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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

MARGUERITE MILLER'S CONTRIBUTIONS TO PIANO PEDAGOGY

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

By

BARBARA R. FAST

Norman, Oklahoma

1997

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MARGUERITE MILLER'S CONTRIBUTIONS

TO

PIANO PEDAGOGY

A DISSERTATION

APPROVED FOR THE SCHOOL OF MUSIC

By

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Among Marguerite Miller's memorabilia was a letter from Fred Kern with the following statement written after completing his doctorate: "A dissertation is a project that is ultimately done alone, but cannot be completed by one's self . . . " In that spirit, I am indebted to a great many individuals for their contributions and assistance to this project. My sincere gratitude is extended to Dr. E. L. Lancaster for his support and counsel while monitoring the dissertation process, and for the mentoring provided through the doctoral program at the University of Oklahoma. My appreciation is extended to the other members of my graduate committee for gracious flexibility with their personal time and careful consideration of the document: Dr. Roger Rideout, Dr. Edward Gates, Dr. Michael Rogers, and Dr. Trent Gabert.

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ABSTRACT

MARGUERITE MILLER'S CONTRIBUTIONS TO PIANO PEDAGOGY

By: Barbara R. Fast

Major Professor: E. L. Lancaster, Ph.D.

This study documents the contributions of Marguerite Miller (b. 1920) to the field of piano pedagogy. For thirty-eight years Miller taught at Wichita State University (WSU), influencing hundreds of students as a teacher of piano, group piano, and piano pedagogy. She directed the first master's degree in Piano Performance with an emphasis in Piano Pedagogy in Kansas.

Miller's contributions beyond WSU were characterized by her vision for recognizing developing trends in the field of piano pedagogy. Applying the principles of Comprehensive Musicianship to piano teaching, promoting professionalism and group teaching with electronic piano laboratories, and advocating the integration of technology into teaching were causes she championed. Workshops, publications, and editing supported these "felt needs," as Miller termed it, and led to a multiplicity of involvements and contributions. The World of Piano tours (1978-1983), D. H. Baldwin Fellowship, first Keyboard Teachers Video Conferences (KTV I-III), and the "Technology Department" in *Keyboard Companion* journal (1990-1996) were among the projects to which Miller contributed.

To compile a profile of Miller's teaching philosophy and contributions, the author interviewed Miller, nine faculty colleagues at Wichita State University and fifteen professional colleagues outside of WSU. Information was gathered from her piano pedagogy students through mailed questionnaires. All available writings and publications by Miller were also examined.

This study contains eight chapters and several appendices. Chapter one serves as an introduction and includes a review of related literature and a description of the procedures and sources used. Chapter two contains a biographical sketch of Miller. Chapter three discusses Miller's contributions to WSU and chapter four examines her teaching from information gathered from her students and colleagues. Chapter five discusses her contributions beyond Wichita State University at the national, state, and local level. Chapter six examines her publications and editing. Chapter seven summarizes Miller's leadership style and contributions as assessed by her colleagues outside of WSU. Chapter eight summarizes and draws conclusions regarding Miller's contributions, and makes recommendations for further research. The appendices provide lists of Miller's workshops, presentations at national conventions, publications, questions posed in *Keyboard Companion,* photographs, and the letters, interview guides, and questionnaires mailed to Miller's colleagues and students.

CHAPTER ONE

INTRODUCTION

Marguerite Miller (b. 1920) was a leader and promoter of important developments in the field of piano pedagogy in the last half of the twentieth century. Her contributions include the incorporation of class piano into music degree curricula, the advancement of keyboard teacher education through university piano pedagogy degree programs and the creation of pedagogy materials, the application of Comprehensive Musicianship principles to piano teaching, and the promotion of electronic keyboards and the use of technology in keyboard education. These developments are accepted as components of the piano pedagogy field at the end of the twentieth century; Marguerite Miller contributed to these pedagogical cornerstones at their inception. Additionally, through her numerous workshops and organizational activities, Miller made these innovations accessible to thousands of independent piano teachers.

Wichita State University (WSU) [1] provided the base for Miller's career. During the thirty-eight years that she was on the music faculty (1946-1984), she influenced hundreds of students and colleagues in her

[1]Wichita State University was originally named Fairmount College. It was renamed in 1926 as the Municipal University of Wichita and became part of the state system in 1963 as Wichita State University. Throughout this document, "Fairmount College," "University of Wichita," and "Wichita State University" will refer to this institution; the acronym "WSU" will also be used.

duties as studio piano teacher, group piano and piano pedagogy instructor, and administrator. In 1975 Miller was named Head of Piano Pedagogy and Group Piano, and from this position she directed the first masters degree program in piano pedagogy in the state of Kansas. The WSU piano pedagogy program was suggested as a model for other universities considering similar degrees.[2]

Throughout her career Miller had the unique ability to recognize what was needed in the field, take it on as a mission, promote it extensively, and move on to new frontiers when the initiative was well grounded. As a result, her career has been diverse. Examples that follow illustrate the multiplicity of areas to which she has contributed.

In the 1960s Miller initiated a pilot project in the use of group piano teaching for music proficiency requirements at WSU. This led to one of the first class piano programs at a university in Kansas, and it served as a model for other colleges and universities in the state. Miller's influence in the field of piano pedagogy extended beyond her legacy at WSU. By 1970 she was speaking both locally and nationally on the topics of piano proficiency requirements and group teaching. (See appendices G and J.)

A further illustration of Miller's ability to recognize a need in the field was her 1968 publication, *Piano Teaching Materials,* in collaboration with Frances Wallingford.[3] At the time, no reference book of repertoire

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[2]In recognition of the WSU piano pedagogy program, Richard Chronister and James Lyke invited Miller to present a paper entitled: *The Master of Music Degree with Piano Pedagogy Emphasis at Wichita State University* at the National Conference on Piano Pedagogy in 1980. See Appendix J.

[3]Marguerite Miller and Frances Wallingford, *Piano Teaching Materials* (Kansas: Wichita State University Press, 1968).

and teaching materials existed for the independent piano teacher. The book proved to be very popular and was adopted by many universities for use in piano pedagogy courses. It was reprinted in its fifth edition in 1985.

In the early 1970s, Miller made yet another significant contribution through her involvement with the Comprehensive Musicianship movement. One of the first to relate these principles to piano teaching, she was a collaborator in a series of workshops on this topic throughout Kansas between 1971 and 1974, and subsequently at Music Educators National Conference (MENC) divisional and national conferences.

Miller continued to chart new territory with the 1973 publication of *Mosaics: Thirty-two Piano Pieces for Learning Musicianship,* an anthology of twentieth-century piano pieces that she collected and edited.[4] Very few anthologies of twentieth-century music were available to piano teachers at this time; none contained avante-garde music by living composers, and none contained text that encouraged students to explore and understand new compositional techniques.[5] *Mosaics* alone addressed that need. The

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[4]Marguerite Miller, *Mosaics: Thirty-two Piano Pieces for Learning Musicianship* (Utah: Sonos Music, 1973).

[5]The following works, which are anthologies of twentieth-century piano music published prior to 1973, were located at the elementary and intermediate level.

Dennis Agay. *An Anthology of Piano Music: Twentieth Century* (New York: Yorktown Music Press/Music Sales, 1971).

Dennis Agay, ed. *The World of Modern Piano* (New York: MCA Music, 1965).

Frances Clark, Louise Goss. *Contemporary Piano Literature,* Bks. 1-6 (Evanston, IL: Summy Birchard, 1957).

Frances Goldstein et al., eds., *Contemporary Collection* , vol. 1, 1963; vol. 2, 1965; revised ed. Frances Larimer, 1974.

Lazare Saminsky and Isadore Freed, ed. *Masters of Our Day* (New York: Carl Fisher, 1963).

The Young Pianists Anthology of Modern Music (New York: Associated Music Pub., 1972).

Gerhard Wuensch. *Twelve Glimpses into 20th Century Idioms* (Toronto: Leeds Music, 1969).

first edition of *Mosaics* contained another progressive feature: a recording of the more avante-garde works in the collection.

In the late 1970s, Miller again applied her expertise in group teaching to the use of electronic keyboards by independent teachers, another pedagogical trend. The National Piano Foundation named Miller their Project Director for Summer Workshops, and the *World of Piano* was originated as a series of workshops for piano teachers emphasizing innovative teaching techniques, effective use of electronic piano labs, and presentation of new materials. For six years Miller planned and coordinated all the workshops through which she reached hundreds of teachers.

Miller increasingly utilized summer workshops as an important tool for reaching independent piano teachers. From 1985 to 1993 she conducted workshops nationally and throughout Canada for Alfred Publishing Company, sometimes presenting as many as thirty in one summer. Through these workshops she reached hundreds of teachers and subsequently, thousands of students around the United States and Canada.

During the 1980s, Miller contributed to another ground-breaking technological venture: the first keyboard teachers' video conferences which linked clinicians via satellite to local teachers' groups around the United States, known as the Keyboard Teachers Video Conference (KTV) Project. Miller contributed to the planning of the video conferences, served as a panelist, and compiled a video tape and accompanying handbook for use in college and university settings.[6] The Baldwin Piano

[6]Marguerite Miller, *Video Tape Study Guide* for video: "Business Practices for the Independent Studio Teacher." Loveland, Ohio: Baldwin Piano & Organ Co., 1988;

and Organ Company not only consulted Miller in the KTV project, but they sought her expertise as they developed the Baldwin Fellowship, the first national award for piano pedagogy students. Miller was involved in the planning stages and served as an adjudicator for the first three years of this important competition.

In the 1980s, Miller recognized another void in the music publishing field in that no practical workbook existed for piano pedagogy students. Addressing this need, Miller wrote *Projects for Piano Pedagogy* Vols. I and II in collaboration with R. Fred Kern.[7] The first books to contain sets of activities that supplemented any piano pedagogy text, they remain a unique resource of ideas for piano teachers and students.

Now in her seventies, at an age when some pedagogues might only look to the past, Miller looked to the future and explored the incorporation of technology into piano teaching. From 1990 until 1997, Miller edited the "Technology Department" in a new journal, *Keyboard Companion.* For eight years (1986-1994) she was a member of the Futures Committee of the National Conference for Piano Pedagogy; in 1996-1997 she chaired the committee for the first Music Teachers National Association (MTNA) electronic media student composition festival. In addition to her national activities, she has continued to pioneer new projects with independent piano teachers in Kansas. For example, she organized the first Kansas Music Teachers Association (KMTA) Multi-

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Marguerite Miller, ed. *Business Practices for the Independent Studio Teacher,* Loveland, Ohio: Baldwin Piano & Organ Co., 1988, videocassette.

[7]R. Fred Kern and Marguerite Miller, *Projects for Piano Pedagogy,* 2 vols. (San Diego: Kjos West, 1988-1989).

Keyboard Concert in 1993; her present position within KMTA, Consultant for the 21st Century, was newly created and designed especially for her.

Additional activities and awards further confirm Miller's high regard within the music community. She adjudicated and served as Chairman of the Judges at the Third Gina Bachauer International Piano Competition. In addition to serving as president of KMTA for two years, she was awarded their Outstanding Teacher Service Award in 1985. She was named Educator of the Year by the Kansas Federation of Music Clubs in 1991, and in 1994 the National Piano Pedagogy Conference conferred on Miller a lifetime achievement award, one of only seven such awards presented in the history of the organization.

Unlike many pedagogues who devote a career to the development of a sole idea, Miller continually addressed the changing needs of the piano pedagogy profession throughout her fifty-year career. As has been demonstrated, she accomplished this through a variety of roles: inspirational piano pedagogue, university professor, workshop clinician, director of new projects, co-author and editor of books, and editor of professional newsletters and journal columns. Fred Kern summarized the breadth of Miller's contributions by saying, "In short, she has done just about everything at the national, state, and local levels."[8]

Purpose of the Study

The purpose of this study was to document Marguerite Miller's contributions to the field of piano pedagogy by investigating her life and

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[8]R. Fred Kern, "Marguerite Miller," *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 111.

activities as a musician, clinician, teacher, author and editor, and leader in the field of piano pedagogy. The following questions guided the study:

1. What early experiences, musical training and education prepared Miller for the varied aspects of her professional career?

2. What were the major contributions of Miller's career at Wichita State University?

3. What techniques and methods characterized her teaching of piano and piano pedagogy as assessed by her students?

4. What were Miller's major contributions in the professional organizations and music businesses with which she was associated?

5. What did Miller's publications contribute to the field of piano pedagogy?

6. How did Miller's students, faculty colleagues at WSU, and colleagues in professional organizations assess her leadership style and contributions to the field of piano pedagogy?

Need for the Study

Noted music educator James Carlsen observed that the motivation to embark on research occurs because there are unknown solutions to compelling problems. In discussing directly observed problems and problems related to contradiction of facts, he concludes by stating: "A third type of problem is the gap in knowledge."[9] Heller and Wilson define Carlsen's "gap in knowledge" as it relates to historical research in music education: "Gaps remain in the present story of people, places, and ideas

[9]James C. Carlsen, " 'The Need to Know': 1994 Senior Researcher Award Acceptance Address," *Journal of Research in Music Education* 42 (Fall 1994): 183-184.

associated with music teaching and learning."[10] Heller, who has written extensively on this topic, summarizes the problem by saying,

> The problems of music education history and American musical scholarship in the past have been not enough historical research by music education historians . . .[11]

In a review of *The New Grove Dictionary of American Music,* noted historian Allen Britton also laments the dearth of information about the individuals who carved out the history of music education.

> I am duty bound to point out that the subject receives nothing approaching the space it deserves. Considering their relative numbers, not many music educators rate biographical accounts . . . Little sense of the uniqueness and vitality of American music education comes through.[12]

Well-known music educator Charles Leonard elaborates on Britton's observations.

