 1986, and 1988. In 1986 and 1988 their teaching was discussed by master teachers in sessions called "pedagogy classes" or "pedagogy sessions." In 1990 students team-taught with master teachers. The teaching demonstrations were canceled in 1992, but in 1994 performance and pedagogy teachers team-taught solo and chamber music for pre-college students. Performance teachers began to be included in the Demonstration Lessons in 1988, their participation increasing from that time forward.

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Table 65:
Format of the Demonstration Lessons

Demonstration Lessons	1982	1984	1986	1988	1990	1994
Student	elementary; early advanced; advanced	preschool	late intermediate; early advanced	elementary; intermediate	elementary adult (Coll. class piano) late interm.; early advanced; interm. children	college piano major; early-advanced; intermediate. (high school students)
Teacher(s)	students of F.Clark; R. Pace; & G. Duckworth	teachers of Suzuki; Yamaha; and "Sing and Play" approach	6 graduate performance/ pedagogy students	9 teachers: 6 students teacher; 3 master teachers	17 teachers: 9 master teachers; 8 student teachers	36 master teachers
Structure & time for the DL sections	Demonstration Lesson, presentations and discussions: 2 h.	Dem. Lesson and presentations: 2h.	Dem. Lesson: 1h. Observations: 1h. Performance: 1h.	panels: 45 m. 2 perform.: 30m. 2 D. L.: 1 hour 1 Ped. Class:30m. Discussion: 30 m.	panel: 30 m. 2 Ped. Lesson: 1.30h. 2 Ped. Class: 1 h. 2 Ped. Class: 1.30h. Discussion: 45 m.	introduction: 15m. 2 DL: 2 hours 2 discussions: 1 h.
Total time	6 hours	6 hours	9 hours	9.45 hours	15.30 hours	11:05 hours
Pages	8 p. (6.6%)	12 p. (10.2%)	27 p. (29%)	23 p. (20.5%)	46 p. (36.8%)	25 p. (12%)
Team teaching	—	—	—	—	Y	Y
Pedagogy teaching	(pedagogy conference in one of the sections)	—	—	Y	Y	—

(table continues)

Table 65: (*cont.*)
Format of the Demonstration Lessons

Demonstration Lessons	1982	1984	1986	1988	1990	1994
Private teaching	—	—	(master class format)	Y	Y	Y
Group/class teaching	Y	Y	—	Y	Y	—
Ensemble teaching	—	—	—	—	—	Y
Teachers' performance	—	—	Y	Y	Y (Ped. stud. only)	—
Presentation/ Panels	explanation about the method's philosophy and schools' program	explanation about the method's philosophy and teachers' training program	—	panel of specialists: a psychologist; a music educator; a philosopher	panel: one speaker; about the theme of the Conference	—
Observation/ Supervision	pedagogy conference in one of the DL	—	by the Committee on Performance Teacher/ Pedagogy Teacher	by two pedagogy teachers and one performance teacher	by the master teachers	—
Open discussion sessions	Y	—	—	Y	Y	Y

Many teaching levels were used in the teaching sessions, ranging from preschool

to advanced, with the intermediate level appearing the most (1982, 1986, 1988, 1990,

1994). These teaching levels featured different age students, from children to adults,

from preschool students (1982) to college non-music students (1990) and college piano

majors (1994). However, elementary and high school students were the most frequently

used levels.

Group piano teaching was the focus of the 1982 meeting. Class teaching for

college non-music majors and group teaching for intermediate and advanced students

were used in 1990. The Proceedings indicated that some of the students were taught in

groups but there were no other explanations as to whether this was a master class format

or not. The 1994 Conference showed emphasis on solo and ensemble playing (called

collaborative performance).

The Demonstration Lessons combined panels, teaching demonstrations and

discussions with pedagogy teachers and/or Conference participants for most of the

meetings (1982, 1986, 1988, 1990, and 1994). The Demonstration Lessons at the 1988

and 1990 Conferences were probably the most diversified and complex. They featured

live pedagogy teaching and also guest speakers from outside the piano pedagogy field.

The activities developed around specific themes: "Observation" (1988) and

"Communication and Collaboration" (1990), with guest panelists presenting theories

and/or personal points of view on the subject. As such, these two Demonstration Lessons

especially were notable for their effort at promoting a dialogue about theory and practice

among panelists, students teachers, master teachers, and the audience. Discussions on the

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teaching procedures used were geared towards the principles presented by the panelists. The teaching activities were followed by the teacher performances and discussions with the audience about the teaching procedures used in the demonstrations. These sessions were called "Demonstration Pedagogy Classes" and "Demonstration Pedagogy Sessions" but it is not clear in the Proceedings as to how these two sessions were developed or the difference between them.

Another special feature of the Demonstration Lesson for the 1990 year was the inclusion of ear training, sight reading, improvisation, and theory, as well as the performance of repertoire. These lessons involved sequential teaching with the same students appearing consecutively for three days. The 1990 Demonstration Lessons occupied most of the time in the 1990 Conference (5 hours and 15 minutes a day[9], or 75% of Conference's activities), and a significant number of pages in the Proceedings (36.8% of the pages).

On the other hand, the 1994 Demonstration Lessons eliminated many of these activities including students-teacher participation, pedagogy sessions, and panels related to the teaching activities. Instead, these lessons concentrated on the teaching techniques of performance teachers. The Demonstration Lessons' goal for that year (1994) was to develop student independence regarding the preparation of new repertoire (Proceedings, 1944, p. 55). Audience participation was limited to comments on how the ideas and procedures presented by the master teachers could be used in their own teaching. These comments were later used in a panel discussion with other piano professionals. The

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[9]Except for the first day that featured only 5 hours.

growth of Demonstration Lessons over the Conference's history indicates a positive reception among professionals in the area–both organizers and participants–toward practical piano teaching. This confirms the pragmatic emphasis of the Conference identified earlier in the topic analysis.

The Demonstration Lesson sessions seemed to follow at least three different trends. Earlier practical demonstration (1982 and 1984) focused on the presentation of specific methods and approaches. The teaching demonstrations by pedagogy students were used for analysis and evaluation of piano teaching by both pedagogy teachers and the audience (1986 and 1988). Eventually, pedagogy and performance teachers joined as master teachers (and not only as supervisors), first to teach pedagogy classes (1988), then to team teach with the pedagogy students (1990), until master teachers became the only teachers (1994). The latter format suggests an emphasis on modeling the strategies used by master teachers since the audience was asked to reflect on how these strategies could be used in their own teaching situations (Proceedings, 1994).

In 1986, members of the Committee on Performance/Pedagogy Teacher Liason emphasized the importance of modeling strategies in the Demonstration Lessons. According to Fusek: "we can observe and borrow from others the various strategies that are successful and integrate them into our own persona." (Proceedings, 1986, p. 17). Wibrowski also observed that one way of transferring the knowledge acquired by experienced teachers on "how to teach" is through observation of models (Proceedings, 1986, p. 11). Lehrer commented on the central role of modeling in pedagogy programs: "the influence on pedagogy *per se* is primarily through modeling for our students or

abstracting teaching principles which we may discuss in our private lessons or master classes." (Proceedings, 1986, p. 9). The 1988 topic "Observation" was developed as related to observation and assimilation of models (Proceedings, p. 18 and p. 24).

An analysis of modeling also revealed aspects of the theory and practice relationship in piano pedagogy already suggested by the topic analysis. The analysis indicates not only how learning theories were adapted into practice but the meaning and origin of procedures or strategies in piano pedagogy. The preoccupation with basing procedures on sound educational theory was more apparent in the 1982 and 1984 Demonstration Lessons. In 1982, the guest leader worked to explain how strategies developed by educational theories could be applied to piano materials and teaching. Jerome Bruner's principles and the conceptual approach were explained in relation to materials and procedures (1982) and psychologists' principles were presented as the basis for preschool approaches (1984). Discussions on theories of observation and collaboration in teaching guided by theorists were presented in 1988 and 1990. In general, however, beginning in 1986 teaching principles tended to be discussed more as common sense behaviors as reflected by statements such as "the effective teacher knows that. . ." or referring to "strategies that are successful." The 1986 Demonstration Lesson reports by the Committee on Performance/Pedagogy Teacher Liaison and the Committee on Practice Teaching discussed behavioral principles as applied to an "effective" teacher and to "successful" strategies (Proceedings, 1986, p. 7-11). The emphasis on modeling strategies from master teachers suggests that personal insights from intuition and experience also were deemed important in the process of selecting strategies.

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The first Demonstration Lesson (1982) suggests the connection between group/class piano approaches and piano pedagogy in the early 1980s. The teachers invited for the 1982 meeting were pedagogues who had developed materials and approaches for teaching piano using group settings and who were also the head of teaching training programs: Frances Clark, Robert Pace, and Guy Duckworth. The influence of group/class piano philosophies and practices were evident in many ways: the diversified content for the lessons with inclusion of diversified keyboard skills and activities, the clear attempts to explain their approaches upon educational principles, and the use of statements such as "teachers of music at the piano" and "our goal is to create the most effective methods and materials for teaching total musicianship at the keyboard" (Clark, 1982, p. 1). Later Conferences also used group settings for teaching (for example, 1990). However, private teaching prevailed after 1984. The last meeting (1994) added chamber music teaching to private teaching. Thus, the format, activities, and terms used in the Demonstration Lessons' reports suggest not only preferences and tendencies in the Conference, but also the changing philosophies, goals, and procedures accepted for piano teaching throughout the years.

Middle years of the Conference (1986 to 1990) focused on the teaching of pedagogy and on the relationship between teaching and performing. Master teachers participated as piano teachers and pedagogy teachers. Both pedagogy students and master teachers taught in the Demonstration Lessons and performed during the Conference. The last Conference (1994) explored the collaboration among performance teachers in teaching private and chamber music.

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Despite the experimental approach of the Demonstration Lessons, their general features were traditional when compared to the evolution of other activities in the Conference, especially technology. While electronic keyboards were used once, the majority of lessons ultimately were geared toward the development of the classical repertoire. Pedagogy students and master teachers also performed classical repertoire on acoustic pianos. The Proceedings (1994) refers to the National Conference on Piano Pedagogy as "an international gathering of keyboard musicians" (p. 18), where the word "keyboard" is substituted for "piano". However, there was not a single keyboard teaching demonstration, despite such a suggestion by the Committee on the Future of Piano Pedagogy. The contrast was more noticeable at the last Conference (1994). On one hand, the 1994 Demonstration Lesson featured performance master teachers sharing their insights on how to solve practice problems on classical solo piano and chamber music. On the other hand, keyboard manufacturers displayed their latest products and MIDI applications; publishers featured works for eletronic keyboards and synthesizers; contemporary composers presented their recent works; recitals sponsored by the music industry showed technological possibilities in classical and jazz repertoire; and articles pointed to the gap between everyday music and music in academia (Proceedings, 1994). While the Conference called attention to the issue of "keyboards" as opposed to "pianos," and the Conference was supported by the music industry at the last meeting, the actual Conference activities related to teaching reflected a conservative orientation toward traditional repertoire and piano instruction.

The Committees

In 1980 the Board of Directors suggested that committees study specific subjects related to piano pedagogy. Committee members met prior to the Conference to discuss their specific subject. Their deliberations were presented during the Conference with discussions following the presentations. As such, Committee deliberations appeared for the first time in the Proceedings in 1982.

Five of the seven Committees created in 1980 remained until 1994: Committee on Practice Teaching; Committee on Learning Theories/Piano Pedagogy Liaison; Committee on the Performance Teacher/Pedagogy Teacher Liaison; Committee on Administration/Piano Pedagogy Liaison; and Committee on In-service Training for Established Teachers. It seems that the last Committee split in 1984 to become the Committee on Independent Studio Teaching and the Committee on Certificate Programs. For the purpose of this paper, the Committee on In-service Training for Established Teachers will be counted as the predecessor to the Committee on Independent Studio Teaching since the Committee Chair remained the same for the two Committees.

Other Committees were formed after 1980 and remained until 1994: the Committee on Certificate Programs (1984), the Committee on Historical Research (1986), and the Committee on the Future of Piano Pedagogy (1986). The Committee on Music Publishing/Piano Pedagogy Industry (1984, and the Committee on Music Industry in 1986) remained only until 1992. In 1994 its members and activities were directed toward a series of workshops promoted by the music industry. An Advisory Committee on Paper Selection was created in 1992 to help the board of directors in the selection of

papers to be presented at the Conference and to be published by the Proceedings. There

is no indication that this Committee continued to function in 1994.

Some Committees remained for only a few meetings. Such is the case of the

Committee on Fund Development (later referred to as Conference Development), created

to raise funds for the Conference and active between 1986 to 1990. Similarly, some

Committees existed for only two meetings, such as the Piano Pedagogy Students

Committee created in 1984 which lasted until 1986 and the Committee on Piano

Pedagogy Research that existed between 1990 and 1992. The Director's Committee,

created on an *ad hoc* basis, also remained for only two meetings (1988-1990).

Other Committees existed for only one meeting: the Committee on Piano

Teaching Materials (1982), the Committee on Foreign Representation (1992), the

Committee on Music Business Practices (1982) and the Committee on Collaborative

Performance (1994). The content discussed by the Committee on Music Business

Practices was incorporated into other Committees, such as the Music Industry,

Independent Studio Teaching, Administration/Piano Pedagogy Liasion. There are no

explanations in the Proceedings as to why some Committees were discontinued. Two

Committees were created near the end of the Conference due to the emphasis on

performance: Committee on Prevention of Medical Problems (1990) and Committee on

Collaborative Performance (1992).

Table 65 shows which Committees were formed in 1980, which ones remained

until the last Conference meeting (1994), and which were formed temporarily.

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Table 66:
Format of the Committees

Committees	1982	1984	1986	1988	1990	1992	1994	Total
Practice Teaching[10]	✓	✓	✓	✓	✓	✓	✓	7
Learning Theory	✓	✓	✓	✓	✓	✓	✓	7
Performance/Ped. Teacher	✓	✓	✓	✓	✓	✓	✓	7
Administration	✓	✓	✓	✓	✓	✓	✓	7
Indep. Studio Teaching[11]	✓	✓	✓	✓	✓	✓	✓	7
Certificate Programs		✓	✓	✓	✓	✓	✓	6
Music Industry[12]		✓	✓	✓	✓	✓		5
Historical Research			✓	✓	✓	✓	✓	5
Future of Piano Pedagogy[13]			✓	✓	✓	✓	✓	5
Conference Development[14]			✓	✓	✓			3
Prev. of Medical Problems					✓	✓	✓	3
Piano Pedagogy Students		✓	✓					2
Director's Committee				✓	✓			2
Piano Pedagogy Research					✓	✓		2
Piano Teaching Materials	✓							1
Music Business Practices	✓							1
Foreign Representation						✓		1
Collaborative Performance							✓	1

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[10]The name for this Committee was changed to Committee on Intern Teaching (1988).

[11]In 1982, Committee on Inservice Training for Established Teachers.

[12]Previously, Committee on Music Publishing/Piano Pedagogy Industry.

[13]Previously, Committee for the Painless Transition to the Future.

[14]Previously, Committee on Fund Development.

Many times, Committees changed names through the years. The Committee on

Practice Teaching became the Committee on Intern Teaching in 1988. Similarly, the

Committee on Administration/Piano Pedagogy Evaluation Liaison became the Committee

on Administration/Pedagogy Liaison in 1984. For the 1986 meeting, the Committee on

Music Publishing/Piano Pedagogy Industry became the Committee on Music

Industry/Piano Pedagogy Liaison. The Committee on Fund Development changed to the

Committee on Conference Development (1988) and the Committee for a Painless

Transition to the Future became the Committee on the Future of Piano Pedagogy (1990).

The Committee on Historical Research became the Committee on Historical Perspectives

at the last Conference (1994).

In most cases, the name of the Committee identified the topic for discussion. In

others, the name led to broader meanings. The Committee on the Future of Piano

Pedagogy, for example, discussed topics related to technology, and the Committee on

Conference Development (or Fund Development) aimed at finding ways to raise funds for

the Conference's growth. The subject discussed by the Director's Committee was similar

to that already discussed in an existing Committee: the relationship between performance

and teaching. Yet, the Committee on Piano Teaching Materials (1980) discussed practice

teaching. The topics discussed by the Advisory Committee on Foreign Representation is

unknown since no reports were published.

For the first meeting, the Board of Directors presented a question for each

Committee to discuss. After that, committee members were responsible for determining

their own agenda concerning activities and topics to discuss even though the Board of

Directors gave suggestions from time to time (Chronister, personal communication, May, 1998). Usually, discussions would include committee members' personal opinions and academic experiences, as well as opinions from Conference attendees and information gathered from surveys. The results appear either as Committee reports in the body of the Proceedings or as information in the References section, when reporting bibliographies or directories. Based on the information published in the Proceedings and References section, some Committees were active in producing guidelines, recommendations, or examples that could be used by the profession.

Based on the question "How can successful teaching experiences be included in piano pedagogy programs?" members of the Committee on Practice Teaching discussed philosophies and procedures concerning the organization and structure of programs, and the supervision and evaluation of student teaching. The set of commonalities derived from these discussions were reported in a series of statements that were continuously revised and refined until 1994.

The members of the Committee on Practice Teaching conducted surveys to gather information about intern teaching programs at different schools in the country. The resulting statements served as guidelines for objectives, organization and structure for practice teaching and supervision and evaluation of student teachers, "a description of the types of practice teaching that would accompany a two-semester pedagogy course" (Proceedings, 1984, p. 39).

In 1988 the Committee on Practice Teaching (later Committee on Intern Teaching) published the results of the questionnaire given to Conference participants in

previous years concerning characteristics of intern teaching activities in piano pedagogy programs at both undergraduate and graduate levels. This directory was presented and updated in 1990, 1992, and 1994. In 1988, the Committee also led discussions on the importance of supervised teaching in piano pedagogy programs, the involvement of performance teachers in intern teaching, and the role of the supervisor.

In 1990, this Committee was divided into two subcommittees: Subcommittee on Institutional Intern Teaching Programs and Committee on Intern Teaching Alternatives in Pedagogy Programs. Discussions centered on topics related to intern teaching and the standardization of pedagogy curriculums, particularly in the area of supervised teaching experiences; amount of supervision student teachers should have, and who should design lesson plans used in student teaching. In 1992, the theme focused on the evaluation of intern teaching. Examples of evaluation forms derived from surveys and a review of related literature were published as a reference for specific competencies to be developed through intern teaching experiences. Guidelines for implementing and developing intern teaching activities in pedagogy programs were presented in 1994.

The Intern Teaching Guidelines presented in 1994 represented both undergraduate and graduate levels and included the results of a 1990 questionnaire about the intern teaching component of pedagogy programs. The Committee also released the results of a project conducted to find out the degree of agreement among the Committee members about issues related to the standardization of pedagogy curricula.

In addition to the Committee on Practice Teaching, two other Committees were involved in the observation and evaluation of the student teaching during the 1986

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Demonstration Lessons: the Committee on Performance Teacher/Pedagogy Teacher, and the Committee on Learning Theory/Piano Pedagogy Liaison.

The Committee on Performance Teacher/Pedagogy Teacher Liaison was devoted to discussing possible ways to relate performance and pedagogy at two levels. The first level dealt with promoting cooperation and communication between performance teachers and pedagogy teachers, and the second explored the development of a curriculum that would prepare performers and teachers equally. The idea of getting performance teachers involved in pedagogy programs was reflected by the initial question posed for this Committee: "What is the role of the performance teacher in a piano pedagogy program?" The two subcommittees formed from this committee in 1990 were the Committee on Teacher Training at the Advanced Level and Committee on the Collaboration of Performance Teachers and Pedagogy Teachers. The same topic was approached by the Directors' Committee, active between 1988 and 1990.

The initial question for the Committee on Learning Theory/Piano Pedagogy Liaison defined the major focus and concern of this Committee: "How can a current understanding of learning theories improve piano instruction and piano teacher training?" Throughout the years, this Committee discussed teaching and learning principles, research in many of the areas that lead to the teaching and learning processes such as cognition, motivation, psychomotor skills, and emotional participation in learning. Most of all, Committee members explored ways of applying principles and research findings to teaching piano and pedagogy as reflected by their reports in the Proceedings. Beginning in 1988, the Committee on Learning Theory presented an Annotated Interdisciplinary

Bibliography on Learning Theory in the Reference section. In 1990, this Committee

divided into the Subcommittee on Cognitive and Psychomotor Issues, and the

Subcommittee on Personal and Social Issues.

One of the most important Committee outcomes was the handbook of information

and guidelines: *The Piano Pedagogy Major in the College Curriculum*, part I

(undergraduate level) in 1984 and part II (graduate level) in 1986 developed by the

Committee on Administration/Pedagogy Liaison. The Committee worked with NASM

guidelines from 1982 as a reference to develop or evaluate curriculums for piano

pedagogy majors. In 1984, the Proceedings presented a summary of the handbook

content. The handbook focused on curricular structure, guidelines for general studies,

and competencies and experiences expected from the piano pedagogy major. It also

compared five case studies or models of piano pedagogy programs from across the

country. The handbook is one of the few sources where pedagogy and pedagogy

programs are discussed from a historical perspective.