> I would like to see more emphasis on the recent past and the antecedents to contemporary events in music education while the people in those events are still alive.[13]

Echoing the assertion that biographical research is vitally important in music education, Gayle Kowalchyk recommends that further study be undertaken in "the history of the development of American piano

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[10]George N. Heller and Bruce D. Wilson, "Historical Research," in *Handbook of Music Research on Music Teaching and Learning,* ed. Richard Colwell (New York: Schirmer Books, 1992), 102.

[11]George Heller, "Music Education History and American Musical Scholarship Problems and Promises," in *The Bulletin of Historical Research in Music Education* 11 (July 1990): 75. See also: George Heller, " On the Meaning and Value of Historical Research in Music Education," *Journal of Research in Music Education* 33 (1985): 6; George Heller and Bruce Wilson, "Historical Research in Music Education: A Prolegomenon," *Council for Research in Music Education Bulletin* 69 (Winter 1982): 1-20.

[12]Allen P. Britton, Review of *The New Grove Dictionary of American Music,* edited by H. Wiley Hitchcock and Stanley Sadie, in *American Music* 5 (Summer 1987): 194.

[13]Charles Leonard, "Where's the Beef?" *Bulletin of Historical Research in Music Education* 5 (July 1984): 59.

instruction with a focus on individuals who made important contributions."[14] Steven Betts corroborates Kowalchyk by concluding his dissertation on Lynn Freeman Olson with the following statement:

> As the profession continues to grow, a history of the leaders during the last half of the twentieth century will be necessary for piano teachers in the twenty-first century.[15]

In the last three decades, piano pedagogy has expanded into a respected field of study within higher education. In 1994, 120 colleges and universities offered undergraduate degrees with a major or emphasis in piano pedagogy, 110 offered masters degrees, and 21 offered doctorates. Thirty-five institutions offered certificates in piano pedagogy.[16] However, as of 1994, in the field of piano pedagogy only twenty-seven biographical studies had been undertaken.[17] As the field had grown so extensively, it is surprising that so little research had been done on the individuals who laid its foundation.

Among piano pedagogues in the last half of the twentieth century, few have made as varied a contribution to the emerging field of piano pedagogy as Miller, who devoted her career to addressing the changing needs of the field. Her influence on piano pedagogy can be measured by the many successful piano teachers and leaders in the field who studied with her, attended her workshops, used her materials, read her various

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[14]Gayle Kowalchyk, "A Descriptive Profile of Piano Pedagogy Instructors at American Colleges and Universities," (Ed.D. diss., Columbia University Teachers College, 1989), 108.

[15]Steven Lee Betts, "Lynn Freeman Olson's Contributions to Music Education," (Ph.D. diss., University of Oklahoma, 1995), 257.

[16]Richard Chronister and Thomas McBeth, eds. *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 210-239.

[17]Ibid., 287-292.

columns, or worked with her on projects at the national, state, and local levels.

Miller's relish in taking on missions when she perceived a need is summarized by Laurel Tiger, a former student.

> She [Miller] loves to blaze trails, to go where no one has gone before. She thrives on the challenge and never sees anything but a positive outcome.[18]

In addition to contributing to the field of piano pedagogy at key junctures, Miller served as a role model for future generations of teachers by her willingness to embrace new developments in the field. Educator Rudolf Radocy said, "studying the life of a significant contributor to music education may inspire a teacher or help him or her understand some of what influenced the contributor's career."[19]

Because no study exists to date that documents Miller's numerous contributions to the field of music education and piano pedagogy, and because Miller and many of her colleagues and students are still alive, a comprehensive study of her work is particularly timely and necessary.

Procedures

Biographical, professional, and other data were obtained from the following primary sources:

1. All of Miller's published writings and editorial writing.

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[18]Laurel Tiger, quoted in Fred Kern, "Marguerite Miller," *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 112.

[19]Rudolf E. Radocy, "The Research Effort-Why We Care," *Music Educators Journal* 69 (Feb. 1983): 29.

2. Records, clippings, photographs, and memorabilia from Miller's personal file in the music department at WSU; recital programs, memorabilia, and historical information from the files of Paul Reed, a colleague of Miller and current chair of the WSU piano department; Annual Reports 1970-1978 from the archives at Ablah Library at WSU; 1979 National Association of Schools of Music (NASM) Report from WSU.

3. Selected personal files from Miller including clippings, photographs, fliers, workshop publicity, correspondence, unpublished presentations scripted for workshops, unpublished papers, course outlines, syllabi, teaching files, and personal notes.

The following items were also available and were used to substantiate and support the research:

1. KMTA archives while Miller was president of the organization, KMTA scrapbooks, Wichita Area Piano Teachers League (WAPTL) Handbooks, and Wichita Metropolitan Music Teachers Association (WMMTA) scrapbooks.

2. Listing of Miller's tours for the Alfred Publishing Company.

3. Publications from the CMP project.

Primary information was also gathered through interviews and questionnaires.

1. Marguerite Miller was interviewed by the researcher in four tape-recorded sessions to gather information about her contributions. The following topics were explored: 1) Early life, education, and work prior to employment at Friends University in 1944, 2) Career at Friends University

and subsequently at WSU until her retirement in 1984, 3) Activities in professional organizations including the CMP project, National Piano Foundation World of Piano tours, D. H. Baldwin Fellowship program, Baldwin KTV project, Alfred Publishing Company tours, MTNA, KMTA, WAPTL, and WMMTA, 4) Publications and editing. Because considerable time was spent with Miller in initial interviews and going through personal memorabilia, the interview questions were devised with the premise that "the oral historian has to know what he or she wants from the interview and to prepare a schedule of questions designed to elicit that information."[20] Within delineated subject matter the questions were open-ended. (See appendix A.)

2. Nine interviews were conducted with administrators and faculty who worked closely with Miller at WSU for a minimum of five years between 1946-1984. Identified through departmental records and consultation with Miller, they included:

Robert Steinbauer:	administrator
Howard Ellis:	administrator
William Mathis:	faculty colleague, administrator
Gordon Terwilliger:	faculty colleague, administrator
James Hardy:	faculty colleague, editor of *Kansas Music Review* 1962-1997
Judy Fear:	class piano instructor
Paul Reed:	studio piano instructor
Robert Roux:	studio piano instructor
Charles Bath:	studio piano instructor

An interview guide and cover letter is contained in appendix B.

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[20]E. Culpepper Clark, "The Oral History Interview" in *Effective Interviewing* by Alexander Tolor. (Illinois: Charles C. Thomas, 1985), 185.

3. Fifteen interviews were conducted with individuals who worked closely with Miller in a professional capacity outside of WSU. At least one individual from each of the following projects and organizations was contacted: Comprehensive Musicianship workshops, National Piano Foundation World of Piano Tours, Baldwin KTV Project and D. H. Baldwin Fellowship Program, Alfred Publishing Company, and KMTA. At least one individual who worked with Miller on the following publications was contacted: *Mosaics, Update 88, Projects for Piano Pedagogy,* and *Keyboard Companion.* This group was compiled from a review of Miller's work with professional organizations and music business as represented in appendices G, H, I, J, and K, along with consultation with Miller. All individuals were associated professionally with Miller for at least fifteen years. The following individuals, listed along with their association to Miller, were interviewed:

Fred Kern:	World of Piano Tours, *Projects for Piano Pedagogy*
E. L. Lancaster:	World of Piano Tours, Baldwin Fellowship
Martha Hilley:	World of Piano Tours
Brenda Dillon:	World of Piano Tours
Paul Pollei:	World of Piano Tours, *Mosaics*
Merrill Bradshaw:	Comprehensive Musicianship, *Mosaics*
Mary Ann Saulmon:	Comprehensive Musicianship
Richard Chronister:	Editor of *Keyboard Companion*
Tom Long:	Baldwin Fellowship, Baldwin KTV
Larry Harms:	Baldwin KTV
Charlene Cox-Clifton:	KMTA activities 1975-1988
Judy Plagge:	KMTA activities 1985-1996
Denny Senseney:	*Update 88*
Beverly McGahey:	Kjos Music
Morty Manus:	Alfred Publishing Company

An interview guide and cover letter is contained in appendix C.

Miller's colleagues at WSU and outside of WSU in professional organizations were mailed a cover letter that described the project and requested their participation. The majority of interviews were conducted by telephone. Each interview was audio-taped and transcribed according to recommendations set forth by researchers Will K. Baum,[21] E. Culpepper Clark,[22] and I. E. Seidman.[23] Since much of the information required personal reflection and interpretation, the majority of questions in the interview guide were open-ended.[24]

4. A mailed questionnaire provided additional information about Miller's contribution as a piano pedagogy and studio piano teacher. Students who received a degree in piano pedagogy under Miller were identified through records of the WSU piano department; the group numbered twenty-four. Ten additional piano performance majors who studied piano pedagogy were identified by Miller and were incorporated into the contact list. The total number of students contacted was thirty-four. The WSU music department maintains an up-to-date alumni list which was consulted for current addresses. Students were sent questionnaires that explored Miller's teaching and her impact on their lives and careers.

A cover letter explaining the research was included with each questionnaire. Recipients of questionnaires were asked to respond in

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[21]Willa K. Baum, *Transcribing and Editing Oral History* (Nashville: American Association for State and Local History, 1991), 22-65.

[22]E. Culpepper Clark, "The Oral History Interview" in *Effective Interviewing* by Alexander Tolor. (Illinois: Charles C. Thomas, 1985), 190-194.

[23]I. E. Seidman, *Interviewing as Qualitative Research: A Guide for Researchers in Education and the Social Sciences* (New York: Teachers College Press, 1991), 87-101.

[24]Ibid., 62-63, 69-70.

three weeks; after this time a follow-up letter with another copy of the questionnaire was sent to individuals who did not respond. In addition, a telephone call was made to non-respondents after six weeks. The questionnaire and corresponding cover letter are included in appendix D.

The interview guides and questionnaires were pilot-tested with six graduates from the University of Oklahoma who had completed similar studies. Their suggestions were used to refine the interview guides and questionnaires before the actual administration. Appendix E contains the pilot-test cover letter and list of participants.

Limitations

A complete biography of Marguerite Miller was beyond the scope of this study; therefore, only biographical information relevant to the documentation of important events in Miller's development as a musician, teacher, editor, author, clinician, administrator, and leader in the field of piano pedagogy is presented. As the focus of the study is a documentation of Miller's contributions to piano pedagogy, only a brief outline of her performance career is given.

Miller was associated with many local, state, and national music organizations. Only historical information about the organizations that directly provided a context for Miller's work is included, and only her most significant contributions are examined.

As the stated purpose of this study was to document Miller's contributions to music education and piano pedagogy, the author did not attempt to evaluate those contributions. Any evaluation of Miller's

contributions is limited to responses given by former students in the questionnaire and by colleagues in personal interviews.

Review of the Literature

Dissertations and theses that document the lives and contributions of American piano pedagogues are relatively few in number. They tend to fall into the categories of music educators involved in the early class piano movement, artist teachers with active performing careers, and teachers of teachers.

Studies of music educators involved in the public school class piano movement revealed four individuals: Raymond Burrows,[25] Osbourne McConathy,[26] Thaddeus Giddings,[27] and W. Otto Miessner.[28] All made contributions of teaching materials for use in public school class piano settings, were university teachers, and were active at the national level in promoting their ideas. Similar to all four men, Miller was active in teacher training, and like them, reached the individual teacher through workshops and summer training sessions.

Specific individuals shared some unique characteristics with Miller. Miessner, early in the century, participated in both music education and music industry by manufacturing and designing a piano specific to the class piano setting. Miller, in the 1970s-1990s, had many ties with music

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[25]Edyth Elizabeth Wagner, "Raymond Burrows and His Contributions to Music Education," (D.M.A. diss., University of Southern California, 1968).

[26]Melvin Carlos Platt, "Osbourne McConathy, American Music Educator," (Ph.D. diss., University of Michigan, 1971).

[27]Charles Maynard McDermid, "Thaddeus P. Giddings: A Biography," (Ph.D. diss., University of Michigan, 1967).

[28]Samuel Dixon Miller, "W. Otto Miessner and His Contributions to Music in American Schools," (Ph.D. diss., University of Michigan, 1962).

business, collaborating with the Baldwin Piano and Organ Company in their educational endeavors and holding an administrative position within the National Piano Foundation, an organization that links music industry and education.

From all the individuals surveyed, Raymond Burrows shared the most similarities to Miller's career. Both initiated pilot projects in class piano and were active in the class piano movement, though at different points in the century; both created instructional materials; both taught courses in pedagogy at the university level; both were active in MENC and other national organizations; both presented numerous workshops and clinics in a variety of settings; and both had active performing careers with four-hand literature, Burrows as part of a two-piano team and Miller as a part of a one-piano, four-hand team. It is striking that both were active in music education, piano performing, and piano pedagogy and were able to bridge these sometimes isolated fields.

It is not surprising that Wagner's dissertation on Burrows contained organizational aspects that are similar to this study on Miller. In particular, Wagner's work contained five appendices that break down the many and diverse presentations Burrows made during his lifetime. This provided a model for the appendices of Miller's numerous presentations.

It should also be noted that McDermid, Dixon, and Wagner conducted interviews as part of the research process, paralleling the present study on Miller. Wagner conducted the most extensive interview

process, holding twenty-seven personal interviews with associates of Burrows.