Beginning in 1988, the Committee on Administration/Pedagogy Liaison published

a directory listing all schools with pedagogy offerings in the Reference section of the

Proceedings, both those offering only one course in piano pedagogy to those with

pedagogy degree programs. In addition to the handbooks and the directory of schools

offering piano pedagogy, this Committee discussed specific topic such as the profile and

qualifications of a pedagogy teacher, academic career, administrative structure of intern

teaching, and the administrative responsibilities of pedagogy faculty. From 1990, the

Committee on Administration/Pedagogy Liaison split into the Subcommittee on

Administration of Pedagogy Programs and the Subcommittee on the Administration of Intern Teaching.

The Committee on Independent Studio Teaching changed focus several times. Based on the question posed to them in 1980, "How can pedagogy programs provide continuing education courses for established teachers?", committee members planned to develop a handbook of guidelines for Collegiate Institutions for Continuing Education of Independent Studio Piano Teachers (Proceedings, 1984). In 1990, the Subcommittee on Continuing Education for Independent Teachers presented a profile of piano pedagogy graduates and their input concerning opportunities for continuing education but the handbook was not completed. Another concern for the Committee on Independent Studio Teaching was to provide practical source materials for independent teachers. In 1984 they presented a list of video materials, the only tangible outcome of this project. Similarly, the Proceedings do not indicate whether plans were followed through for each Committee member to write a paper promoting professional aspects of independent studio teachers (Proceedings, 1986). In the last few meetings, this Committee turned their attention to teacher training in studios of independent teachers. These discussions led to the creation of the Subcommittee on Teacher Training in the Independent Studio. In 1994, participants discussed and presented examples of intern teaching activities in independent studios as part of their deliberations.

The Committee on Certificate Programs initiated a survey of Certificate Programs in 1984. The first directory of schools offering non-degree or Certificate Programs appeared in 1988 and was continuously updated until the last meeting (1994). This

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Committee also prepared recommendations for a desirable curriculum for a Certificate Program. These guidelines were further expanded and refined in 1990 by the Subcommittee on Certificate Programs. The Subcommittee on Liaison with the MTNA Certification Process worked directly with the certificate for teachers granted by MTNA.

The Committee on Music Publishing/Piano Pedagogy Liaison expanded in 1986 to include other members of the music industry, a representative of a piano manufacturer and a music store owner. Outcomes from this Committee include a position on copyrights (presented from 1984 to 1990) and a Music Industry Directory in 1994. In addition, in 1988 they presented results of a survey of piano pedagogy departments to verify information concerning the use of educational materials, professional publications, and electronic keyboards among other topics. This Committee divided into the Subcommittee on Educational Music Publishing and Subcommittee on Music Industry/Piano Pedagogy Liaison. Two of the topics discussed at the 1992 Seminars, careers and collaborative performance, already had been anticipated by the Committee on Music Publishing/Piano Pedagogy Liaison.

Similarly, the Committee on the Future of Piano Pedagogy influenced the format and content of the 1992 Conference. In 1990 the Subcommittee on the Application of Current Keyboard Technology suggested topics that were used for the Seminars at the 1992 Conference. They also proposed concert performances using technology, another feature of the 1992 Conference. The Subcommittee on the Future Goals of Piano Pedagogy presented a short list of schools with innovative curriculums, literature, conferences, and organizations in the field of technology.

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The compilation and documentation of a history of piano pedagogy planned by the Committee on Historical Research was not completed despite the creation of the Subcommittee to Develop Audio/Video Listings and the Oral History Committee. However, it did present an Annotated Critical Piano Pedagogy Bibliography (1988) and a Dissertation List in piano pedagogy (1990) both sources updated in the next years. The bibliography included the history of the instrument, piano methods and piano teachers, the pedagogy of technique, keyboard literature, and the evolution of pedagogical thought (Proceedings, 1990, p. 75). From 1990 this project was lead by members of the Subcommittee on Dissertation Listings.

From the projects planned by the Committee on the Prevention of Medical Problems in 1990 and 1992, they only completed an Annotated Bibliography on Musician Wellness for Teachers of Piano and Piano Pedagogy. However, members of this Committee presented a series of position papers on Musician Wellness in 1994.

Only existing for two Conferences, The Committee on Piano Pedagogy Research did not publish any outcomes or reports on discussions. In 1990, the members of this Committee distributed surveys to Conference participants to guide the Committee in establishing priorities for study. They also planned to prepare a annotated inter-disciplinary bibliography of empirical research. However, the Proceedings do not report the results of these two projects.

The Piano Pedagogy Student Committee focused on personal opinions, concerns, and suggestions about piano pedagogy programs. This was the only opportunity students had for a feedback regarding their views and feelings about pedagogy programs.

As a non-profit foundation, the Conference had to raise money to support the meetings. To help with this endeavor, the Committee on Conference Development was formed in 1986 to organize fund raising programs for the various activities of the Conference. This Committee lasted until 1990.

Collaborative performance was a topic that grew at the last two meetings. The Committee on Collaborative Performance was a result of this growth. In their only meeting (1994) they presented two workshops, one on the importance of collaborative performance for performance majors, and the other on accompanists' profiles and qualifications.

The Committees performed a major role in the Conference in many ways. The committees probably contributed to the increased number of participants in the Conference. As the size of committees increased, they were broken down into subcommittees resulting in more people attending the Conference. Committees that started with five to seven members in early Conferences ended with up to 20 participants during final meetings.

The dynamics of creating and disbanding Committees determined areas of concern for the profession. The first committees reflected the emphasis on pedagogy courses (Committees on Practice Teaching, Learning Theories, and Teaching Materials); the running of pedagogy courses (Committee on Administration); internal problems of pedagogy programs (Committee on Performance/Pedagogy Teacher); independent studio teachers preparation (Committee on Independent Teachers and later, Certificate

Programs). The concern with the relationship between performance and pedagogy led to the formation of one more committee, the Directors' Committee.

While some Committees were active until the last meeting, other Committees had a short life, indicating the lack of concern with these areas. The Pedagogy Students Committee lasted for only two meetings even though their contributions seemed to be important for pedagogy programs. As part of curriculum content, research was relatively important at the beginning (1980) but decreased in attention afterwards. The lack of research in piano pedagogy also was reflected in the Committee on Research in Piano Pedagogy. Only existing for two meetings (1990-1992), this committee did not publish any consistent deliberations. Similarly, despite the importance of teaching materials in piano pedagogy programs, the Committee on Piano Materials also existed for only one meeting (1980).

Except for the Board of Directors, the committees seemed to have the most influence on the direction of the conference. Even though Committees were initially assigned questions by the Board of Directors, Committees were somewhat free to pursue sub-topics following their own direction. In fact, the Music Industry and Technology Committees seemed to have been most influential on the change of format, topics, and focus at the last two Conferences.

Chronister observed that the Committees did most of the work (Chronister, personal communication, May, 1998). The Committees' deliberations and references in the Proceedings provided the most lasting and concrete information for practical use by the pedagogy community. These materials included guidelines for piano pedagogy

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curriculum programs, for intern teaching programs, for certificate programs, evaluation

models for intern teaching activities, guidelines for pedagogy teachers' profiles and

qualifications, examples of intern teaching programs at independent studios, and

publications such as dissertation lists, school directories, and bibliographies on piano

pedagogy and learning theories.

Richard Chronister's Interview and Addresses

An interview was conducted with Richard Chronister, the executive director of the

National Conference on Piano Pedagogy, to verify the philosophy and goals of the

Conference, criterions for the selection of papers, and the role of committees.

In response to the question "How the idea of a Conference on Piano Pedagogy

develop" Chronister explained that in 1978, many of the people engaged in piano teacher

training programs didn't know each other and they were not aware of what was going on

in other places. At the same time, programs were developing fast, many of them with no

real sense of consistency. As a consequence, he started to think about a place and time

where those professionals involved in piano pedagogy programs could share their

experiences, problems and concerns. He invited James Lyke, the future co-founder and

associate director of the NCPP to discuss the philosophy and goals for a Conference for

piano pedagogy teachers and plan the first meeting for 1979.

The philosophy and goals of the NCPP are stated throughout the Proceedings as

"a time and a place to share our accomplishments, argue our differences, and gather the

resources necessary for a more productive future" (Chronister, 1984, p. 1);

"the illumination of what is now going on in piano pedagogy as well as [to] provid[e] a

means of communication between those working in the field" (ibid, 1988, p. 13).

According to Chronister (Proceedings, 1988, p. 79), ". . . our task is to decide two things:

what is really necessary and how can we be the most effective. The purpose of the NCPP

is to provide the raw material for the decision-making which will bring us in balance."

As such, the Conference was created with the intention to be a leadership organization

that would eventually influence the piano pedagogy field, "an organization which aspires

to be a catalyst which forces the field of Piano Pedagogy to take itself seriously as the

academic and musical discipline that is capable of changing the face of piano education in

America. All that we do is directed toward those goals" (Proceedings, 1988, p. 13).

Nevertheless, Chronister explained, both in the interview and Proceedings, that the

leadership of the Conference did not intend to give specific procedures that piano

pedagogy teachers had to follow.

> This Conference, from its inception, has avoided the easy goal of seeking the great
> and final answers to the questions pianists and piano teachers have asked through
> the years. By avoiding this goal, we have produced a forum for the consideration
> of all the answers—knowing that each of us takes away from each Conference
> meeting the raw material which finally becomes our answer (Proceedings,
> 1990, p. 98).

Another point emphasized by Chronister is that the Conference was planned for

those involved in piano teacher training in both colleges and independent studios. Piano

pedagogy teachers and pedagogy students were always the majority even though many

other professionals involved in piano education gravitated to the Conference. They

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always had to be reminded that the purpose and the focus of the Conference were related to piano teacher training.

As indicated by the Proceedings (1982 through 1994, p. 1), "The National Conference on Piano Pedagogy is a non-profit foundation established to provide a forum for the dissemination of information concerning the training of piano teachers." Chronister emphasized that the NCPP was not a profit or a membership type of organization. Despite the music industry participation from the beginning, their contribution as Conference fund supporters happened only at the last meeting (1994) due to financial needs. Therefore, the Board of Directors was free to make decisions without pressure from special interest groups. Chronister explained that he and Lyke decided to keep it this way because they wanted to develop the Conference according to the initial plan. The original Board of Directors included Richard Chronister, executive director, from the National Keyboard Arts Associates, Princeton, New Jersey; James Lyke, associate director, University of Illinois; Elizabeth Hall, Washington Montessori Institute; John Perry, University of Southern California; and Beryl Felsher, executive secretary. Brenda Dillon replaced Elizabeth Hall in 1990 and Elvina Pearce joined the board in 1992.

Despite the freedom to make their own choices, the Board of Directors looked for feedback from Conference attendees. The schedule of activities published in the Proceedings showed that open discussion sessions with Conference participants followed daily presentations, and special discussion sessions at the end of many Conferences discussed aspects of future meetings. Chronister explained that even after attendance

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approached 1000, there were still smaller break out sessions and Evaluation Forms

available at each meeting. He added that these forms were studied for feedback and used

to help plan future conferences. The only evaluations and suggestions that were

disregarded were those asking for discontinuing the heavy emphasis on teacher training

(Chronister, personal communication, May, 1998).

Based on the idea of getting a lot of people involved together, Chronister and

Lyke planned a format for the NCPP different from other Conferences that often focused

on workshops and presentations by individuals.

> In other words, this is a sharing conference, a give and take between presenters
> and participants, and even between presenters themselves . . . . Our aim is to
> create a situation in which those we have come to respect in various areas of
> expertise are willing to talk to each other, discuss their points of view, even
> question the premise they hold, instead of giving another lecture or master class.
> We've heard them do that; we want something different here. (Chronister,
> Proceedings, 1994, p. 24)

For this reason, single presentations did not exceed 15 minutes (papers, keynote

addresses), and longer sessions included groups of people talking to each other

(demonstration lessons and committee reports).

One of the main concerns of the Board of Directors was internship programs,

especially when compared to teacher training in music education. According to

Chronister, most programs in piano pedagogy devoted too little time to what he

considered the most essential component of a teacher training program. "One aspect of

the existing pedagogy curriculums which causes concern to many is the lack of adequate

supervised teaching experience for pedagogy students." (Proceedings, 1988, p. 79). The

selection of guest speakers in other areas of music education (Robert Duke, 1988 and

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1990; Keith Golay in 1988; John Steinmetz in 1994) was one way of hearing experts in a related area (Chronister, personal communication, May, 1998). In addition to the Committee on Practice Teaching, the teaching demonstrations also were created to promote the idea of the need for practice teaching,

> by putting on the stage examples of teaching by pedagogy students that were then critiqued by pedagogy teachers. There was never any teaching demonstration that wasn't followed by what we thought should happen in pedagogy programs – a discussion of the teaching. It was done in various formats but it was always based on: this is what we wish it were happening more around the country. That's why the teaching demonstration took on such an important aspect (Chronister, personal communication, May, 1998).

According to Chronister, the activities related to the Demonstration Teaching–the live demonstration teaching, the panels and the critique sessions that followed–were always the most anticipated part of the Conference by its participants. Even though they were difficult to plan and present, the Board of Directors felt that they were necessary because "that was a way to influence pedagogy teachers in all the colleges around the country to include more practice teaching in their curricula." (Chronister, personal communication, May, 1998). In fact, the live teaching demonstration was the section of the Conference that grew the most in terms of time spent on an area.

Another topic of great interest to the Board of Directors was the relationship between performance and pedagogy. Chronister explained that in many institutions, there often was tension between pedagogy and performance faculty. For this reason, one of the goals of the Conference was to broaden the opportunities for communication and collaboration between these two groups. Efforts in this regard included the creation of a Committee to specifically discuss the subject at two levels: the relationship between

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performance teachers and pedagogy teachers and the balance of performance and pedagogy in the students' curriculum. This topic also was studied by the Directors' Committee (1988-1990). In addition, performance teachers were invited to participate on the Board of Directors (John Perry), on committees, and to teach in the demonstration lessons (beginning in 1988 with Nelita True).

Beginning in 1982 committees were created to discuss specific topics in piano pedagogy. "It's through these committees that we hope to bring together those working in the field of piano teachers' education" (Proceedings, 1984, p. 1). Chronister points out that much of the Conference's work was done by the Committees. Committee chairs and Committee members were appointed "for life" by the Board of Directors to allow for long-range projects. The Board of Directors could make suggestions about topics and projects but Committee members had full control over their agendas (Chronister, personal communication, May, 1998).

The papers were chosen by Chronister and Lyke until 1992 when a Committee was appointed for that task. When asked about the criteria for choosing papers, Chronister said that they tried to choose only papers that dealt directly with teacher training. Their preferences were also for papers that presented unique approaches to teacher training, those that would attract the attention of other teacher trainers. They also tried to choose at least one paper by an independent teacher who was involved with teacher training in his/her own studio. There were no limits on the number of papers chosen. Beginning in 1988 when only some of the accepted papers were presented at the meetings, Chronister explained that those chosen to be read at the meetings were ones

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that were written in an appealing style for a public presentation; the rest were published in the Proceedings.

Regarding the two last Conferences, Chronister explained that they simply decided to do something different in 1992 and include all aspects of piano education, not just teacher training. This could be related to differences in the concept of piano pedagogy when the Conference started (1979) and in the 90s, especially with the growth of technology in education. "This week's program is a departure for this organization. When we organized in 1979 it was a different world for pianists. In the intervening 13 years, things have gotten complicated, and the complications are proliferating." (Proceedings, 1992, p. 19). The expansion of the Conference also was verified in the Proceedings. Until 1990 it was stated that the purpose of the NCPP was to gather people who were concerned with piano teacher training. In 1994 the mission of the NCPP was "To provide a forum for the dissemination of information about keyboard musicians, keyboard performance, keyboard composition and publishing, keyboard education, keyboard technology, and keyboard careers." (Proceedings, 1994, p. 18). The expansion of topics discussed at the Conference is apparent. Nevertheless, the goal for the NCPP was kept throughout: "What we want to promote is communication and collaboration among all members of the keyboard community." (Chronister, 1994, p. 24).

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This chapter contains a summary of the findings of the study, conclusions, and

recommendations for future research. The summary section reviews the findings from

the content and format analysis as well as the interview with Richard Chronister. The

conclusions section discusses implications of the findings. Recommendations for further

research conclude the chapter.

Summary

The purpose of this study was to identify trends in piano pedagogy in the United

States as reflected by the Proceedings of the NCPP, 1981-1995. Specifically, trends were

identified by answering the following questions:

1) What was the predominant type of discourse employed in the articles and reports?

2) To what extent were papers and activities related to Curriculum or Course Content in

Piano Pedagogy Degree replaced or expanded to include other subjects in subsequent

Conferences?

3) What issues and topics were addressed at the Conference and with what frequency?

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4) How did the Conference format change through these years to accommodate evolving

issues and topics?

5) What criteria were used by the Board of Directors to determine formats and topics for

each Conference as well as select papers and committee members?

The investigation was performed in three segments. First, a quantitative and

qualitative content analysis of reports and articles in the Committees and Papers verified

the frequency of topics. Second, a format analysis traced the variations in the activities of

the Conference. Third, the author interviewed Richard Chronister, NCPP Executive

Director, to review information on the philosophy and goals for the NCPP contained in

his addresses at each Conference as well as to verify the Board of Directors' criteria for

selecting papers to be delivered at each Conference and published in the Proceedings.

Frequency of Articles and Reports According to their Nature: A total of 282 articles were

analyzed in the Proceedings: 15 from the 1980 Panels and Seminars; 54 from the 1992

Seminars; 101 from the Committees; 112 from the Papers. Articles and reports could be

assigned to more than one category and/or sub-category, causing the total percentage in

some cases to be higher than 100%.

The great majority of articles were self-reflective (82.6%) followed by

institutional or personal experience reports (28.3%). A small percentage of the articles

were presentations of research (8.8%), and scholarly papers (7.8%). Articles from the

1980 Panels and Seminars were frequently reports (66.6%) or self-reflective (40.0%). All

articles from the 1992 Seminars were self-reflective (100%). The Committees and the

Papers session accounted for higher percentages of research (8% and 12.8% respectively), and scholarly papers (12.5% and 7.9%, respectively).

Therefore, despite the fact that, initially, the Papers session of the Conference were created "as a need to hear and read research which is taking place in our field" (Baker, 1981, p. 76), the majority of papers did not addresses research in the field of piano pedagogy. Both Research and Scholarly Papers were clearly lacking. In addition, most of the Research conducted by the Committees was status and opinion surveys.

Frequency of Articles Referring to Piano Pedagogy Curriculum or Programs: The original purpose of the NCPP was to address problems in piano teacher training programs. Later, Chronister stated that the Conference had "altered its course" to consider a more general theme– pianists, a theme that would be effective until the last meeting (Proceedings, 1992, p. 5). In 1980, all Papers, Panels and Seminars referred to piano pedagogy programs (100%) whereas in 1994, only 38% of Papers and Committees addressed topics directly to pedagogy programs. The percentages also showed that the decline of articles referring to piano pedagogy curricula or programs was more significant at the two last meetings, 1992 and 1994. Papers referring to piano pedagogy programs dropped from 94.1% in 1990 to 42.8% in 1992; Committees presented 59% of articles referring to pedagogy programs in 1990 and 31.2% in 1994. In 1992, only 38.8% of the Seminars' report referred to piano pedagogy programs.

<u>Frequency of Topics in Articles and Reports in the Proceedings</u>: The four parts of

Conference- the 1980 Panels and Seminars, the 1992 Seminars, the Committees

(1982-1990 and 1994), and the Papers (1980 to 1994) were analyzed separately for

frequency of topics since they had different characteristics. The 1980 Panels and

Seminars and the 1992 Seminars were special sections of the NCPP, planned to discuss

specific subjects. The 1980 Panels and Seminars discussed principles, procedures and

content for piano pedagogy programs; the 1992 Seminars discussed the preparation and

careers for pianists in general, including goals and content for performance major

programs. Whereas the 1980 Panels and Seminars established the original purpose of the

Conference, the 1992 Seminars represented the turning point or the evolution from that

original purpose.

Committees were established to discuss specific topics (usually defined by the

name of each Committee) throughout the years, while the Papers represented individual

contributions even though the criteria for paper selection favored those addressing

subjects related to piano teacher training. Findings related to frequency of topics from

these four sections were combined, analyzed, and summarized. Table 67 (general

combination of Papers, Committees, Seminars, and Panels) shows the combined general

frequency of categories.