Dissertations of artist teachers who had extensive performing careers revealed nine individuals: Teresa Carreno,[29] Gyorgy Sebok,[30] Ruth Slenczynska,[31] Lili Kraus,[32] Joanne Baker,[33] Cecile Genhart,[34] Abbey Whiteside,[35] Gray Thomas Perry,[36] and Olga Samaroff.[37] All of the studies contained aspects applicable to research on the contributions of piano pedagogues. Biographical information provided a basis of introduction in all the research. The dissertations on Sebok, Slenczynska, Kraus, Baker, Perry, and Samaroff utilized former students as a source of information for documenting the subjects' teaching philosophies. With the exception of artist teachers Samaroff, Whiteside, and Carreno, the remaining subjects, Sebok, Slenczynska, Kraus, Baker, Perry, and Genhart, were interviewed by the researcher.

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[29]Anne E. Albuquerque, "Teresa Carreno; Pianist, Teacher, and Composer," (D.M.A. thesis, University of Cincinnati College-Conservatory of Music, 1988).

[30]Cynthia Cortright, "Gyorgy Sebok: A Profile as Revealed Through Interviews with the Artist, His Colleagues and His Students," (D.M.A. document, University of Oklahoma, 1993).

[31]Carol Shannon Hyde, "A Case Study of an Artist-in-Residence: Ruth Slenczynska, Concert Pianist," (Ed.D. diss., University of Illinois at Urbana-Champaign, 1988).

[32]Steven Henry Roberson, "Lili Kraus: The Person, the Performer, and the Teacher," (Ph.D. diss., University of Oklahoma, 1987).

[33]David Glen Hatch, "An Examination of the Piano Teaching Skills of Master Teacher, Joanne Baker," (D.M.A. diss., University of Missouri-Kansas City, 1987).

[34]Stewart Lynell Gordon, "Cecile Staub Genhart: Her Biography and Her Concepts of Piano Playing," (D.M.A. diss., University of Rochester, 1965).

[35]Patricia Ann Wood, "The Teaching of Abbey Whiteside: Rhythm and Form in Piano Playing," (D.M.A. document, Ohio State University, 1987).

[36]Patricia Jean Trice, "Gray Thomas Perry: Piano Performer and Pedagogue," (Ph.D. diss., Florida State University, 1988).

[37]Donna Pucciani, "Olga Samaroff (1882-1948), American Musician and Educator," (Ph.D. diss., New York University, 1979).

The interview process as reported received various treatments. Researchers Cortright and Gordon stated that a series of interviews took place while others delineated the interview process more explicitly: Roberson conducted four interviews, Trice completed twelve interviews, Hyde carried out six interviews each one hour in length, while David Hatch conducted forty hours of interviews. Roberson's dissertation has often been cited for his thorough inclusion of interview questions in an appendix. Not only were his questions listed but they were categorized by chapter topic. Both Roberson and Hyde returned transcriptions of the interviews to their subjects for correction.

Researchers used various methodologies when seeking information from students and acquaintances. Pucciani arranged correspondence and interviews with relatives, students, professional colleagues, and administrators who had been acquainted with Samaroff for at least two years. Appropriate questions were designed for each source. Several researchers sought written responses only from former students and colleagues. Hyde conducted "written interviews" which were transcribed, complete with questions, and included in an appendix. These individuals were listed by name; no anonymous written interview responses were included. Trice also included, in an appendix, a questionnaire and cover letter to former students. Hatch administered a questionnaire to students of Baker with responses summarized in one chapter of the dissertation. Roberson conducted two questionnaires, one to former students and one to former colleagues. He was the only researcher who mentioned pilot-testing of the questionnaires.

Gordon's dissertation was unique in that it was written in first person. After a presentation of biographical information, the remainder of the work was devoted to expressing Genhart's teaching ideas. Genhart endorsed the document as representing her views and philosophy.

Nine individuals whose careers were primarily built on being teachers of teachers and authors of pedagogical material comprised the second group of studies. Single dissertations were conducted on William Mason,[38] John Thompson,[39] Frances Clark,[40] Willard A. Palmer,[41] Celia Mae Bryant,[42] Louise Bianchi,[43] Boris Berlin,[44] two dissertations on W.S.B. Mathews,[45] and two dissertations[46] and a thesis on Lynn Freeman Olson.[47] William Mason and W.S.B. Mathews, active in the later part of the nineteenth century and into the early part of the twentieth century, are

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[38]Kenneth Gene Graber, "The Life and Works of William Mason (1820-1908)," (Ph.D. diss., University of Iowa, 1976).

[39]Cameron Shawn Dibble, "John Sylvanus Thompson: Pianist, Pedagogue, Composer," (D.M.A. diss., University of Missouri at Kansas City, 1992).

[40]Robert Fred Kern, "Frances Clark: the Teacher and Her Contributions to Piano Pedagogy," (D.A. diss., University of Northern Colorado, 1984).

[41]Kathleen Louise Schubert, "Willard A. Palmer's Contributions to Piano Pedagogy," (Ph.D. diss., University of Oklahoma, 1992).

[42]Carol Ann Baskins, "The Contributions of Celia Mae Bryant to Piano Pedagogy," (Ph.D. diss., University of Oklahoma, 1994).

[43]Samuel Stinson Holland, "Louise Wadley Bianchi's Contributions to Piano Pedagogy," (Ph.D. diss., University of Oklahoma, 1996).

[44]Laura Beauchamp, "Boris Berlin's Career and Contributions to Piano Pedagogy," (D.M.A. document, University of Oklahoma, 1994).

[45]Robert Westfall Groves, "The Life and Works of W.S.B. Mathews (1837-1912)," (Ph.D. thesis, University of Iowa, 1981); James Wesley Clarke, "Prof. W.S.B. Mathews (1837-1912): Self-Made Musician of the Gilded Age," (Ph.D. diss., University of Minnesota, 1983).

[46]Steven Lee Betts, "Lynn Freeman Olson's Contributions to Music Education," (Ph.D. diss., University of Oklahoma, 1995); Constance Herbert, "Lynn Freeman Olson: Technical and Pedagogical Elements of His Music for Piano," (D.M.A. diss., University of Missouri at Kansas City, 1992).

[47]Leila J. Viss, "Lynn Freeman Olson: His Philosophy of Music/Piano as Reflected in His Literary Works and a Small Sample of His Piano Compositions," (M.A. thesis, University of Denver, 1990).

considered to be originators of pedagogy classes for piano teachers. Mason co-authored a piano method and developed a system of piano technique which W.S.B. Mathews assisted in publication. Mathews' widely used method books clarified Mason's teaching with the objective of systematizing piano teaching in the United States. Both men were pioneers in the "Normal Institutes of Music," which were a series of workshops originally focused on vocal pedagogy. Mason's participation in 1870 was the first time that instruction in piano was given and marked the origination of pedagogy classes on a significant basis for teachers of piano.

The remaining pedagogues shared various similarities. Clark, Berlin, Thompson, Olson, Palmer, and Bianchi all authored or co-authored important piano methods for children. Frances Clark, John Thompson, and Boris Berlin both wrote materials that were landmarks in the early history of the piano method in North America.

The dissertations on Frances Clark and Louise Bianchi were of particular interest as both pedagogues trained professional piano teachers within the university setting. Clark founded the piano pedagogy program at Westminster Choir College in the 1950s and established the New School for Music Study, a teacher training center in Princeton, New Jersey, in 1960. Bianchi was credited with establishing one of the first graduate/undergraduate degree programs in piano pedagogy at an American University in conjunction with a preparatory department.

In addition to giving numerous workshops nationally and internationally, Boris Berlin and Lynn Freeman Olson wrote extensive piano materials for children. Betts' dissertation on Olson served as a

resource for the present study as he chronicled some of the workshops in which Miller and Olson collaborated. Betts extended the work previously done by Viss and Herbert by including a complete account of Olson's compositional work and his work as an educator.

Baskins' dissertation on Bryant was also of interest to the present study on Miller. In addition to university teaching, Bryant was very active in national organizations, being the first female president of the Music Teachers National Association. Like Miller, throughout her career she worked to raise the standards of piano pedagogy as a professional field.

Historical information necessary to provide a context in which to place the subjects' contributions was presented by some researchers. Kern provided an overview of piano methods through 1940, while Schubert continued Kern's work by discussing American piano methods since 1950. Holland gave a summary of the development of piano pedagogy courses and programs in the United States. Beauchamp gave an extensive overview of piano teaching in Canada, including a history of the Royal Conservatory of Music.

All of the researchers shared similar methods of gathering information. Kern, Schubert, Beauchamp, Holland, Baskins, and Dibble were able to interview their subjects. Information from associates was gathered in the form of interviews, questionnaires, or a combination of both. Baskins, Beauchamp, and Holland included cover letters and questionnaires used for various groups of people as well as cover letters used in pilot testing the survey instrument. Holland's study was unique in that it provided examples of cover letters and three different interview

piano pedagogy students provided an important model for the present study on Miller.

One dissertation that does not fall into the above categories was important to this study.[18] Baker explored the significant influences in the lives of three music educators; one of these individuals was Eunice Boardman, a colleague of Miller's at WSU. Baker conducted several interviews with her subjects, and Boardman is quoted extensively concerning significant mentors and the professional climate at WSU during the late 1950s and 1960s. This provided a valuable point of reference for Miller's evaluation of important individuals and events in her own career development at WSU during the same time period.

Organization of the Study

The remainder of the document is organized in the following manner. Chapter two contains biographical information about Miller. Chapter three discusses the history of piano pedagogy at WSU and Miller's contributions in the area of group teaching, piano proficiency, piano pedagogy, and administration. Chapter four examines Miller's teaching of piano pedagogy and studio piano based on responses from student questionnaires. Chapter five discusses Miller's contributions beyond WSU including the CMP movement, National Piano Foundation's World of Piano tours, activities with the Baldwin Piano and Organ Company, workshops with the Alfred Publishing Company, and activities with

[18]Katherine Marie Baker, "Significant Experiences, Influences and Relationships in the Educational and Professional Development of Three Music Educators: Gretchen Hieronymus Beall, Eunice Louise Boardman, and Mary Henderson Palmer," (Ed.D. thesis, University of Illinois at Urbana-Champaign, 1992).

KMTA, WAPTL, and WMMTA. Chapter six contains an examination of Miller's publications and editing projects. Chapter seven summarizes Miller's leadership style and contributions to the field of piano pedagogy as assessed by her colleagues outside of WSU. Chapter eight summarizes Miller's career, the findings from all the interviews and questionnaires, and draws conclusions; the chapter closes with recommendations for further research. Appendices provide lists of Miller's workshops, presentations at national conventions, publications, questions posed in *Keyboard Companion*, photographs, and the letters, interview guides, and questionnaires mailed to Miller's colleagues and students.

CHAPTER TWO

BIOGRAPHICAL SKETCH

Early Years

Marguerite May Brandon was born August 30, 1920, in Neodesha, Kansas, the second of three children of (Lela) Virginia Robb Brandon and Jack Brandon. Because of financial difficulties incurred by the young family, Virginia took Marguerite and the youngest son, Harry Norman, to live with her sister and brother-in-law, Marie and Joe Smith, in Nardin, Oklahoma.[49] At the age of two, Marguerite was adopted by Marie and Joe Smith after Virginia and Jack Brandon were divorced. At this time, her name was changed from Marguerite Brandon to Marguerite Smith. After earning a nursing degree in Oklahoma City, Virginia Brandon married William Reichart. They had one child, Helen Louise. Marguerite recalled,

> I don't remember any of that part, but I got that from all of the family. The first I remember is that my mother, as far as I was concerned, was Marie and my dad, Papa Joe.[50]

Marguerite grew up knowing and visiting her birth mother, brother and half-sister.

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[49]Harry Norman did not develop properly and died shortly after the move.
[50]Marguerite Miller, interview with author, 4 October 1996.

> She [her birth mother] was a darling lady . . . more like an aunt . . . We would all go to see Aunt Virginia, and they would visit us. Their little girl, Helen Louise, was fun . . . I would play with Kenneth [Marguerite's brother].[51]

Marie and Joe Smith, Marguerite's adopted parents, lived in Kansas before settling in Nardin, Oklahoma, where they owned a produce and feed business for farmers. Joe came from a family that was interested in education, government, and public service. His father, Solomon, studied law and was admitted to practice in the Kansas Supreme Court in 1900, and his brother, Jay Smith, who played an important role in Marguerite's life, became Court Reporter for the Nineteenth Judicial District in Winfield, Kansas. Joe, Marguerite's father, was elected Mayor of Nardin.[52]

Music was an important part of Marguerite's childhood. Miller recalled that her parents collected opera and classical music recordings that were always playing on their Edison Record Player.[53] They also traveled to other cities to attend concerts; at the age of five she heard Ignace Paderewski in Oklahoma City. Marguerite was enamored with the most treasured belonging in their home.

> A great, huge monster Cable Nelson [piano] was my mother's prized possession. It fascinated me. That was the first thing they bought [after getting married] because that was the first thing she wanted. She was a self-taught pianist playing [popular] songs and hymns . . . I loved to listen to the piano.[54]

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[51]Ibid.

[52]Jeannette B. Shirley and Bernice Smith Burnett, *History of Our Smiths* (Houston, TX: n. p., 1930), 75.

[53] Manuscript for the following article, with edited notes by Marguerite Miller: Jane Magrath, "The Joys of Music Education: An Interview with Marguerite Miller," in Clavier 35 (April 1996): 28-30, Marguerite Miller, personal memorabilia.

[54]Marguerite Miller, interview with author, 4 October 1996.

Marguerite's musical talents were evident at an early age. She sang in public at the age of four on a program that included band and chorus selections.[55] About her first experiences with a musical instrument, Miller recalled, "I begged for music. At the piano, my feet dangled and couldn't touch the floor, so when I was five, all I wanted for Christmas was a violin."[56]

That wish was granted: she received the longed-for violin (although the half size instrument was too large and had to be returned for a quarter size). The following summer Marguerite took lessons, but she soon discovered that the violin wasn't as easy as she imagined.