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Table 67:
General Frequency of Categories

Categories	1980	1982	1984	1986	1988	1990	1992	1994	Total	Percentage
Practice Teaching	10	6	4	7	5	9	10	7	58	20.5%
Ped. Curric. Program	14	2	7	7	4	2	14	1	51	18.0%
Technology	1	3	5	3	6	5	21	3	47	16.6%
Learning Theories	5	4	3	6	5	3	10	7	43	15.2%
Performance	0	2	3	2	6	1	9	11	34	12.0%
Literature	4	3	6	2	3	5	12	2	37	13.1%
Goals	6	1	1	6	2	1	12	3	32	11.3%
Career	1	0	0	2	2	2	20	3	30	10.6%
Independent Teacher	2	1	3	4	4	2	4	2	22	7.8%
Business	0	5	3	2	3	2	7	0	19	6.7%
Administration	3	2	3	1	1	2	6	1	19	6.7%
Perf./Teacher Relat.	3	1	2	2	4	3	3	1	19	6.7%
Keyboard Skills	1	1	4	0	4	1	6	0	17	6.0%
Ped. Certificate Program	1	5	1	3	1	3	1	1	16	5.6%
Ped. Course Content	2	1	4	4	3	1	0	0	15	5.3%
Medical Problems	0	0	0	1	0	1	3	11	16	5.6%
Group/Class Teaching	7	1	2	1	0	1	0	0	12	4.2%
Piano Materials	2	2	3	0	1	0	0	0	8	2.8%
Assessment	1	2	0	2	1	0	1	0	7	2.4%
History of P. Pedagogy	0	0	1	1	1	1	0	1	5	1.7%
Graduate Assistentships	1	1	1	1	0	0	0	0	4	1.4%
Mus. Ed./ P. Pedagogy	0	0	2	1	0	0	0	0	3	1.0%
Research in P. Pedagogy	1	0	0	0	0	2	0	0	3	1.0%
Student Participation	0	0	1	2	0	0	0	0	3	1.0%

Practice Teaching or Intern Teaching was the central concern of the Conference. It was the topic most frequently addressed (20.5%), both as a category and as a sub-category for Pedagogy Curriculum or Program and Pedagogy Certificate Program. This result was probably influenced by the purpose of the Board of Directors–to focus on the practice teaching aspect of pedagogy programs. The sub-categories most frequently addressed under Practice Teaching were the observation, supervision, and evaluation of intern teaching programs. Preparatory Programs were addressed more frequently at the beginning (1980-1986) as primary vehicles for practice teaching. Later, possibilities for practice teaching expanded to include internship programs with independent studios and music industry.

Piano Pedagogy Curriculum Program ranked second with 18.0% of the articles and reports. Sub-categories considered the most important for pedagogy curricula programs were respectively Practice Teaching (60.4%), Learning Theories (52.0%), Literature (37.5%), Teaching Materials (33.3%), and Performance (27.0%). Collaborative Performance (25.0%) and Technology (22.9%) were topics that grew in importance. Topics less frequently addressed as curriculum content included Curriculum Design, Lesson Plans, Research, Medical Problems (all 8.3%), and the History of Piano Pedagogy (4.1%). Lesson Plans seem to have been discussed as part of the practice teaching category.

At the beginning, discussions on piano pedagogy programs tended to be heavily oriented towards what pedagogy students "should" or "must" have, according to the opinions of leaders in piano pedagogy and independent teachers. In the 1990s, especially

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at the 1992 Seminars, professionals recognized the impossibility of providing "everything students should know." At this time, they also questioned the position of pedagogy in the performance curriculum and whether pedagogy should be a degree or a specialization.

Technology was the third most frequently discussed topic (16.6%). In the 1992 Seminars it was the most frequently topic addressed. Beginning in 1988, technology referred mostly to MIDI-related products whereas before (1980-1986) it included videos, tape recorders, and computers. Usually, technology was not a topic discussed *per se*, but included in the discussions of other topics. Similar to discussions of piano pedagogy curriculum content, technology often was referred to as a "must"and a "should," rather than considered in evaluative or examinatory studies about integrating piano teaching and technology.

Learning Theories followed Technology in frequency (15.2%). The relatively high percentage of articles in learning theories is due to the Committee on Learning Theory/Pedagogy Liaison that contributed with multiple articles in their deliberations. Topics most frequently discussed under this category were Teaching Styles and Learning Styles. The Committee on Learning Theory/Piano Pedagogy Liaison focused their discussions on the application of research on educational theories as applied to piano teaching and teacher training.

Table 67 shows that topics related to performance grew in the last two Conferences. Performance Curriculum Programs, Performance Majors, Piano Students, and Collaborative Performance were topics addressed *per* se only at the last two

meetings. Except for a reference in 1986, Medical Problems was another topic discussed only at the last three Conferences, concentrating most of its articles in 1994.

Other topics discussed throughout the meetings but emphasized primarily at the 1992 Seminars were Keyboard Skills, Administration, and Business, as related to the pianists' preparation and career. These Seminars advocated a broad and rounded preparation for the performance major, recognizing that those with more skills will have a better chance in the job market. In this context, the development of keyboard skills emerged as one of the recommended areas of study for performance majors. The sub-category most often addressed in keyboard skills was Improvisation.

Administration grew in attention as curriculum content for both pedagogy and performance programs. The interest on this topic was a result of the emphasis on careers where Administration stands as a skill needed by college and preparatory program piano teachers. The category Goals received concentrated attention in 1980 and 1992, because both the 1992 Seminars and the 1980 Panels and Seminars questioned philosophies, goals, and practices for curriculum content. The difference between the two Conferences is that in 1980, Goals referred specifically to goals for pedagogy programs, while in 1992 it referred mostly to goals for performance programs.

Due to the emphasis on pianists in general and performance major programs, topics related to pedagogy diminished during the last two Conferences. Such were the cases of Pedagogy Certificate Programs and Pedagogy Course Content. Until the 1990s, however, they attracted a small but consistent number of articles. Sub-categories considered most important for Pedagogy Certificate Program were Practice Teaching

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(56.2%), Teaching Materials (43.7%), and Performance (43.7%). Literature and Learning Theory followed with 27.5% of the articles. Sub-categories least important for Pedagogy Certificate Programs included Administration, Research, and History of Piano Pedagogy. Under the category Pedagogy Course Content, sub-categories Practice Teaching, Teaching Materials, and Keyboard Skills accounted for the highest number of articles.

Comparing the frequency of sub-categories from Pedagogy Curriculum Content, Pedagogy Certificate Programs, and Pedagogy Course Content, it can be concluded that Practice Teaching was the most frequently discussed topic as content for all degrees or courses. Learning Theories was the second most frequently addressed topic for Pedagogy Curriculum Programs only. For both Certificate Programs and Course Content, Teaching Materials was the second most frequently addressed topic. However, for all pedagogy programs Research and the History of Piano Pedagogy were the least addressed topics.

As a sub-category of Levels of Teaching, Group/Class teaching received the highest percentage of articles, becoming the teaching situation recommended the most for internship programs. As a topic *per se,* it received attention only in 1980. The concentration of articles addressing this topic in the beginning might be due to some connections between class teaching and piano pedagogy or to the importance of group teaching in earlier years.

Despite their relatively low frequency, some topics were discussed consistently throughout the years. As a topic especially promoted by the Board of Directors, Performer/Teacher Relationship was discussed at every meeting. The Independent

Teacher category also maintained some consistency. In this category, Internship Programs with Independent Studios stood out as a sub-category of interest. Piano/Pedagogy Teacher Profiles began to be discussed in 1988. They also were a topic of concern in 1992 in identifying recommendations for preparing the piano teacher and the pedagogy teacher.

Some topics were treated mostly or only by their own Committee. Such is the case of Music Industry and the History of Piano Pedagogy. Despite their pervasive influence in the piano teaching area, and their growing participation in the Conference, Music Industry emerged as a topic only through its own Committee. Similarly, the History of Piano Pedagogy was a subject of interest only in its Committee. As curriculum content, the History of Piano Pedagogy was not considered an important subject. In addition, the work of this Committee focused on the documentation of materials and leaders in the field, and did not discuss the development of the field in a historical and contextual basis.

The topics that received the least attention at the Conference (less than 3.0%) included: Piano Materials, Assessment, Methods/Approaches, History of Piano Pedagogy, Graduate Assistantships, Music Education/Piano Pedagogy Relationship, Research in Piano Pedagogy, and Student Participation. It is interesting that Piano Materials, one of the topics most recommended for both pedagogy curricula, courses, and certificate programs, received almost no attention at the Conference as a topic *per se*. In addition, the presence of music publishers, from the beginning, was due to their contribution of teaching materials for piano pedagogy (Proceedings, 1980). It seems that piano materials

were, in many places, the core of pedagogy programs (Proceedings, 1982). The United

States is probably the major producer of piano materials for elementary and intermediate

levels. A Committee on Piano Teaching Materials was created in the first Conference,

but it was discontinued in 1982. Nevertheless, piano materials were rarely addressed in

the NCPP.

Chronister expounded that one of the concerns of the Boards of Directors was to

examine and learn from music education, as a close area of piano pedagogy.

Consequently, Robert Duke, a leader in music education, was invited to participate as a

panelist in 1988 and 1990. However, the lack of discussions addressing the relationship

between music education and piano pedagogy or degrees combining music education and

piano pedagogy was apparent. Seldom were these topics mentioned as part of articles.

Pedagogy students pointed to the lack of pedagogy students in the music education area

(MME and Ph.D.) on the Pedagogy Student Committee. The lack of concern for this area

was even more obvious when the Conference subjects focused on pianists and piano

performance majors (1992 and 1994).

Most of the Conference topics initially were directed toward piano pedagogy

programs and later to performance programs. However, pedagogy and performance

student participation was limited to the Pedagogy Student Committee (1986-88). This

Committee was suggested as a way of including students' contribution on those decisions

that directly affect them. Unfortunately, this Committee lasted for only two meetings.

Research in piano pedagogy was missing in Papers, as curriculum content, and as

a subject of interest for the Conference. The focus of the 1992 Seminars on careers and

different skills needed for pianists and piano teachers for a variety of professions increased the frequency of sub-categories for pedagogy and performance curriculum content for topics such as Administration. Unlike Administration and despite the need for a scholarly production from college teachers, Research still did not grow as curriculum content. Haug (1991) pointed to the imbalance between the emphasis on performance for the preparation of the pedagogy teacher and the lack of research (Proceedings, 1991, p. 108). The author addressed the lack of research in piano pedagogy in general and the emphasis on personal opinions and experiences in the Conference papers (Proceedings, 1980, p. 107).

Two topics, Literature and Levels of Teaching, indicated levels of most concern in piano teaching at the Conference. Classical and intermediate repertoire were topics most addressed in articles. The two last meetings showed more concern in terms of variety of repertoire. Pop/Commercial and Jazz literature received more attention in late meetings, especially at the 1992 Seminars. Despite the fact that it ranked as one of the last, Multicultural literature also was mentioned at the last meetings. Ensemble literature also was among the least addressed despite the high frequency of related topics such as technology and group/class teaching.

Group/Class teaching ranked low as a topic of concern at the Conference but it was the teaching situation most recommended for pedagogy students. Elementary and Intermediate teaching levels ranked next. Special and gifted students were discussed in the fewest number of articles.

Format Analysis: The NCPP employed a tripartite format for most of its meeting, i.e., live teaching demonstrations, paper presentations, and committee reports. These sections were surrounded by other activities such as the opening address, keynote addresses, recitals, workshops (1994), awards, and composition competitions (1992-94). On two occasions, the Conference did not follow this general format. Because Committees did not deliver reports until 1982, the 1980 Conference featured a series of 12 panels and seminars on piano pedagogy programs. In 1992, committee reports and teaching demonstrations were replaced by a series of 59 seminars focusing on the education and career of the piano student.

Analysis of the tripartite format showed a decrease in the number of Papers presented at each Conference, from 17 in 1982 to 6 in 1994. On the other hand, teaching demonstrations or the "Demonstration Lessons" grew most in terms of activities, space in the published Proceedings, and the number of hours allocated (from two hours a day in 1982 and 1984 to five and one half hours a day in 1990). According to Chronister, the Demonstration Lessons were the part of the Conference most anticipated by its attendees. The interest and acceptance of teaching demonstrations by both organizers and attendees indicated a positive reception to an area that focused on practicality rather than theory.

Another area that expanded toward the end of the Conference was music industry participation. Representatives from publishing companies served on committees from the beginning. Music manufacturers and music store representatives joined committees as members in 1986. In the last two Conferences the industry representatives promoted a series of events featuring the use of technology, supported the composition competition

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events, and in 1994, presented 29 workshops showing their products. In addition, the music industry was the sponsor for the last NCPP (1994). Music industry and technology seemed to have had a great influence on the changes in the last two Conferences. The Committee on Music Industry attested to the contribution to the expansion of themes such as collaborative performance and careers for the pianists (Proceedings, 1992). Similarly, the Committee on the Future of Piano Pedagogy, that focused on the development and application of technology, indicated themes and directions for the 1992 Seminars (Proceedings, 1990).

The last two Conferences diverged in both format and content from others. In 1992, demonstration teaching sessions and committee reports were canceled in favor of a series of seminars. The central topic of the seminars was the preparation and career of "pianists" and pedagogy was subsumed as only one possibility. In 1994, the Conference returned to the tripartite format but the emphasis on "pianists" persisted. Other changes in format were observable in the demonstration teaching sessions. For the first time demonstration lessons included a large number of performance teachers (36), the lessons focused on the teaching of solo and chamber music, and the pedagogy sessions were discontinued. Also, the committees substituted workshops for their deliberations and the music industry presented its own series of workshops.

The Demonstration Lessons: The Demonstration Lessons were presented in three different formats. In 1982 nationally known piano pedagogues focused on specific methods and approaches for teaching class piano and, in 1984, for teaching preschoolers.

From 1986 to 1990 college level pedagogy students taught alone or with pedagogy

teachers. In 1988, performance teachers began to participate. They team taught with

pedagogy students in 1990, but became the master teachers (without pedagogy students)

in 1994. In the first two Conferences the teaching demonstrations presented approaches

that used group piano instruction. The middle years of the Conference, 1986, 1988, and

1990 emphasized piano pedagogy with pedagogy students in action as students, teachers,

and performers. The last Conference focused on master teachers' (pedagogy and

performance teachers) strategies for developing practicing habits in solo and chamber

music, attesting to the growing participation of performance teachers.

Among the many functions of the Demonstration Lessons were the emphasis on

modeling strategies. The Proceedings gives many examples of this emphasis. In the last

Conference the audience members were asked to reflect on how to incorporate the

strategies used in the Demonstration Lessons in their own teaching (Proceedings, 1994,

p. 55). The 1988 theme "Observation" was developed as related to the incorporation of

models (Proceedings, 1989, p. 18 and p. 24). The 1986 Demonstration Lessons were

assisted by members of the Committee on Practice Teaching who attested to many

advantages of modeling as the transferring of knowledge acquired by experienced

teachers on "how to teach" (Proceedings, 1987, p.11; p. 17; p. 9). Pedagogy students also

commented on the importance of modeling in teaching (Proceedings, 1988).

The main focus of the teaching demonstrations was in the teaching process itself

and the strategies developed thereby. However, when compared to the evolving role of

technology at the conference, the commitment to contemporary compositions, and the

many jazz concerts, the teaching demonstrations indicated a preference for traditional features and strategies. Usually, teachers used acoustic pianos, developed classical repertoire, and functioned as guides, monitors and coaches. Most Conferences used private instruction. In 1988 teaching demonstrations used a class piano format with digital pianos but apparently, no teaching demonstration focused on "teaching keyboards," showed alternative ways of teaching with technology, offered different types of interaction between teachers and students, or repertoire other than classical music.

The Committees: Committees were created in 1980 to work on specific topics initially suggested by the Board of Directors. They began to deliver reports in 1982. Committees created at the beginning (1980 and 1982) reflected concerns in three areas: pedagogy programs (Committees on Practice Teaching, Learning Theory, Administration, Performance/Pedagogy Teacher, and Piano Materials); independent studio teachers (Committees on Independent Teacher and Certificate Programs); and music industry (Committee on Music Industry). Except for the Committee on Piano Teaching Materials that lasted for only one meeting, all others remained until 1994. Interest in documenting piano pedagogy history was behind the origin of the Committee on Historical Research in 1984 and technological developments spurred the formation of the Committee on the Future of Piano Pedagogy (1986). Two topics related to performance that appeared in the last few Conferences led to the creation of the Committee on Prevention of Medical Problems (from 1990) and Committee on Collaborative Performance (1994).

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For reasons not explained in the Proceedings, some Committees were created on a temporary basis: the Committee on Piano Teaching Materials existed for only one Conference (1982). The Piano Pedagogy Students Committee was created from a suggestion of a graduate student and lasted for only two meetings (1984-1986). Similarly, the Committee on Piano Pedagogy Research appeared in 1990 and ended in 1992. A Committee on Foreign Representation existed in 1992 but did not publish any report.

As confirmed by Chronister (personal communication, May, 1998), most of the work at the NCPP was done by Committees that identified, discussed, suggested, and compiled information on relevant topics concerning piano pedagogy. Through discussions among its members as well as surveys, Committees offered suggestions and guidelines for the structure, curriculum content, and administration of pedagogy certificate and internship programs; pedagogy teacher qualifications; research in educational theories as applied to piano teaching; and possible collaboration between performance and pedagogy faculty. From 1988, the Committees produced school directories, bibliographies on the history of piano pedagogy and learning theories, and a list of dissertations in piano pedagogy. The Committee on Administration published a separate handbook on guidelines for curriculum programs in piano pedagogy for undergraduate and graduate levels. The Conference was the first to compile such varied information in the area. Thus, due to work of Committees, the Proceedings and References of the National Conference in Piano Pedagogy, 1981-1994, are today one of

the most concise and valuable source of information and guidance for professionals in the field.

Committees also seemed to influence the direction and expansion of the NCPP by determining topics for discussion as well as offering suggestions for future meetings. The topics discussed in the 1992 meeting were suggested by the Committee on the Future of Piano Pedagogy and some were anticipated by the Committee on Music Industry.

Committees also contributed to the increased attendance over the years. Starting with five or seven members, the size of the committees increased to as many as 25 members in each committee before they were broken into subcommittees in 1990.

Richard Chronister's Addresses and Interview: According to Chronister, the basic goal for the NCPP was to provide a place for those working in piano teacher preparation to present, discuss, and exchange ideas and practices. The Conference was a non-profit, non-membership organization, thereby allowing the Board of Directors autonomy in achieving this goal. Regarding criteria for formatting decisions, Chronister (personal communication, May, 1998) explained that all individuals presenting workshops or making any other type of presentation were limited to 15 - 20 minutes. The intent was to promote communication and collaboration rather than provide a forum for individuals to promote their own methodological orientations. The Demonstration Lessons were conducted in groups to assure as much participation as possible and the Committee Panels and Report Sessions consisted of multiple members. The topic of most concern for the Board of Directors, and probably the one that compelled the creation of the NCPP,

was the practice teaching or internship part of pedagogy programs. The Conference offered ideas, guidelines, and live examples of how practice teaching might be structured and conducted in pedagogy programs or independent studios. Other topics of concern were the communication and collaboration between performance teachers and pedagogy teachers.

According to Chronister, the Board of Directors appointed members of committees and suggested topics for discussions. Later, committee members had autonomy to decide what sub-topics they preferred to highlight. Committee members were appointed for life, but they could move to another committee or resign. Other members were added and integrated into committees. Regarding the criteria for paper selection, Chronister explained that all papers had to address a subject related to piano teacher training.

Chronister observed that ideas for meetings came from the Board of Directors, the committee members, and Conference participants through open discussions held at the close of each meeting and from evaluation forms available to them.

Conclusions

An analysis of the Proceedings of The NCPP showed that the Conference was of paramount importance in fostering articulation among professionals in the area of piano pedagogy. It served as the communication organ of the piano pedagogy field; a platform to present current practices; a forum for the exchange of ideas on the piano teaching training area; a unifier and ground breaker in setting standards; a recorder of tendencies in

the piano pedagogy and performance area; a reference from which colleges and universities could refine their piano pedagogy programs. The work of the Committees, offering recommendations and specific information on issues related to pedagogy programs and performance, made the Proceedings a first and most lasting reference guide for practical use by the pedagogy and performance community. Above all, the Proceedings of the National Conference on Piano Pedagogy reflect the hard work, the achievements, and the progress made by the profession.

The NCPP was unusual in many ways. First, it was a non-profit and non-membership organization. Second, it kept the same Board of Directors throughout its 15 years of existence. Third, its format was purposely different from other Conferences in terms of promoting group discussions while limiting individual presentations. The Conference held an open philosophy thus allowing the growth and expansion of issues, activities, and professionals. It also was conceived as a place to provide "the raw material" from which piano teachers and pedagogy programs could refine their own practices. For these reasons, the results of the content analysis of the Proceedings of the National Conference on Piano Pedagogy, 1981-1995 can be classified in at least three types of trends: trends that reflects the concerns and goals of the Board of Directors; trends that reflects the dynamics of the Conference itself as a consequence of its open philosophy; trends that reflects the area of piano pedagogy in general.

For example, Practice Teaching was the overriding issue in the articles and reports of the Proceedings: as a topic *per se*, as part of pedagogy and certificate curriculum programs, and as the central point in the teaching demonstrations. Considering that one

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of the reasons for starting the Conference was Chronister's concern with the lack of

practice teaching in pedagogy programs, it can be concluded that the emphasis on practice

teaching implied the Board of Directors' and the professionals' view of an ideal pedagogy

curriculum. Likewise, the discussions and deliberations about performance and pedagogy

teachers indicated efforts to promote communication and interaction between these two

faculties.

The results of the topic and format analysis showed in Chapter Three and Four

and summarized above indicated the different emphasis in the various phases of the

Conference. These results, combining qualitative and quantitative analysis of the articles,

reports, and formats, suggested general trends in the field of piano pedagogy and

indicated further assumptions and areas of concern.

The great emphasis placed on practical issues over theoretical and self-analytical

ones at the Conference characterizes piano pedagogy as a very practical-oriented field.