> I loved the violin and there was a good violinist who was home for the summer so I took lessons from her. I quickly found out it wasn't fun like I thought it would be. I told my mother I'd rather take piano lessons.[57]

Marguerite began piano lessons at the age of six with Mary McRaven Cotner in Medford, Oklahoma, twenty miles from Nardin. Marguerite rode the train every Saturday to her lessons in Medford, leaving in the morning and returning in the afternoon. She received lessons in both piano and theory, allowing her to experience in her first years what would become a lifelong commitment to integrated musicianship. Marguerite also wrote her own compositions. Newspaper articles indicate that at the age of seven, after one year of lessons, she

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[55]Program given in Nardin Hall, Nardin, OK, from Marguerite Miller's personal scrapbook, handwritten date, 7 March 1924.

[56]Marguerite Miller, interview with author, 4 October 1996.

[57]Ibid.

performed her composition entitled "Valse in G Major, Opus 1," in a recital with two works by Heller.[58]

Marguerite, a star pupil, entered and won numerous competitions. Among her awards was a full scholarship (which she later declined) to the five-week Clarence Burg Music Camp in Sulphur Springs, Arkansas.[59] Recalling this time of her life, Miller said,

> It was the golden era of contests. If you weren't strong enough to accept a defeat, you shouldn't be involved because you didn't win all of them, although basically, I did. I must have been a show off in a way.[60]

Cotner also arranged for Marguerite to appear on the radio in Enid, Oklahoma. Miller elaborated about this experience:

> The radio was new technology in those days and was like a TV program today with invited guests on a show. I remember they clued me in where I would have to sit and when they pointed their finger, I was to start playing. I remember this feeling of, "You're On." I can't tell you what I played. Once I was playing, it didn't make any difference. I was not a very nervous player.[61]

Miller, although she couldn't remember whether she was twelve or thirteen when she began teaching, recalled the beginnings of what would become her life-long career.

> I had won a lot of those medals, so people began asking if I would teach them. I thought it would be fun. My teacher said, "Why don't you go ahead? If you want to learn something well, teach it to someone else." It was true. Playing scales, writing them,

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[58]Unidentified newspaper article from Marguerite Miller's personal scrapbook, handwritten date, 5 April 1928.

[59]Unidentified newspaper article from Marguerite Miller's personal scrapbook.

[60]Marguerite Miller, interview with author, 4 October 1996. Numerous medals received as a child were among Miller's memorabilia.

[61]Marguerite Miller, interview with author, 4 October 1996.

> drawing the whole steps and half steps, all things I had done because I was told to, had much more meaning.[62]

By the age of seventeen, Marguerite was presenting her students in recitals and teaching advanced repertoire such as Chopin's *Fantasie Impromptu*.[63]

The precocity that characterized Marguerite's early years as a pianist also characterized her years as a student. She completed seventh and eighth grade in one year with comments from her teachers, such as, "She needs to be kept busier."[64] Books were another early love. Miller remembered, "I read an awful lot because my dad was a reader. We went to the library in Blackwell [ten miles away] once a week and came home with stacks of books for him and for me. My mother was a reader, too."[65] Throughout her life, Miller maintained an interest in current thinking and new publications.

Several of Miller's extra-curricular activities in high school would remain important to her later in life. Her senior year she took typing for the first time, excelled, and joined the high school typing team. After competing in numerous state-wide competitions, she eventually won the state typing championship. She also related how she had her own car during her senior year, a black Ford coup with green wire wheels. In 1994 at the presentation of Miller's life-time Achievement Award from the National Piano Foundation, Fred Kern gave a humorous monologue regarding Miller's "vehicular" interests throughout her life-time.[66]

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[62]Ibid.

[63]Recital program from personal scrapbook, 4 June 1937.

[64]Marguerite Miller, interview with author, 4 October 1996.

[65]Ibid.

[66]R. Fred Kern, "Marguerite Miller," *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 111.

During the summers between her sophomore and junior years of high school (1935, 1936), Marguerite won scholarships to study piano with Professor Henry Loundenbach at Southwestern College in Winfield, Kansas. To compete for the scholarships, each contestant performed a program including Baroque, Classical, Romantic, and Twentieth-Century repertoire. Miller remembers these summers fondly.

> I would go up there [to Kansas] and that gave me a chance to be with Uncle Jay and Aunt Sally. It was a neat change of pace . . . They didn't have any children, so I was like a daughter to them. They had a music room and a beautiful Circassion Walnut Knabe piano that I could practice on.[67] It was only several blocks up to the college where I took lessons.[68]

In her senior year of high school, Marguerite began studying piano with Willie Emerson Murray, a teacher who would change the direction of her life. Marguerite had begun to feel ready for a change of teachers and she related,

> Mrs. Cotner was very sweet, loving and liked children . . . I had a great time and got to ride the train. But when I got a little bit older, it was good that they moved to Enid because I was ready for a change. Inside I was beginning to feel that I didn't want to be called "little Marguerite" anymore. I didn't want to be treated as a little child.[69]

When Mrs. Cotner moved, Marguerite took the opportunity to audition for Murray.

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[67]Circassion Walnut, an exotic wood, originated in Turkey and Asia Minor before being grown in England and southern California. Part of its popularity stems from its caramel coloring, different than the darker, more traditional Black Walnut. During the course of the interviews, Miller frequently referred to the beauty of this piano, even taking pictures of it to send to the Knabe Company.

[68]Marguerite Miller, interview with author, 5 October 1996.

[69]Ibid.

> When Willie Murray came along, it was a perfect time to meet the need I had for more growing up . . . for someone that I could admire, adore, and almost worship. We immediately hit it off![70]

When Miller was asked to name the key influences in her early development as a musician, she responded with, "Willie Emerson Murray and E. Robert Schmitz. If it hadn't been for Willie, it would have been totally different. I would have gone to Southwestern for four years."[71]

Important Teachers

Willie Emerson Murray

Willie Emerson Murray, head of the keyboard department at Weatherford College in Oklahoma, was an authorized assistant to E. Robert Schmitz, a renowned French pianist and teacher with a large following in Tulsa and other parts of Oklahoma. In addition to being a stunning performer, Willie Murray, beautiful, glamorous, and married to Johnston Murray, the son of a famous Oklahoma politician,[72] was everything the fifteen-year-old Marguerite admired.

Murray not only provided a personal role model for Marguerite, she also broadened her knowledge base, for example introducing her to Debussy and twentieth-century music. Additionally, Murray shared information regarding the physiology behind playing the piano, and most valued by Marguerite, gave her a rationale for doing things.

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[70]Ibid.

[71]Marguerite Miller, interview with author, 9 November 1996.

[72]Johnston Murray was the son of "Alfalfa Bill" William Murray, governor of Oklahoma in 1930.

> I think maybe the first things I studied with her were the *Arabesques* by Debussy. I loved being able to do impressionistic music. Another piece I remember was "Ragamuffin" by John Ireland which had a glissando. I loved playing that. I was free suddenly to play, to express, and to discover new sounds and new ways to do things . . . Willie gave me reasons for doing things.[73]

Murray invited Marguerite to attend the 1937 summer institute for teachers that E. Robert Schmitz was conducting at the Lamont School of Music in Denver, Colorado. As Marguerite had just completed high school, Marguerite's parents agreed to pay for the trip as her graduation present, an exciting experience for sixteen-year-old Marguerite.

> All I wanted to do was go to Denver because Mr. Schmitz was going to be there. My folks footed the bill and said ,"OK, you can go." We rented a grand piano and put it in the little efficiency apartment we got. My bed came down from the wall . . . there was a little kitchen. The Lamont School was just down two or three blocks in a big mansion where Schmitz was holding the master classes. His wife and daughter, Germaine and Monique, were there also.
>
> Teachers from New York, San Francisco and Canada were there, all wanting to be recognized as his followers. He had a following all over the U.S. at that time.[74]

Marguerite auditioned for Schmitz and was one of three students who received a scholarship to attend and perform in all of the master classes. For her audition she performed a complete sonata by Mozart, John Ireland's *Ragamuffin,* and a work by Chopin. Miller credits her performances at the Lamont School of Music as some of her most important musical experiences, saying, "The Lamont School was very

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[73]Marguerite Miller, interview with author, 4 October 1996.
[74]Ibid.

prestigious. The atmosphere was charged. A lot of it was over my head, but I relished it anyway."[75]

E. Robert Schmitz

Reflecting on her studies with E. Robert Schmitz at the Lamont School of Music, Miller observed,

> Mr. Schmitz fell into the same category as Willie Emerson Murray. He was someone I could look up to and I admired him because I had heard him perform. He was a fantastic performer![76]

Schmitz was a French concert pianist, well-known teacher, and entrepreneur, founder and director of activities of the American society PRO-MUSICA, an organization founded in 1920 with the purpose of promoting new and unfamiliar music. For twelve years the thriving organization sponsored new compositions, premiers, and well-known concert artists. More than forty chapters were established in major cities in the West, Midwest, Canada, Europe, and the Far East. Because of Schmitz's European education, reputation and contacts abroad, the society was responsible for the first American appearances of some of the most prominent twentieth-century composers, including Ravel and Bartok. Other composers to appear under Pro-Musica auspices included Hindemith, Schoenberg, Honegger, Milhaud, Prokofiev, Stravinsky, Webern, Tcherepnin, and Tansman.

Schmitz wrote two books, *The Capture of Inspiration*[77] and *The Piano Music of Claude Debussy.*[78] *The Capture of Inspiration,* published in

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[75]Ibid.
[76]Marguerite Miller, interview with author, 5 October 1996.
[77]E. Robert Schmitz, *The Capture of Inspiration* (New York: Carl Fischer, 1935).

1935, formed the basis of Schmitz's master classes. He believed that technique was the study of human anatomy involved in performance, a study and knowledge of the mechanics of the piano, and the correlation of these two bodies of information to each other. He stressed that there must be reasons why pianists choose certain fingerings, study scales and arpeggios, and those reasons were related to understanding how to play the piano easily. This led to a freedom in technique and allowed for a fully realized conveyance of artistic expression. His premise was that "exact science governs technique and is applicable to both instrument and performer."[79]

It was this "reason behind things" that appealed to Marguerite. She remarked that, "I didn't want to be told, unless I was told the rationale behind things. Mr. Schmitz, of course, was all based on that. He was very logical. He always presented a reason for doing things."[80] Miller elaborated on his philosophy, saying,

> It was revolutionary. Every teacher that I had ever seen approached technique more by feel. I had never heard of rotations, the difference between upper arm and forearm rotations . . . he was a pioneer in that area.
>
> He said technique should be based on knowledge, and this would free you to capture and present the inspiration for your audience.[81]

Schmitz advocated that students discover for themselves the reasons behind scale fingerings. In *The Capture of Inspiration,* he

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[78]E. Robert Schmitz, *The Piano Music of Claude Debussy* (New York: Dover Publications, 1950).

[79]E. Robert Schmitz, *The Capture of Inspiration* (New York: Carl Fischer, 1935), iii.

[80]Marguerite Miller, interview with author, 5 October 1996.

[81]Marguerite Miller, interview with author, 4 October 1996.

outlined a typical lesson on scale construction beginning with questions by the teacher that help the student discover the most suitable fingerings.[82]

Miller's own ideas on fingering appear to stem from E. Robert Schmitz's philosophy. She described teaching fingering thus:

> Students can discover how to get from one place to another. If there are only five fingers, how can you do it? You have long fingers and short fingers. You have short keys and long keys. Which ones fit best on which? What is the easiest way to cross? Let students discover that, rather than say, "Now this is the scale fingering, this is what you've got to use." I wanted them to discover that fingering was not my idea. Fingering makes sense. I always resented being told.[83]

Marguerite admired the discovery approach to learning when she encountered it at the age of sixteen and the Socratic Method of questioning became a cornerstone of her teaching philosophy.

Miller also credited Schmitz for developing her ideas on memorizing.

> He said, "You never have to waste a moment. When I'm driving I'm rehearsing. When I'm riding a train or someone else is driving, I'm memorizing." That was the first time I ever heard that you could study a score away from the piano. I had always assumed you played it over and over until your fingers knew what to do. He said "Your memory will be secure if you understand the music well." For me, it was a whole new world of doing things.[84]

Piano Study Beyond High School

After graduating from Blackwell High School in 1937, Marguerite attended Tonkawa Junior College (1937-1938) to continue piano study with

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[82]E. Robert Schmitz, *The Capture of Inspiration* (New York: Carl Fischer, 1935), 38.

[83]Marguerite Miller, interview with author, 9 November 1996.

[84]Marguerite Miller, interview with author, 5 October 1996.

Willie Emerson Murray, who was living in the same town. Miller had won a four-year piano scholarship to Southwestern College, where it was assumed she would attend because of her summer study with Henry Loundenbach.[85] However, she felt Loundenbach was authoritarian, telling students what to do as opposed to "giving them reasons." Even though an entourage of faculty from the college came to Oklahoma to visit with her parents, Marguerite had no intention of enrolling and declined the scholarship.

> I had no more thought of studying with anybody else when I discovered her [Murray] as a senior. That's why I turned down the four-year scholarship to Southwestern. I told my folks what I was going to do. I just adored her. I didn't care what I studied [at Tonkawa]. I was studying piano with Willie and they all knew it. Of course she was highly recognized and admired so nobody cared.[86]

Willie Murray moved to Oklahoma City the following year because her husband was beginning a career in politics.[87] As a result, Marguerite had no interest in continuing at Tonkawa Junior College. Murray then suggested Miller attend the Oklahoma College for Women in Chickasha which had an allied arts program and was close to Oklahoma City.