This trend can be verified in many ways: by the focus on practical teaching while

overlooking topics such as research and the history of piano pedagogy; the lack of

analytical discussions about piano pedagogy; the task of those conducting research on

theoretical education to present it in a practical way; teaching strategies centered on a

common set of overt behaviors; great emphasis on modeling experienced teachers;

discussions characterized by the sharing of insights; decisions often based on experience

and personal opinions; the purpose of the Conference itself–to provide sources for the

practical use of piano teachers.

Self-analyzing discussions in piano pedagogy were conspicuously lacking in the

Conference. The work of the Committees was directed toward systematization of certain issues for practical use by professionals in the area. Papers were, generally, a personal view of practical aspects related to pedagogy and performance. The teaching demonstration activities also were geared toward practical examples of teaching piano and pedagogy students. The work of the Committee on the History of Piano Pedagogy was limited to a compilation of facts and leaders in the field and did not include speculation and research on historical origins of piano pedagogy in the United States.

These trends seem to indicate a lack of concern by those involved in piano pedagogy to address discussions on possible meanings and definitions of piano pedagogy in the United States. However, given its complexity-attested by the variety of subjects, activities, and professionals at the last Conference-piano pedagogy needs more than "the art of teaching" definition. How and why piano pedagogy became a field of concern; what principles and goals guided the development of this field; what justifies the development of an area called piano pedagogy; what piano pedagogy refers to; what have been legitimized as part of the piano pedagogy world and why; what possible concepts, meanings, and definitions can be attributed to this term in this country-all these speculations seem to be still missing and needed in the field. In 1990, the members of the Committee on Music Industry/Piano Pedagogy Liaison questioned the need to "redefine" pedagogy (Proceedings, 1990, p. 93). However, how can one redefine what is not really defined yet? In addition, why the need to redefine, who wants a redefinition, and what should be redefined-the concept or the practices?

The clarification of the meaning (or meanings) of piano pedagogy would help the

subsequent clarification of other topics as well. For example, how are leaders in piano pedagogy defined and recognized? Are the criteria today the same as in 1980? What is the difference between a pedagogue and a "performer-oriented" or yet, a "conservatoire-oriented" teacher? Does the distinction rely on a philosophical or a practical basis? Despite the changes or expansion in the National Conference in Piano Pedagogy, were all the subjects and activities still related to pedagogy?

Other terms currently in use in the piano pedagogy world also needs further clarification. For example, "musicianship" has been used without a reference to its inclusiveness and limitations. During the piano class movement and the early years of the Conference musicianship was a term frequently used. In the 1992 Seminars, the term was revived. Did "musicianship" have the same meaning in both occasions? When does "musicianship" refer to skills; when does it refer to a body of knowledge? How does the development of musicianship in a piano lesson differ from the development of musicianship in the performance majors' curriculum?

One of the concerns of piano teachers is to explore alternatives to the so-called "authoritarian model" in piano teaching by emphasizing a student-centered approach. However, the way decisions were made at the Conference indicates a strong emphasis on the "teacher-centered" approach. For example, apparently, students did not participate in any decisions concerning their own curricula and programs. They also did not participate in deliberations and suggestions related to the various aspects of the piano pedagogy field. In fact, decisions, guidelines, and information were presented only by those selected as "leaders" in the pedagogy field. As stated by one Committee: "CURRICULUM means

what we[15] want our students to know and be able to do; **our** goals for them in concepts, skills, and musical experience. That's the curriculum." (Proceedings, 1983, p. 25). Moreover, discussions were very much centered on "what students should have" in their curricula, according to "leaders" and "experienced" teachers' opinions. The Pedagogy Student Committee existed only after a suggestion from students themselves (Proceedings, 1985, p. 48). Regarding pedagogy programs, students highlighted at least three points that should be taken into consideration when evaluating pedagogy programs: lack of choice in teaching philosophy and materials in the practice teaching; inflexibility of the curriculum where mandatory courses restrict students own interests, needs, and goals, especially at graduate levels; ineffectiveness of pedagogy programs to instill the interest of potential piano teachers (Proceedings, 1985 and 1987).

It seems that the "teacher-centered" approach also tended to permeate the teaching demonstrations. In 1987, the Committee on Learning Theory observed that "Lessons have focused on polishing details determined by the ideas of the teacher rather than those of the pupil" (Proceedings, p. 21). This Committee discussed the difficulties of applying the student-centered approach to piano teaching. They pointed to the fact that most pedagogy students and their teachers have limited experiences with appropriate models of student-centered approaches. "Instead, authoritarian models based on teacher-dominated instruction are far more familiar," where the student-centered approach is still a misinterpreted concept (Proceedings, 1987, p. 20-21). Thus, despite efforts and the

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[15] Bolding by the researcher.

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commitment of piano pedagogy professionals toward a "student-centered" approach, the teacher-centered approach still dominates at certain levels of piano pedagogy.

Some developing trends at the Conference might indicate contradictions with the original and inherent purpose of piano pedagogy. One refers to the role of learning theories in piano pedagogy programs. Learning theories and practical teaching were considered the two most important topis for curriculum content for piano pedagogy programs, as indicated by the topic analysis. One of the major justifications for courses and degrees in piano pedagogy is that piano teachers need a preparation, including to base their teaching techniques on sound educational principles instead of relying only on their intuition or modeling their own teachers' procedures. This might explain the great concern regarding the use of educational theories to explain, support, and guide teaching procedures and materials during the early years of the Conference. Eventually, there seemed to be a compartmentalized way of addressing learning theories where members of the Committee on Learning Theories were almost the only ones to refer to educational principles as applied to piano teaching and pedagogy. Other professionals begin to refer to a common set of behaviors accepted as "successful" strategies, or the "dos and don'ts" in piano teaching. As a result, learning theories and teaching strategies did not necessarily means the same thing.

On one hand this set of behaviors proved useful for immediate application and a short cut to guide practical situations. On the other, it leads to a gap between how theory and practice have been addressed in pedagogy curricula. The questions is "what is the role of learning theories in piano pedagogy programs?" If these behaviors (the "how to")

are suggested with no association to the theoretical principles they originated from (the

"why"), it can reinforce what many students already see as an expendable and useless

body of information. If learning theories are being treated as a distinct thing from

teaching techniques and practice teaching, what originally started as a need for the

profession eventually became only a requirement for the curriculum. (And what really

develop teaching procedures is only the observation of 'experienced' teachers)

Another evolving trend verified at the Conference was the increasing emphasis on

modeling strategies. The question here is whether modeling is being used as a means for

discussion and selection of certain aspects of that teaching, or as an end in itself, for

copying teaching strategies. One problem is who and what kinds of teaching are being

used as examples for pedagogy students. Another is the over emphasis on intuition and

experience itself. If exemplary teaching comes mainly or only from performance teachers

with no previous pedagogical preparation (other than their own private study), how can

the need and relevance of pedagogy courses be justified?

Experience and intuition are necessary and will inevitable play a vital role in each

teacher's professional life. The sharing of experiences is one of the most practical

sources for professional growth and immediate application. However, while all these

practices are valid, genuine, and necessary, the central question is what do pedagogy

programs have to offer that is not available outside academia. What can piano pedagogy

programs offer that is not easier, cheaper, faster, and equally-or more-successfully

achieved outside academia in workshops, conferences, through industry and independent

studio internship programs? What do piano pedagogy degrees have to offer that

distinguish them as an academic discipline? If, as attested by students and professionals

in the field (Proceedings, 1986, 1988, 1990), what really teaches one how to teach is

achieved outside academia, what is the need for and validity of piano pedagogy

programs?

The over emphasis on modeling strategies might have further implications.

Historically, piano pedagogy emerged from a need to offer alternatives to the

"traditional", "performance-oriented" or "conservatoire-oriented" philosophies and

practices. Among other things, piano pedagogues have questioned the "traditional"

teacher-centered, authoritarian, taken-for-granted knowledge, and reproductive model of

teaching. However, some of the trends found in the Conference as well as the changes

verified in late meetings seem to imply a return to at least some of the characteristics of

the "conservatoire-oriented" approach. The question here is to examine the extent to

which an over emphasis on the modeling of "experienced" teachers represents a return to

the "conservatoire model" where all sources of knowledge comes from a "role model"–

whose selection as such is still not clear. In this case, one can assume that "teach how I

teach" (or how I tell you to teach) is being substituted for the "play how I play" (or how I

tell you to play)" approach. It seems that the emphasis on practicality and functionalism

have occurred in detriment to the theoretical, reflexive, analytical, and scholarly aspects

of the profession. Besides, even if this type of teaching preparation is selected as the

most appropriate for pedagogy programs at undergraduate levels, that approach can be

limiting and frustrating for graduate levels–as cited by pedagogy students (Proceedings,

1985, 1987). If leaders in piano pedagogy advocate degrees that develop knowledge,

critical thinking, awareness, and consequently independence (Proceedings, 1992), they also should evaluate the characteristics of current programs to verify to what extent the type of teacher preparation being offered achieves their goals.

The role of piano pedagogy as an academic discipline needs more clarification and consideration. Academia has recognized artist performers and scholars. In this regard, it is still unclear what piano pedagogy has to offer as an independent academic discipline.

Piano pedagogy, as an independent field of concern, is a 20th-century subject. The NCPP was probably the first to offer a place were professionals in the field could get together, exchange ideas and experiences. It also could have been the place for the profession to discuss its identity and reaffirm it as a distinct, albeit parallel, area with the performance field. However, the Conference focused on what seemed to be of immediate concern for the Board of Directors and the professionals in the area–the effectiveness of pedagogy programs. In other words, discussions focused more on "what to do" in piano pedagogy than on "who we are."

The Conference kept the same Board of Directors and philosophy until the last meeting-to keep it as a place for communication and collaboration. However, there was a definite shift in the 1990s in the Conference especially noticeable at the last two meetings by the change of format, by the addition of topics, and by the shift of focus from pedagogy to performance. Apparently, there was an accepted understanding of pedagogy as "teaching teachers how to teach" (Proceedings, 1990, p. 93) or the training of piano teachers. At earlier years, the criteria for selection of topics and papers were based on that subject. However, in the absence of discussions and a clear definition of what piano

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pedagogy was considered to be in the United States, along with the Board of Directors' openness to include all that was going on in this area, the Conference expanded quickly not only in number of participants and attendees but also in variety of topics and activities. According to Chronister, this was the cause for the demise of the Conference. Furthermore, the movement and direction of the Conference challenged the attributed definition for piano pedagogy and raised the question of what piano pedagogy really is in the United States.

Changes in a field are usually related to a need to redefine it or to interests of particular groups. Of interest in this research is the fact that these changes are directly related to a change in the concept and definition of piano pedagogy. At the last two Conferences, the concept of training teachers broadened to include the teaching of performance (Proceedings, 1992). However, there is a difference between the teaching of performance and the teaching of the performer. Subjects related to the teaching of performance had been addressed since 1982, as a natural sub-topic of piano pedagogy. Discussions at the last two meetings addressed not only the teaching of performance but mostly the teaching, or the preparation, of the performer where subjects other than teaching could be included. Therefore, to conclude that the different emphasis on topics and different formats expanded the concept of piano pedagogy or changed it requires first a definition of what piano pedagogy is or what it has become in this country.

The first years of the Conference showed clear attempts to keep piano pedagogy as an area combining education and performance. Eventually this balance was broken by the increasing number of topics and activities related to performance majors and

performance teachers in later years. Early discussions on pedagogy curriculum questioned whether it should be connected to music education or performance while in the two last Conferences these discussions turned to where piano pedagogy should be in the education of performance majors. Therefore, what started as an autonomous field ended as a sub-area of performance.

For that reason, it seems time for the profession to examine its principles and to evaluate to what extent piano pedagogy has achieved its goals. What is piano pedagogy in the United States and what is happening to piano pedagogy in this country should be an urgent concern of professionals, students, and scholars in general. An examination of what piano pedagogy is seems urgent for at least three reasons: the identification of professionals with the field; academic recognition; student and professional acceptance as a needed area. If piano pedagogy fails to convey its autonomy and importance and moves back toward a "conservatoire-oriented" approach, it is time for the profession to examine the reasons and reconsider strategies of action.

Recommendations

The attempt to derive trends in piano pedagogy based on the Proceedings of the NCPP was a difficult one. How faithful to the live discussions were the reports of the Proceedings? How close were the descriptions of the Demonstration Lessons to what actually happened? How much can a Proceedings reflect what was really happening at the meetings? Probably, those who participated in all the Conferences would be equally able to derive trends, either similar or different from the ones found in this research, just

from their observation. Therefore, the results found in this research can be seen as only one possibility of looking at a complex body of information. It is hoped that this is a first step toward the examination of such a pioneer event in the area of piano pedagogy in the United States.

The trends found in this research emerged from a content analysis of topics and format of the Proceedings of the NCPP. To confirm some of the trends in the same Conference but from a different perspective a thematic content analysis should be conducted. Similarly, a content analysis focusing on who participated in the Conference throughout the years would verify which groups of professionals played important roles. A content analysis also could be applied to publications in piano pedagogy (articles, books, dissertations) to compare trends found in the Proceedings with those in piano pedagogy not related to the Conference. Still, content analysis should be applied to the new Conference on piano pedagogy, the World Piano Pedagogy Conference (WPPC), to compare trends and characteristics.

Besides content analysis, other types of research could be conducted to obtain more information about the Conference. An ethnographic study with Conference participants and attendees would be highly recommended and useful to verify to what extent the findings indicated by the publications matches those perceived by participants' view of the Conference.

The Conference was a place to derive sources for the practical application of piano teachers. Research on selected piano pedagogy programs could indicate to what extent the deliberations of the Conference affected their programs. Studies also could be

conducted in pedagogy programs around the country to find out how to characterize pedagogy programs based on the philosophy, contents and procedures used by the teachers in piano pedagogy courses.

The changes in the last two meetings of the Conference might forewarn the profession that piano pedagogy is loosing the opportunity to validate its importance as an independent field. Thus, despite the arguments that it is a new field, it also is undeniable that piano pedagogy has grown fast and that it is time for evaluative studies. Where does piano pedagogy stand now in the United States; to what extent has this field achieved its purpose and goals; where is it going; who is currently in charge of defining and giving directions to the field? Evaluative studies presuppose an already defined concept. Therefore, evaluations of piano pedagogy should start with self-analyzing studies that contextualize piano pedagogy in the United States and clarify the philosophies, goals, procedures, and content attributed to this area by professionals. It will be possible to verify to what extent this field has been achieving its goals only if clarifications are made of what piano pedagogy really is.

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APPENDIX A
CATEGORIZATION TABLE FOR PILOT TEST

INSTRUCTIONS FOR USING THE CATEGORIZATION TABLE

1) In the first column (*Paper or Report*), write the title of the paper, committee, seminar, or date and time of the demonstration lesson.

2) In the second column (*Category 1*), write <u>Research</u> if the paper or report is a scientific report, or <u>Self-Reflection</u> if the author(s) reflects personal points of view or reports self or institutional experiences.

3) In the third column (*Category 2*), write <u>Yes</u> if the paper or report refers to Piano Pedagogy Course Content or Curriculum Content, or <u>No</u> if they do not address either issues.

4) In the fourth column (*Category 3*), use the attached list of categories and sub-categories to derive those you think are being addressed by the paper or report.

5) Use the fifth column *(Options for Category 3)* to write topics that you believe are being addressed by the paper or report and <u>are not</u> included in the category and sub-category list.

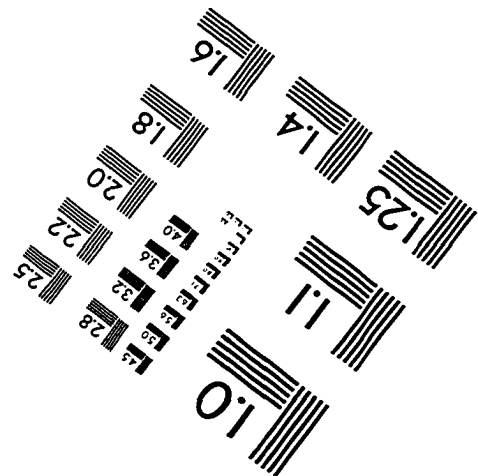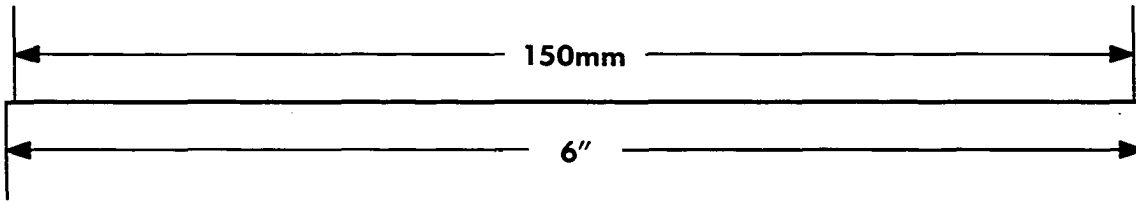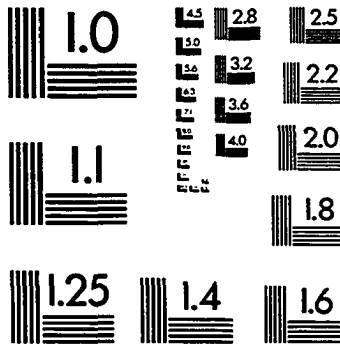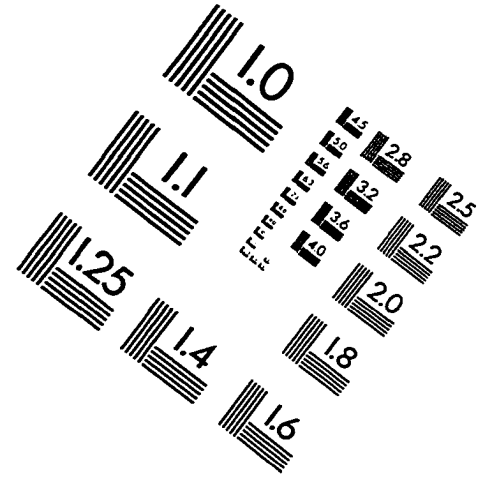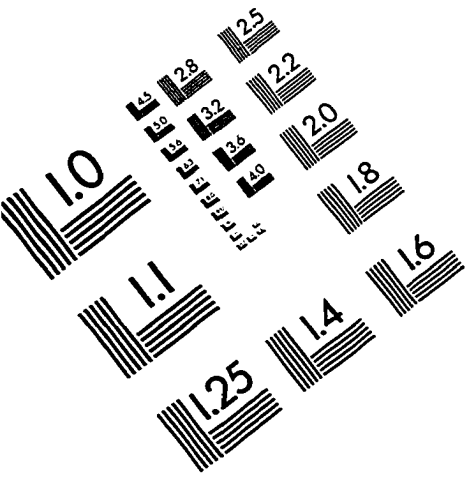| Paper or Report	Category 1 Research or Self-Reflection	Category 2 Course Content or Curriculum Content	Category 3 (See attached list)	Options for Category 3

CATEGORIES

1. Independent Teacher: certificate, income, in-service training

2. Learning Theories: psychology, motivation, teaching processes

3. Career: job market, finances, copyright

4. Technology

5. Industry: publishers, manufacturers

6. Performance: technology, repertoire, stage fright, practice, accompanying, applied

piano, performer/teacher relationship

7. Approaches/methods

8. Intern teaching

9. Lesson plans

10. History of piano pedagogy

11. Evaluation

12. Administration

13. Piano teacher profile: pedagogy student, pedagogy teacher, independent teacher

14. Levels of teaching: preschool, elementary, intermediate, advanced, undergraduate,

masters, doctoral

15. Keyboard skills: reading, rhythm, sight-reading, harmonization, transposition,

accompanying, improvisation

16. Futuristic issues

17. Curriculum format/ design

18. Principles for piano teaching: goals, philosophy, justifications

19. Teaching strategies: group or class teaching, private teaching

APPENDIX B
TOPIC AREAS FOR INTERVIEW QUESTIONS (RICHARD CHRONISTER)

TOPICS AREAS FOR INTERVIEW QUESTIONS (RICHARD CHRONISTER)

1. How did the Conference originate?
   a. Describe the first organizing session.
   b. What principles guided the participants discussions?
   c. Why were Conference proceedings considered appropriate or necessary?

2. Who was responsible for choosing topics, formats, guest speakers, teachers for the Demonstrations Lessons, and committee participants for the Conference after the first meeting in 1979?

3. Were there any published or stated criteria for such choices?

4. How did the idea of a tripartite format for the Conference (Demonstration Lessons, Committees and presentation of papers) develop?

5. Why did this format change as the Conference evolved, especially in the two last meetings (1992 and 1994)?

6. How and by whom were the papers chosen and classified for presentation at the Conference or for publication in the Proceedings?

7. Why did the purpose of the Conference change to include topics other than the preparation of the piano teacher?

8. The Conference was defined as a place for "things that are going on in piano pedagogy". How were these "things" identified and by whom?

9. How were the topics for Committees selected? To what extent do you think they represent trends in piano pedagogy?

10. What were the major changes in the Conference during the years that it existed?

IMAGE EVALUATION
TEST TARGET (QA-3)

150mm

6"