Taking her mentor's advice, Marguerite attended the Oklahoma College for Women in 1938-1939, studying piano at the college with Helen Collar, but on weekends traveling to Oklahoma City to work with Willie Murray and occasionally E. Robert Schmitz. Miller continued to attend master classes and periodically studied with E. Robert Schmitz until his

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[85]Study with Loundenbach described earlier in chapter two, "Early Years."
[86]Marguerite Miller, interview with author, 4 October 1996.
[87]Johnston Murray became governor of Oklahoma in 1950.

death in 1948.[88] The allied arts program at the college allowed Marguerite to make connections between the visual arts, dance, and music that became important to her later in her career. She also had the opportunity to play piano trios with two of the faculty string teachers, performing with them at a state music convention. Miller commented that "this opened up the world of chamber music for me."[89]

Experience in Business

Following her year at Oklahoma College for Women, for Marguerite, the summer of 1939 marked the beginning of a venture into the business world. She transcribed court proceedings for her uncle Jay Smith in Winfield, Kansas. Being a speed typist, Marguerite found the work exhilarating and enjoyed the financial returns.

> My Aunt Sally and I kept two typewriters hot. We had to use carbons, so we couldn't make mistakes. That was exciting and I loved it. He paid me a lot of money, I thought. I had gotten a taste of what it was like to make a little money, so I called my folks and said I think I want to take a year off. I was just intrigued with the fact that I could type and make money, so I stayed at the YWCA and went to the Wichita Business College. They had signs all over Oklahoma, in Nardin, so I knew the name.[90]

During 1939-1940 Marguerite attended the Wichita Business College, testing out of all the typing requirements and taking primarily shorthand.

The two subsequent jobs Marguerite held in the business world allowed her to develop skills that would later be utilized in her

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[88]Marguerite Miller, stated in working draft of application to University of Colorado, 15 April, 1970, personal memorabilia.

[89]Marguerite Miller, interview with author, 4 October 1996.

[90]Ibid.

professional music career. She was hired by General Motors Acceptance Corporation (GMAC) as a clerk typist at the city desk in 1940. In addition to possessing exceptional typing skills, Marguerite was quickly perceived as someone who could mediate problems between people. Miller recalled that

> I could interact with people. The man that was the head of the Wichita division had three of us working for him. I was the one that got to meet with people who had problems. Problem solving was fun. It was a pretty good job and a turning point for me.[91]

The Boeing Aircraft Company requisitioned Marguerite from GMAC, after Pearl Harbor, December 7, 1941. Located in Wichita, the company built a new factory because of the war effort, expanding from a nucleus of 200-300 to 20,000 employees. Miller was administrative assistant to the factory manager, a temperamental employer.

> My job was to go to all the meetings T. C. Pitts had. He was a genius but had no real education. His grammar was bad and he liked to pound, stomp, and yell; I was to clean up his language. The whole building was under construction. It was chaos, but this was exciting. I also encountered new technical terminology related to aircraft manufacturing. I had to learn a lot but that was exciting too.[92]

Marguerite eventually became clerk supervisor for the entire factory, where she was responsible for all three shifts. At the age of twenty-one, she hired, trained, and supervised the department clerks for fifteen areas and drew up forms for record keeping.

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[91]Ibid.
[92]Ibid.

Clearly, Miller's work experiences in her twenties influenced the development of her leadership skills later in her career. Four decades after mediating and supervising responsibilities at GMAC and Boeing, Miller coordinated the keyboard division at Wichita State University, organized a cadre of clinicians for National Piano Foundation workshops, and chaired numerous committees.

Marriage

Marguerite married Luther Miller in 1943, having met him at Boeing Aircraft Company in 1941. When asked who had been the most important people in her life, Miller's response was, "The key person in my life has been Luther."[93] During the course of the research for this project, many of Miller's students and colleagues commented on the nature and significance of her relationship with Luther:

> I wanted to mention her love affair with Luther. I think it's one of the all-time love affairs and that has been first in her life. She puts the same kind of energy into that as she put into her teaching and her very close friendships.[94]

> Another area she impacted was my marriage. Her love for Luther and her devotion to him was refreshing. In a world when many people who are successful in their careers lose their marriages, it was important to me to see that both could be maintained.[95]

Numerous colleagues of Miller told the author one particular story about Luther that was also recounted by Fred Kern in his tribute to Miller at the National Piano Pedagogy Awards Banquet in 1994:

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[93]Marguerite Miller, interview with author, 9 November 1996.
[94]Judy Plagge, phone interview with author, 1 November 1996.
[95]Steve Betts, response in student questionnaire, 1996.

> As most of you know, MMM[96] traveled around the country for many summers doing Alfred workshops and after the first or second year of going alone and flying everywhere, she decided a change had to be made. She and Alfred worked out an agreement whereby workshops would be scheduled within driving distances of each other and that Luther should go along as her driver, luggage handler and 24-hour a day companion. In one particular instance, which was, in fact a very ordinary scenario, the Millers had arrived at the music dealer's where the next workshop was to take place. MMM was busy surveying the store, checking out the music displays and grilling the dealer on everything from sales tactics to teacher outreach programs. All this time Luther is going back and forth, time after time, carrying boxes, music, brief cases, a digital keyboard, etc. On one of his pass-throughs MMM motioned to him and said to the dealer, "This is my husband, Luther." The dealer, making a logical assumption asked, "And what do you play?" Luther, without dropping a box, barely paused as he passed and answered, "Second Fiddle."[97]
>
> Marguerite Miller has about the most wonderful husband any wife could hope for. He is a tremendous support and being around them is like being around newlyweds.[98]

Richard Chronister summarized Miller's relationship with Luther, saying, "She had the right support she needed and still does."[99]

Miller has four children: Joe (b. 1944), Jay (b. 1945), Jon (b. 1950), and Jean (b. 1954). She has three grandchildren.

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[96]Marguerite Miller signed much of her correspondence, MMM (Marguerite May Miller), and many students and colleagues referred to Miller in written form with her initials, MMM.

[97]R. Fred Kern, "Marguerite Miller," *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 111.

[98]Judy Plagge, quoted in R. Fred Kern, "Marguerite Miller," *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 111.

[99]Richard Chronister, phone interview with author, 21 November 1996.

Early Teaching and Performing Career

Even though work at Boeing, marriage, and the birth of her first two children occupied the majority of her time between 1940 and 1945, music continued to be important in Miller's life. Having resigned from Boeing after she was married, she subsequently joined the Art Association and performed both solo and chamber music works on programs sponsored by the organization. She also made the acquaintance of important piano teachers in Wichita.

It was her willingness to "perform at the drop of a hat" and recommendations from several prominent teachers and musicians in the city that she attributed to being asked to teach at Friends University.[100] Miller taught at Friends University downtown division for two years, 1945-1947, teaching preparatory students. In addition to private teaching, she initiated "Music Experiences," a series of group lessons for pre-school children. The lessons consisted of activities such as moving, marching, and dancing to music.

> At the time that I taught for Friends University at the downtown division, they didn't have anything for preschoolers. I said, "Let me do a class." When I taught the classes, it was a new thing for the children studying music to sing, play, and do things. I didn't have the training but it was fun.[101]

Students enrolled in Miller's classes included the two young children of Walter Duerkson, then chair of the music department at Wichita State University.

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[100]Marguerite Miller, interview with author, 4 October 1996.
[101]Marguerite Miller, phone interview with author, 2 November 1996.

Having been so impressed with Miller's work with his children, Walter Duerkson hired her to teach at WSU in 1946, following the dismissal of a member of the piano faculty mid-year. Acknowledging the fortuitous beginning to her career at WSU, Miller said,

> I know there would have been nothing if I hadn't had those two children and they and their father were happy. I feel indebted to Duerkson.[102]

Miller joined the WSU faculty as a fee teacher at the Instructor level, a position she held for twenty-one years until she completed her undergraduate degree and received a full-time, tenure-track position in 1968. She recalled that "I always took [students] whatever came along, whatever they gave me. I accompanied some of the faculty because they were always needing someone to play and perform."[103]

Regrettably, few records are extant that document Miller's activities in the 1940s and 1950s. However, Gordon Terwilliger, chair of the WSU piano department from 1948-1959, indicated that he and Miller worked closely together and were vital in the formation of the first local piano teachers' group in Wichita, The Wichita Area Piano Teachers League.[104] Though no archival information exists for the organization, Miller's personal records indicate that she was a charter member of the organization in 1951.[105]

During the 1950s Miller actively assisted her colleagues in meeting the goals of the piano department. Miller recalled that in the early years,

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[102]Marguerite Miller, interview with author 4 October 1996.

[103]Ibid.

[104]Gordon Terwilliger, letter to author, 17 October 1996.

[105]Marguerite Miller, "Publicity," College of Fine Arts, Special Collections, Ablah Library, Wichita State University, 1972, 1977, 1978.

> I was helping him [Terwilliger] in every way I could. He had a lot of goals he wanted to accomplish and he knew communication was important, so I helped him get newsletters going. He knew that workshops were important. I was kind of like a personal secretary for him. I was probably a sound board. He'd say, "Can you stop in, let's brainstorm," and we'd talk about things and I'd either volunteer or he'd say, "Well, do you want to do that?"[106]

Also during the 1950s, Miller joined numerous organizations at the national, state and local levels, maintaining active membership throughout her career. Her affiliations included, with initial dates of membership indicated: Music Teachers National Association (MTNA) 1950, Kansas Music Teachers Association (KMTA) 1950, Wichita Area Piano Teachers League (WAPTL) 1951, Music Educators National Conference (MENC) 1955, Kansas Music Educators Association (KMEA) 1955, American Federated Musicians (1956), Wichita Musicians' Association (1956), Mu Phi Epsilon (1958).[107]

Though Miller's reputation would later be garnered in the area of piano pedagogy, in her earlier years at WSU she was known as a performer of four-hand repertoire, collaborating with WSU colleague Frances Wallingford. Dr. Robert Steinbauer, chair of the WSU keyboard department from 1959 to 1969, recalled, "I first went to Wichita State in 1959 and Marguerite was there as an adjunct faculty member. She and Frances Wallingford were a piano duo."[108]

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[106] Marguerite Miller, interview with author, 4 October 1996.

[107]Marguerite Miller, "General Information: Membership in Professional, Honorary, and Other Societies," *Faculty Personnel Record* (Tenure File), Wichita State University, Wichita, Kansas, 1974, p. 1.

[108]Dr. Robert Steinbauer, phone interview with author, 14 November 1996.

Miller's collaboration with Frances Wallingford began in 1953 and continued for twenty-two years until Wallingford retired in 1975. Miller commented on the beginning of their performing career.

> Frances and I read through the Poulenc *Sonata* when it was hot off the press. That was so much fun. I loved it because it was contemporary and didn't sound like everything else. That was our premier performance and is how we got started.[109]

The Poulenc *Sonata* became their signature piece. During the tribute to Miller at the ceremony honoring her lifetime contributions to the field of piano pedagogy at the 1994 National Conference on Piano Pedagogy, a recording of the Poulenc *Sonata* performed by Miller and Wallingford played in the background.

Charles Bath, WSU piano faculty member from 1960 to 1965, commented about Miller's performances in the early 1960s.

> She did a lot of duo playing with Frances Wallingford. It seems like that at least once a year there was a performance. I'm sure that they did this off campus, too. It wasn't a thing that they were just constantly giving recitals. Nevertheless, they made their presence known.[110]

Paul Reed, who joined the WSU piano faculty in 1966, elaborated about his first memories of Miller.

> I remember that they [Miller-Wallingford] were doing faculty recitals together . . . they were so marvelous when they played together and they always played from memory. We're so used to four-hand performers getting up with the music, but they always had it memorized. That was the first time I heard things like the *Children's Games* of Bizet.[111]

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[109] Marguerite Miller, interview with author, 4 October 1996.
[110] Dr. Charles Bath, phone interview with author, 15 November 1996.
[111] Dr. Paul Reed, phone interview with author, 1 November 1996.

> I would say that when they played Frances made more of a display in the performance than Marguerite. Marguerite was very subdued until she stood up and then this wonderful smile would just--like it was so much fun to share this with you.[112]

Paul Reed also recalled that they were a striking combination on stage: "Marguerite always wore a white dress and she had the dark hair while Frances wore a black dress and had the white hair."[113]

The women's collaboration as performers developed into a workshop team that presented repertoire and teaching materials to piano teachers around Kansas. The workshops they presented eventually developed into their joint 1968 publication, *Piano Teaching Materials.*[114]

During the course of interviews with the author, Miller always spoke with great deference about Wallingford, holding her in high regard as a performer and colleague.

> We did a lot and she was so highly respected. I absorbed from Frances. When we were performing, we discussed musical and technical problems. I did learn an awful lot from her and she felt she learned from me. We were opposites in many ways, but I highly respected her and she felt the same way, so we complimented each other.[115]

Miller taught at WSU for twenty-one years before receiving her Bachelor of Music degree cum laude from WSU in 1967. Prior to working towards her degree, she often attended various music classes. She remarked, "Whoever the musicologist was, I would say, 'Do you care if I

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[112]Ibid.

[113]Ibid.

[114]Marguerite Miller and Frances Wallingford, *Piano Teaching Materials* (Kansas: Wichita State University, 1968).

[115]Marguerite Miller, interview with author, 4 October 1996.

come in and sit in on some of your lectures?' I'd always ask and they'd always let me."[116]

However, it wasn't until Robert Steinbauer joined the faculty as chairman in 1959 that Miller was encouraged to finish her degree. Because of her performing, previous administrators had dismissed the importance of its completion.

> Whenever I would ask about finishing my degree, they would say, "Don't bother." When I would ask, "Shouldn't I be studying?" They would reply, "No, you don't need to; you've studied with Mr. Schmitz and you're performing."[117]
>
> When Bob Steinbauer came, the first thing he said was, "You don't have your degree. Well, how come?" So I proceeded to find out what I had to do.[118]
>
> Robert Steinbauer. Without him I probably would never have finished the degree.[119]

Because Miller was performing regularly as a faculty member, she did not study piano for her degree requirements. She recalled taking courses in biology and geology: "I always loved to travel and go places and see things. Geology changed my life--now I could look and know what I was seeing."[120]

Several WSU colleagues remembered encountering Miller with percussion mallets in the hallways during the early 1960s. All music majors had to have a performing minor, and percussion was Miller's. Paul Reed remembered:

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[116]Marguerite Miller, interview with author, 4 October 1996.
[117]Marguerite Miller, interview with author, 5 October 1996.
[118]Marguerite Miller, interview with author, 4 October 1996.
[119]Marguerite Miller, interview with author, 9 November 1996.
[120]Marguerite Miller, interview with author, 4 October 1996.

> The first time I saw her she was hurrying through the hallways carrying drum sticks. I was introduced to her as a studio teacher and involved with class piano. I didn't come out and say to her, well, if you're a piano teacher why are you carrying drum sticks. But she was finishing up her degree and I guess at that time she actually was an adjunct faculty member. I didn't know that and I was the green guy on the block. So I just was polite.[121]

Marguerite recalled, "I had really wanted to do drums but they didn't encourage me, so basically I did xylophone and marimba instead."[122]

Miller completed her degree in 1967, at which time she was moved into the aforementioned tenure-track position at the Instructor level. After twenty-eight years of service to the institution, she received tenure in 1974. James Hardy, who joined the WSU faculty in 1965, commented on Miller's resilience and uncomplaining attitude.

> She never seemed to resent being slave labor. She was given a tenure appointment and that came awfully late. It was embarrassing. I can't remember that there was much difference between what she did before and after. I don't know how she did that. She didn't let that sour her outlook. Matter of fact, her outlook remained positive throughout the years. Never saw anything like that. She didn't belabor those facts.[123]

During the 1960s, Miller embarked on several initiatives that would later have national significance. In 1962 she carried out a pilot project in group teaching with music majors who needed to pass music proficiency requirements at WSU. Later in her career she would lead national workshops promoting the effective use of group piano teaching.

Simultaneously with her experimentation in group teaching, she embarked on a revision of class piano proficiency requirements. Not only

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[121]Paul Reed, phone interview with author, 1 November 1996.
[122]Marguerite Miller, interview with author, 4 October 1996.
[123]James Hardy, phone interview with author, 31 October 1996.

did this affect proficiency standards at WSU and in surrounding junior colleges in Kansas, it had national impact with a presentation at the 1970 MENC national convention.

Miller also began her first editing and publishing projects during the 1960s. Originator of the first newsletter for KMTA, she was subsequently appointed editor of the Kansas Music Teacher's section of the first joint KMTA-KMEA publication, the *Kansas Music Review.* In the same decade, her reference work, *Piano Teaching Materials,* was published.

Miller's leadership in local, state, and national music teacher associations first made its documented appearance during the 1960s. For two years (1960-1962) she served as Assistant Historian for the MTNA West-Central Division; she served as President of the Wichita Area Piano Teachers League for one year (1964) and for five years (1964-1969) as Secretary of Certification for KMTA. She concluded the 1960s by being named to the 1969 *Who's Who of American Women.*[124]

Robert Steinbauer summarized Miller's professional growth during the 1960s.

> The efforts of getting her degree and moving positively in that direction and the other things that came along with the evolution of the program, she became a very strong personality. Never one that was overbearing and never one that would move by assumption. But one that was capable and people loved.
>
> As the program, pedagogy, class piano and the administration and management of that resource grew and improved, her stature in the eyes of the administration at WSU, as well as in the community was enhanced immensely. She was liked and looked to

[124]*Who's Who of American Women,* 4th ed. (Chicago, Illinois: Marquis Who's Who, Inc., 1969).

for leadership and guidance throughout the community and the state, and eventually beyond the state borders.[125]

Career Years: 1970-1984

The year of 1970 was a turning point for Miller; it marked the beginning of a new cause that she would term a "missionary project" and would influence future workshops and publications.[126] She wrote in 1994, looking back on her life and musical involvement:

> It all began in the summer of 1970 when I had a life-altering experience. I attended a CMP Institute on our [WSU] campus, and I have never been the same.[127]

Excited about the possibilities of applying Comprehensive Musicianship principles to piano teaching, Miller launched a series of collaborations with Mary Ann Saulmon, another pianist who had attended the CMP Institute. They presented workshops first throughout the state of Kansas and eventually at the 1972 MENC Biennial Convention. (CMP is discussed in more detail in chapter five.)

At the MENC Convention in Atlanta, Miller met Merrill Bradshaw and became intrigued by what he was doing as composer-in-residence at Brigham Young University (BYU). Consequently, she decided to attend BYU to pursue doctoral work.

Miller applied for a leave from WSU for the academic year 1972-1973,[128] intending to begin doctoral study at the University of Colorado.[129]

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[125]Robert Steinbauer, phone interview with author, 14 November 1996.

[126]Marguerite Miller, "KMTA Musicianship Auditions," unpublished article, 1994, personal memorabilia.

[127]Ibid.

[128]"Miller applied for and received a one-year 'leave of absence without pay' from WSU for the academic year, 1972-73, Marguerite Miller, "General Information:

Commenting about the degree and her eventual decision to attend BYU, she said,

> I discovered that if you have your bachelors, you can bypass the masters, if they have a Ph.D. program. The wheels were turning. I told myself, "I'm going to skip that and go for the real thing."
>
> Atlanta opened more doors. That was where I met Merrill Bradshaw. I heard him do a session about what he was doing as a composer. I met Jim Mason, who the next year became the MENC president. I discovered that there was more that I wanted and it included having to think for myself, create, share, and do a lot of things.[130]

Miller entered the doctoral program at BYU and was in residence from 1972-1973. Before her arrival on campus, however, faculty from BYU approached Miller about the possibility of a publication related to her work with CMP and piano teaching materials. BYU had already established Sonos, a new publishing company, and was looking for materials with strong educational and artistic value. The book, *Mosaics: Thirty-Two Piano Pieces for Learning Musicianship,* ensued with Miller serving as editor.[131]

Miller spent her year at BYU working on *Mosaics,* in addition to taking several classes and teaching in their class piano program. She remarked, "*Mosaics* is what I did while I was there. Do you know why I

Membership in Professional, Honorary, and Other Societies," *Faculty Personnel Record* (Tenure File), Wichita State University, Wichita, Kansas, 1974, p. 1.

[129]Marguerite Miller, interview with author, 5 October 1996.

[130]Ibid.

[131]Marguerite Miller, ed. *Mosaics: Thirty-Two Piano Pieces for Learning Musicianship* (Utah: Sonos Music, 1973).

didn't go ahead and finish the Ph.D.? *Mosaics* is probably what I would have done for my doctoral dissertation."[132] *Mosaics* was published in 1973.

Bradshaw elaborated about working on *Mosaics* with Miller.

> Her natural enthusiasm carried the project. She was very enthusiastic about the new insights that she was gaining, both in working on the project and while she was a student at BYU. She really blossomed during this year and we, the faculty, all enjoyed watching this happen. It was very much a stimulating process for everyone.[133]

Administrators also acknowledged the stimulating presence Miller provided to them and the milieu at BYU. The chair of the music department acknowledged that Miller had inspired him to become a better teacher and administrator.

> You indeed are one of those special students that has enriched my life and motivated me to become a better teacher and administrator. Last summer gave me an opportunity to know of your creative ability, thinking capacity and professional attitude. Needless to say, you have been overwhelming in all of these. We are extremely proud to have you as a Ph.D. candidate at BYU.[134]

During her year at BYU, Miller and Bradshaw collaborated on a workshop presented at the MENC Western Divisional Convention and a year later at the MENC Biennial Convention. About working with Bradshaw, Miller recalled, "We played off each other. It was so easy and so much fun. He was very creative and imaginative."[135]

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[132]Marguerite Miller, interview with author, 5 October 1996.

[133]Merrill Bradshaw, phone interview with author, 29 October 1996.

[134]Letter from A. Harold Goodman, Chairman , Department of Music, Brigham Young University to Marguerite Miller, 27 September 1974, Marguerite Miller, personal memorabilia.

[135]Marguerite Miller, interview with author, 5 October 1996.

The years from 1970 to 1973 were intensely productive for Miller, as she encountered CMP and developed applications for piano teaching, presented her ideas at two national conferences, attended BYU, and created and published *Mosaics*. Paul Reed, her WSU colleague, commented that when Miller came back from her year at BYU, her whole world suddenly opened up. All of a sudden she knew everyone and everyone knew her; she was invited to do all sorts of things.[136]

At WSU during the 1970s, Miller continued to refine class piano proficiency requirements and led the development of a master's degree option in piano pedagogy. After the inception of the degree in 1974 until she retired, Miller trained future teachers and shaped the piano pedagogy program into one of national recognition. Her contributions to WSU are discussed in chapter three.

Concerning her own legendary tirelessness, Miller commented, "I've been interested in everything. Combined with curiosity I've been blessed with energy."[137] 1978, a particularly busy year for Miller, serves as an example of the scope of her involvement. Her activities included: Project Director for the National Piano Foundation's World of Piano Tours (1978-1983); President of KMTA (1978-1980); ten presentations including workshops at the MTNA national convention, BYU, and an in-service workshop for KMEA; Chairman of the Judges at the Gina Bachauer International Piano Competition (See appendices G, H, J, and K);

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[136]Paul Reed, conversation with author, 23 July 1996.

[137]Marguerite Miller, interview with author, 9 November 1996.

two administrative positions at WSU. Although undocumented, Miller also accepted many adjudication engagements throughout her career.

"Retirement"

Though her responsibilities at WSU came to an end when she retired in 1984, her activities continued to unfold nationally. She often said about retirement, "It's just that. A chance to re-tire and put on a new set of tires."[138]

Miller continued to teach pedagogy after retirement, albeit in new venues. She viewed her workshops as miniature piano pedagogy courses, believing that she

> was doing them for experienced teachers. Teachers who knew a lot but they spent a lot of time in the studio and didn't have time to either keep up with materials or to exchange ideas. I always felt I was doing a pedagogy class.[139]

Two years after retiring from WSU, she co-organized a six-session review and comparison of piano methods for local piano teachers, the bread-and-butter activity of a university pedagogy course. Between 1986 and 1989, her workshops often included the title, "A Refresher Course for Busy Piano Teachers." (See appendix J.) She appeared as the featured guest clinician at conventions in Iowa, Mississippi, Texas, and Oklahoma, and gave two presentations at MTNA national conventions. (See appendices G and J.) Between 1985 and 1993, she traveled more than 200,000 miles, presenting workshops around the United States for the Alfred Publishing Company. (See appendix I.)

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[138]Marguerite Miller, interview with author, 4 October 1996.
[139]Marguerite Miller, interview with author, 5 October 1996.

During the 1980s Miller continued to work closely with the music industry, aiding the educational projects of several companies. She was involved with the first D. H. Baldwin Fellowship program award for piano pedagogy students as well as the first KTV video conference for teachers, both projects sponsored by the Baldwin Piano and Organ Company. With the owner of Senseney Music, she co-initiated the Harry and Lulu Awards. These awards recognized outstanding teaching materials in various categories and were presented during showcases at the 1989, 1990, and 1991 MTNA national conventions.

Miller also continued to edit and publish after retirement. She served as editor of Senseney Music's newsletter, *Update 88;* co-authored the pedagogy text, *Projects for Piano Pedagogy;*[140] and was associate editor for the "Technology Department" in the journal, *Keyboard Companion.* In addition she edited a video, *Business Practices for the Independent Studio Teacher,* and wrote an accompanying study guide based on the Baldwin KTV video conferences, in addition to writing several articles.

During the 1980s and 1990s, Miller served on Advisory and Editorial Boards with the following organizations: National Conference on Piano Pedagogy (1982-1994), Baldwin Foundation (1982-1991), Texas Group Piano Association (1986), Roland Corporation (1992), and the *American Music Teacher* (1987-1990).

Even in the midst of her involvement in national activities, Miller always remained active in the local piano teachers' organization. Thirty-five years after initiating the first piano teachers' group in Wichita, Miller

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[140]R. Fred Kern and Marguerite Miller, *Projects for Piano Pedagogy,* 2 vols. (San Diego: Kjos West, 1988-1989).

was the catalyst for the formation of a new local organization, the Wichita Metropolitan Music Teachers' Association (WMMTA) in 1986.

To this day, Miller continues to be involved with activities oriented toward the future and on the cutting edge of the profession. In 1993 KMTA appointed her "Consultant for the 21st Century" and in the same year, she co-chaired a multi-keyboard Ensemble Concert at the KMTA State Convention. From 1996 until the present, she has been serving on the first Electronic Composition Competition Committee for MTNA.

Not all of her retirement years have been spent on pedagogy, however. After retirement, Miller and her husband, Luther, embarked on a motorcycle trip that became legendary in piano pedagogy circles. Fred Kern, at the National Conference on Piano Pedagogy Banquet in 1994, described the trip, humorously displaying a poster with Miller superimposed on a motorcycle, and giving additional comments about her chosen modes of transportation throughout her career:

> In the late 1980s, Marguerite and Luther took a 5,000 mile motorcycle trip, or odyssey, as MMM calls it, across Canada after her retirement from WSU . . .
>
> MMM did not ride in a sidecar. Luther was in front and MMM behind. They could see everything and talk, since they were equipped with an intercom system in their helmets. Marguerite said, "We talked and . . . "(then catching herself, she corrected)" well, Luther drove and I talked! We could really get close to the country, it was open, you could see the full panorama and smell the smells as you passed across the country." . . .
>
> (A poster was displayed for the audience and projected on the huge video screen: the cover girl of an upcoming issue of *Texas Monthly,* MMM in white leather on a white Harley. The cover says, "White Hot Mamma, Marguerite Miller, is Riding High. Can She Be the First Woman President?")

> Other lesser known *vehicular* facts: for years, MMM drove a green Firebird convertible to school. Years later, she switched to a van, particularly for the Alfred travels. Isn't that a picture?[141]

Modes of transportation notwithstanding, in 1996 Miller spoke with Richard Chronister about what she wanted to do after retiring from her position as associate editor with *Keyboard Companion.* Chronister related:

> She told me, "Luther and I are going to make another trip and this time of course we aren't going to do it on the back of a motorcycle. We're going to do it in a motor home. I'd like to travel around the back roads, the small towns, to see piano teachers and what they are doing."[142]

Out of her great respect for the profession comes Miller's interest in the needs of teachers at the grass-roots level, which has always propelled her activities. She elaborated in an interview:

> I know there are a lot of teachers out there in small towns doing really interesting things. I'd like to discover them and share their stories and ideas. I think that would be such fun.[143]

When asked what motivational force had kept her actively involved and on the cutting edge of the profession her entire life, she replied,

> If I perceive a need, then I feel like I have to do something about it. I can focus my energy on whatever I perceive as being necessary.
>
> I can do it and so I did it.[144]

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[141]Manuscript for Fred Kern, "Marguerite Miller," in *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 111.

[142]Richard Chronister, interview with author, 21 November 1996

[143]Marguerite Miller, interview with author, 5 October 1996.

[144]Ibid.

CHAPTER THREE

CONTRIBUTIONS TO WICHITA STATE UNIVERSITY

Introduction

One of Miller's most lasting contributions is her direction of the piano pedagogy program at Wichita State University between 1974 and 1984, the first program in Kansas and one of the few available regionally. Because all piano performance majors were required to take two semesters of pedagogy courses along with piano pedagogy majors, Miller necessarily influenced hundreds of pianists.

Chapter three relates the development of piano pedagogy at WSU to national trends that were occurring in piano teacher training and music education, to provide a background for Miller's teaching. No comprehensive investigation of the history of piano pedagogy has been undertaken. However, Monsour[145] and Richards[146] conducted extensive research into the history of class piano, one aspect of piano pedagogy. Uszler and Larimer wrote a brief historical sketch of piano pedagogy.[147]

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[145]Sally Alicia Monsour, "The Establishment and Early Development of Beginning Piano Classes in the Public Schools, 1915-1930," (Ph.D. diss., University of Michigan, 1959).

[146]William Richards, "Trends of Class Instruction, 1815-1962," (D.M.A. diss., University of Missouri at Kansas City, 1962).

[147]Marienne Uszler and Frances Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines, Part I: The Undergraduate Pedagogy Major* (Princeton, NJ: The National Conference on Piano Pedagogy, 1984): 5-12.

Holland added to this information with discussions of Frances Clark, Robert Pace, and Louise Bianchi.[148] Information from Uszler and Larimer, and Holland, as well as research from the class piano tradition are presented to provide a context for piano teacher training as it developed at WSU.

Music and piano pedagogy at WSU during the 1950s and 1960s, when Miller began teaching at the university, is also addressed, followed by a discussion of the beginning of the master's degree in piano performance with an emphasis in piano pedagogy, and the bachelor's degrees in piano pedagogy. The chapter concludes with an examination of Miller's development of piano proficiency at WSU, remembered by many of her colleagues as her most significant contribution to the School of Music, and her administration of the Keyboard Department from 1978-1984.

WSU Piano Teacher Training, 1895-1946

Wichita State University was established in 1895 as Fairmount College. The School of Music was listed separately from three other courses of study in which one could earn a degree: scientific, literary, and classical.[149]

Similar to other Schools of Music around the country at the time, Fairmount College offered normal classes for music students preparing to

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[148]Samuel Stinson Holland, "Louise Wadley Bianchi's Contributions to Piano Pedagogy," (Ph.D. diss., University of Oklahoma, 1996).

[149]First Annual Catalogue Fairmount College for the Collegiate Year 1895-6 (Wichita: Press of the Wichita Eagle, 1896), 20, Ablah Library, Wichita State University, Wichita, Kansas.

teach. By 1916 courses of study were offered in public school music as well as piano, voice, organ, and violin, leading to a Certificate, Diploma, and the degree of Bachelor of Music.[150]

In 1926 the first course in piano teacher training, "Teaching Materials--Piano--Violin," was offered with the description,

> The courses in Teaching Materials are designed to aid piano and violin students in grasping the principles and methods of teaching these instruments. They offer a thorough review of the materials--exercises, studies, and pieces-- . . . Actual practice in teaching is gained by teaching beginning and intermediate pupils under the guidance of instructors. *Four hours of teaching materials is required of all piano or violin students who are candidates for a University Teacher's Certificate in either piano or violin.*[151]

In 1929 a major in Class Piano Teaching was offered, reflecting developments in piano teacher training and music education that were occurring nationally. The early part of the twentieth century saw a proliferation of class piano instruction in the public schools. As early as 1880, Calvin Cady had begun to apply the concept of class instruction to piano education and was particularly active (1880-1920) in the training of teachers in normal courses throughout the United States.[152]

In the 1920s the number of communities that inaugurated public school piano class instruction took on the proportions of a movement.

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[150]Bulletin of Information Including the Twenty-Second Annual Catalogue of Fairmount College for the Academic Year 1916-1917, Vol. VIII No. 2 (Wichita: Fairmount College, April 1917), 79, Ablah Library, Wichita State University, Wichita, Kansas.

[151]The Municipal University of Wichita General Catalogue 1926-1927 (Wichita: The Municipal University of Wichita, August 1926), 95, Ablah Library, Wichita State University, Wichita, Kansas. Italics are in the original document.

[152]Marienne Uszler and Frances Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines, Part I: The Undergraduate Pedagogy Major* (Princeton, NJ: The National Conference on Piano Pedagogy, 1984): 6.

The most significant growth occurred between 1926 and 1930.[153] In 1929 557 different towns or cities in the U.S. reported piano classes in operation; by the end of that year, the number had grown to 873.[154]

By 1930 the University of Wichita was one of 132 institutions that reported offering normal courses in "Piano Class Methods."[155] Piano teacher training was a constant concern for public school music supervisors, as there was not an abundance of trained instructors. Most supervisors sought to hire trained piano class teachers or trained private piano teachers. To meet the demand for teachers trained in class piano instruction, colleges and universities began offering courses in piano teacher training.

The description of the new course at the University of Wichita, "Class Piano Normal Training," indicated that the institution was responding to the increased demand for class piano instruction in the public schools.

> Increasingly it is demanded of the music supervisor that he be able to introduce and supervise class piano instruction in the school room. This demand the College of Fine Arts is meeting through the introduction of a course in Class Piano Normal Training. This course is open to all students who have satisfactorily completed not less than two years of piano study. The system of class teaching which will be used is the "Melody Way."[156]

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[153]Sally Alicia Monsour, "The Establishment and Early Development of Beginning Piano Classes in the Public Schools, 1915-1930," (Ph.D. diss., University of Michigan, 1959), 36-37.

[154]Diane Skroch, "A Descriptive and Interpretive Study of Class Piano Instruction in Four-Year Colleges and Universities Accredited by the National Association of Schools of Music With a Profile of the Class Piano Instructor," (Ph.D. diss., University of Oklahoma, 1991), 9.

[155]William Richards, "Trends of Class Instruction, 1815-1962," (D.M.A. diss., University of Missouri at Kansas City, 1962), 90-105, 163.

[156]The Fourth Annual Catalogue of The Municipal University of Wichita, Vol. IV

Between 1930 and 1932, three courses of piano teacher training were offered each year at the University of Wichita. The Bachelor of Music degree required two semesters of "Piano Normal Training." Its description indicated a course in musicianship at the piano:

> Piano Normal Training. A comprehensive course outlining and correlating analysis of materials for teaching rhythm, ear training, sight reading, technique, memorizing, phrasing, fundamental harmony as presented to the child and the more mature student.[157]

The Public School Music degree required one semester of "Class Piano Normal Training." In contrast to piano normal courses for a Bachelor of Music degree, the course description indicated students studied a specific method of instruction for use in the public schools:

> Class Piano Normal Training. Training class for teachers in the "Melody Way" system of class piano instruction.[158]

The year of 1932 was the last time that piano teacher training courses were required for any music degree at WSU until 1974. However, piano teacher training courses were renamed in 1932 and expanded in content to appeal to private teachers as well as to class teachers of piano. The following course description illustrates these changes:

> Normal Training In Class Piano Methods. This course is especially important for those specializing in public school music and for private teachers who contemplate combining class methods with private instruction. The course centers about the "Melody Way"

No. 4 (Wichita: The Municipal University of Wichita, April 1929), 158, Ablah Library, Wichita State University, Wichita, Kansas.

[157]The Municipal University of Wichita Bulletin General Catalogue 1930-1931 (Wichita: The Municipal University of Wichita), 215, Ablah Library, Wichita State University, Wichita, Kansas.

[158]Ibid.

and "Oxford Courses" but introduces along with other methods some Dalcroze Eurythmics and Louise Robyn technique.[159]

Piano teacher training courses continued to be offered throughout the 1930s and were taught by faculty associated with the newly created Downtown Music Division established in 1934 as a unit of the University of Wichita. The Downtown Division, a member of the NASM, in addition to the School of Music on the main campus, offered college credit for lessons until it closed in 1946. Pre-school through high school students could also study with instructors.[160]

Between 1934 and 1946, one course in "Piano Normal Training" was offered every year except for 1938.[161] During 1940 to 1943, the course was expanded to include a teaching laboratory.[162] From 1944-1945, two courses were offered, as in 1930-1932.

Piano normal classes were frequently taught by Mabel Redfield. Trained both through the conservatory system and in class piano methods, she began a legacy of piano pedagogy instructors at WSU whose backgrounds linked performing with an interest and training in teaching.

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[159]The Seventh Annual Catalogue of the Municipal University of Wichita, Vol. VII No. 6 (Wichita: The Municipal University of Wichita, May 1932), 211, Ablah Library, Wichita State University, Wichita, Kansas.

[160]"Summer Music School of the Downtown Division University of Wichita, MS 73-07, Box 5, File: "Downtown Division of Fine Arts, 1934 to 1946," Ablah Library, Wichita State University, Wichita, Kansas.

[161]No university catalogue of courses was published in 1933, because of the Depression; no records exist to document piano teacher training courses that year. The 1938-39 Catalogue does not list any piano teacher training courses. A schedule of classes was not published that year to confirm the sudden lack of teacher training. The *Sunflower*, and *Parnassus*, in those years gave no indication of a change in course offerings.

[162]Course descriptions for 1940-1943 included mention of a teaching laboratory. Courses were expanded to two credit hours. The Biennial Catalogue of The Municipal University of Wichita, Vol. XV No. 6 (Wichita: The Municipal University of Wichita, June 1940), 194, Ablah Library, Wichita State University, Wichita, Kansas.

Redfield studied piano with Rudolph Ganz and at the Institute of Musical Art (Juilliard). In addition to receiving teacher training at the Miessner Institute, she studied at the Chicago Music College and the American Conservatory, both centers of class piano teacher training.[163]

Prior to Miller's arrival in 1946, the University of Wichita demonstrated two decades (1926-1946) of continuity in piano teacher training. Course offerings at WSU in the 1930s and 1940s indicated that there was a demand for piano teacher training long after class piano training was required for a teaching degree.

Music and Piano Pedagogy at WSU, 1946-1970

Walter J. Duerksen, chair of the music department, was responsible for inviting Miller to join the WSU music faculty in 1946. Duerksen continued to serve administratively, becoming Director of the School of Music (1949), Dean of the School of Music (1956), and finally Dean of the College of Fine Arts (1961).

His ability to attract notable faculty members was legendary. Joan Wood, in an unpublished thesis, stated,

> Dean Duerksen's philosophy, together with his administrative genius and his gift for selecting outstanding instructors, was well known on campus.[164]

Wood quotes several WSU faculty who likewise attest to Duerksen's ability.

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[163]Sally Alicia Monsour, "The Establishment and Early Development of Beginning Piano Classes in the Public Schools, 1915-1930," (Ph.D. diss., University of Michigan, 1959), 46-51.

[164]Joan Wood, "A History of Piano Instruction and Performance at Wichita State University, 1956-1980," (M.M.E. thesis, Wichita State University, 1983), 21.

> [He] chose the best teachers--but released those who did not live up to high standards. [Laura Woods, Board of Trustees, Dean Emeritus of Admissions and Records][165]

> He chose the right people who in turn practiced the highest professional standards in performing traditional literature. [Gordon Terwilliger][166]

Duerksen commented to Dr. Howard Ellis, Associate Dean of the College of Fine Arts: "The way to run a good school is to hire good people and let them do their own teaching."[167] Eunice Boardman, faculty colleague of Miller's during the late 1950s and 1960s, described Duerksen and the climate at WSU:

> When he (Duerksen) had an opening, he would scour the country to find THE right person for that job. And then once he found them, the heck with the search committees . . . The faculty was really a very closely-knit faculty--we socialized, we did everything together . . . (There was) always that combination of letting you know that he believed in you because he gave you this assignment, both by hiring you in the first place, and then through the different kinds of tasks that you were given, but always expecting a little more than what you yourself feel you can do. But then, . . . you somehow rise to meet it.[168]

In addition to Miller, Duerksen hired three other piano faculty: Gordon Terwilliger, Frances Wallingford, and Robert Steinbauer, all performers as well as musicians with a vision into the educational community. They became important colleagues for Miller. Gordon

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[165]Ibid., 21.

[166]Ibid., 22.

[167]Ibid., 21.

[168]Katherine Marie Baker, "Significant Experiences, Influences and Relationships in the Educational and Professional Development of Three Music Educators: Gretchen Hieronymus Beall, Eunice Louise Boardman, and Mary Henderson Palmer," (Ed.D. thesis, University of Illinois at Urbana-Champaign, 1988), 157-158.

Terwilliger joined the WSU faculty in 1946, the same year as Miller, having studied at the Institute of Music (Juilliard) as well as receiving a masters and later an Ed. D. from Teachers College, Columbia University (1952). Terwilliger served as chair of the piano department (1948-1959) and later as Coordinator of Graduate Music Studies (1959-1968), Assistant Dean of the Graduate School (1968-1973), and Dean of the College of Fine Arts (1973-1984). Four years after Miller arrived at WSU, Frances Wallingford joined the piano faculty (1950), having studied at the Conservatoire Americaine, Fountainbleau, France, and the Matthay School of Music, London, England. Her teachers included Frank Mannheimer and Isidor Philipp.

In 1959 Robert Steinbauer joined the WSU piano faculty as Chair and provided a mentoring style of leadership through the decade of the 1960s. As discussed in chapter two, his encouragement was crucial in Miller's decision to complete her undergraduate degree in music. Steinbauer brought in two new piano faculty, Charles Bath (1960-1965) and Paul Reed (1965-). Reed elaborated on Steinbauer's leadership:

> Bob Steinbauer protected the faculty by taking a personal interest in all of us. Whether we knew it or not he knew what kind of teaching we were doing. He could tell what students were pleased, they could request for teachers, and he heard most of the piano juries.[169]

The WSU piano faculty, particularly during the decade of the 1960s, provided a milieu of entrepreneurship as well as collaboration for Miller. The colleagues she worked with were leaders in Wichita, in Kansas, and were active in national activities related to certification. Working

[169]Paul Reed, phone interview with author, 1 November 1996.

alongside them provided a training ground for Miller as she initiated and accepted leadership positions at the national level later, during the 1970s.

The spirit of entreperneurship was evidenced as WSU piano faculty held leadership positions and led the progressive endeavors within KMTA during the 1960s, as indicated in a perusal of the *Kansas Music Review*. The movement for certification of the private piano teacher was guided by WSU piano faculty; Miller served as Secretary of Certification for KMTA (1964-1969), Francis Wallingford served as State Chairman of Certification for KMTA (1964-1969), while Terwilliger served as national chairman of certification for MTNA (1965-68). Terwilliger (1961-1963) and Steinbauer (1966-68) each served as president of KMTA during the same decade.

Led by WSU faculty, KMTA and KMEA also embarked on joint membership and a joint publication, a new endeavor in the 1960s. Miller served as the first editor (1962-1964) of the KMTA section of the *Kansas Music Review*, with Charles Bath (1965) and Robert Steinbauer (1966-68) continuing the WSU legacy.

As performers, the WSU faculty presented concerts in a variety of venues during the same decade. Miller and Wallingford collaborated in one-piano, four-hand repertoire, Steinbauer developed a specialty as a lecture-recitalist, and Terwilliger performed two-piano repertoire while Bath and Reed specialized in solo repertoire and chamber music.

Three WSU piano faculty published piano teaching references during the 1960s. Miller and Wallingford collaborated as authors of *Piano*

Teaching Materials, the first edition appearing in 1968.[170] Terwilliger's *Piano Teacher's Professional Handbook* (1965) discussed in detail the college piano major, the college piano department, and the raising of professional standards of the private piano teacher, drawing upon his experience at WSU.[171]

As demonstrated, the WSU faculty provided a rich milieu for Miller as she initiated her first projects and also formed her first significant collaborations. Miller acknowledged the association with her colleagues at WSU during the 1950s and 1960s as one of her most important influences in her application to the doctoral program at the University of Colorado in 1970. She stated under a section listing her teachers:

> The privilege of teaching on the Wichita University Piano staff for the past twenty years with such distinguished musician-pedagogues as Frances Wallingford, Dr. Gordon Terwilliger, and Dr. Robert Steinbauer, and my association with them, has been one of my most valuable educational experiences.[172]

Miller, Terwilliger, Wallingford, and Steinbauer were also leaders in raising the professional standards within the piano teaching profession. During the 1950s, Terwilliger, Wallingford, and Miller were the driving force in establishing the first piano teachers' league in Wichita and in working for certification of independent teachers in the state of Kansas.

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[170]Marguerite Miller and Frances Wallingford, *Piano Teaching Materials* (Kansas: Wichita State University, 1968).

[171]Gordon B. Terwilliger, *Piano Teacher's Professional Handbook* (Englewood Cliffs, NJ: Prentice-Hall, Inc.).

[172]Marguerite Miller, working draft of application to University of Colorado, 15 April 1970, personal memorabilia.

The move towards professionalism in the piano teaching field by the WSU faculty was mirrored in national developments. In 1953, the NASM reported that ten institutions offered programs in piano pedagogy, though the ten institutions were not identified. The presentation of the information at the annual meeting of the NASM included a panel that discussed the standards of the private piano teacher and the desirability of establishing a curriculum to prepare performers for careers as teachers. Though there were indications that pedagogy degree programs existed, the substance and number was difficult to determine.[173]

Piano Pedagogy during the 1950s and 1960s at WSU was initially taught by Terwilliger and later by Wallingford. Miller assisted Wallingford in the presentation of new literature and the business aspects of independent teaching.[174] By 1953 any vestiges of the normal class piano courses of the 1930s and 1940s had disappeared in course title and content. Between 1953 and 1967, the pedagogy course "Piano Materials" carried the description: "discussion and analysis of suitable materials for teaching at elementary, intermediate, and advanced levels."[175] It was offered in alternate semesters with piano literature.[176]

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[173]Marienne Uszler and Frances Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines, Part I: The Undergraduate Pedagogy Major* (Princeton, NJ: The National Conference on Piano Pedagogy, 1984): 10.

[174]Terwilliger taught piano pedagogy until 1959. As he increasingly moved into administrative positions, Wallingford taught the piano pedagogy course until she retired.

[175]The Municipal University of Wichita Bulletin Biennial Catalogue 1953-1954, 1954-1955, Vol. XXVIII No. 2 (Wichita: The Municipal University of Wichita, May 1953), 156, Ablah Library, Wichita State University, Wichita, Kansas.

[176]Ibid. Titles and course descriptions do not always coincide during the years 1953-1967. The course "Piano Materials 381" contained a piano pedagogy course description. The course "Piano Pedagogy 382" contained a piano literature course description. A third course "Piano Pedagogy 487" appeared in the catalogue as a pedagogy course but never appeared within any class schedule. It was dropped from the catalogue in 1967. Miller recalled only

The significant change in curriculum structure during the 1960s was "the beginning emphasis on pedagogy."[177] The most far-reaching change was requiring all piano majors to take piano pedagogy and piano literature. Whereas in 1961 students were required to take either piano pedagogy or piano literature, by 1966 both piano pedagogy and piano literature were required of piano majors.

The increased emphasis on piano pedagogy at WSU reflected the continual interest in piano pedagogy nationally. A year after WSU required pedagogy of all piano majors (1966), the NASM published a list of twenty-seven institutions reporting undergraduate, masters, and doctoral degrees in piano pedagogy in *Music in Higher Education,* the first known listing of institutions offering piano pedagogy majors.[178] The breakdown-by-degree category included twenty-three institutions offering a major in piano pedagogy at the Bachelor's level, eleven institutions at the Master's level, and two institutions at the Doctoral level.[179] The following year (1968), *Music in Higher Education* showed an increase in degrees offered, with thirty-four institutions offering a major in piano pedagogy. The breakdown-by-degree category included twenty-six institutions offering a

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one pedagogy course offered during this time period, 1953-1967.

[177]Robert Steinbauer, quoted in Joan Wood, "A History of Piano Instruction and Performance at Wichita State University, 1956-1980," (M.M.E. thesis, Wichita State University, 1983), 21.

[178]This listing disputes anecdotal information that Southern Methodist University instituted the first master's degree in piano pedagogy in 1967, as fourteen institutions reported offering master's degrees with majors in piano pedagogy that year. The NASM's listing of piano pedagogy majors occurred under the heading of "less common curriculum." After 1968 the category disappeared and no known specific listing of institutions offering piano pedagogy degrees appeared in later publications.

[179]*Music in Higher Education 1967* (Reston, VA: National Association of Schools of Music), 46.

major in piano pedagogy at the Bachelor's level, fourteen institutions at the Master's level, and three institutions at the Doctoral level.[180]

The figures indicated that the number of institutions offering piano pedagogy majors tripled between 1953 and 1968 and demonstrate the increased demand for teacher training in piano around the country. However, there likely were more institutions offering piano pedagogy majors than listed in these two reports. Eleven institutions listing majors in 1967 did not report majors in 1968, although at least one of those institutions, Southern Methodist University, continued to offer an undergraduate and master's program in 1968.[181]

In addition to requiring piano pedagogy of all piano majors, WSU made further preparations for a new degree program in piano pedagogy during the 1960s. Course titles became reflective of course content; the piano pedagogy course was titled "Piano Materials and Pedagogy."[182] A survey of piano teachers around the state was conducted and its results revealed an interest in a masters degree in piano pedagogy. Miller, in reflecting on the development of the piano pedagogy degree at WSU, wrote:

> History and development of Piano Pedagogy at WSU: 1960s -- Survey of State Piano teachers indicated a "felt need" for a Masters Degree with Emphasis in Piano Pedagogy. Efforts were begun to convince our Administration and ultimately the State Board of

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[180]*Music in Higher Education 1968* (Reston, VA: National Association of Schools of Music, 1968), 53-54.

[181]Samuel Stinson Holland, "Louise Wadley Bianchi's Contributions to Piano Pedagogy," (Ph.D. diss., University of Oklahoma, 1996), 84-91.

[182]The course "Piano Pedagogy 382" was described as a piano literature course from 1967-1969. It was retitled "Piano Literature" in 1970.

> Regents that such a degree program should be established at WSU.[183]

Piano Pedagogy Degrees at WSU

William Mathis, Chair of the Music Performance Department in 1970, credits Miller for leading the proposed Master of Music degree in Piano Performance with an emphasis in Piano Pedagogy through the administrative channels.

> She assumed leadership in defining and proposing a master's degree option in piano pedagogy, as I recall one of the few available nationally at the time, and the first among Kansas universities.[184]

The 1970 Annual Report of the WSU music department addressed the need for a master's degree in piano pedagogy: "There is a need to consider a new program at the Master's degree level of a Master of Music degree with a major in Piano Pedagogy."[185] Two years later, a Five-Year Planning Report from the College of Fine Arts tentatively proposed the curriculum for the new degree.[186] Also in 1972, members of the Wichita Area Piano Teachers League were surveyed to determine their preference of masters degree emphasis: they favored piano pedagogy by 85% (music education 10%; performance 5%).[187]

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[183]Martha Baker, ed. *National Conference on Piano pedagogy, A Journal of the Proceedings* (Princeton, NJ: National Conference on Piano Pedagogy, 1981): 36.

[184]William Mathis, e-mail correspondence with author, 16 October 1996.

[185]College of Fine Arts Annual Report, Charles Spohn, Dean, July 1970-June 1971, p. 43, Ablah Library, Wichita State University, Wichita, Kansas.

[186]Five Year Planning Report, College of Fine Arts 1972-1977, p. 77, Ablah Library, Wichita State University, Wichita, Kansas.

[187]1979 School of Music NASM Review Report, p. 19, i, School of Music, Wichita State University, Wichita, Kansas.

Interest in certification by piano teachers in the state of Kansas, in the same manner that public school teachers were certified, was used as an argument for the degree in the Five-Year Planning Report. Wallingford was cited as being a member of the National Board of Certification of MTNA and Miller as serving as Secretary of the State Board of Certification.[188]

Paul Reed, in conversation, alluded to the fact that piano pedagogy courses were in place and that students were working on the degree before it actually was approved. In 1973, courses were renumbered to accommodate graduate students while retaining the same descriptions.

The new degree, M.M. in Piano Performance with an emphasis in Piano Pedagogy, was approved and implemented in 1974.[189] The pedagogy emphasis curriculum incorporated existing graduate level courses in pedagogy and literature, but with the change that the courses were now required rather than electives of the Master of Music degree. In addition, students receiving graduate credit were required to meet a third day to complete additional work. Two additional hours of "Special Projects in Music" were required in which students received credit for supervised teaching. A lecture recital constituted the final project.

Miller took over the teaching of all the courses and administrating the program in 1975, after Wallingford retired. Reed commented that

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[188]Five Year Planning Report, College of Fine Arts 1972-1977, p. 77, Ablah Library, Wichita State University, Wichita, Kansas.

[189]College of Fine Arts Annual Report, July 1973-June 1974, p. 105, Ablah Library Wichita State University, Wichita, Kansas.

even though "we say Frances started the pedagogy program, Marguerite really developed it."[190]

Under Miller's direction, new courses were added in 1977 and 1983-1984. An additional piano literature course created a two-semester sequence of piano literature required of all undergraduate piano majors. A piano pedagogy course was also added, creating a parallel two-semester sequence of pedagogy offerings for both graduates and undergraduates. In 1983 and 1984, the masters program included two new courses: "Group Piano Practicum" (2 hours credit) and "Studio Piano Practicum" (2 hours credit).

Three new piano degree options were initiated in 1977: B.M. in Performance-Pedagogy, B.M. Performance-Accompanying, and B.M.E. in Vocal Emphasis/Piano Pedagogy, Piano Major. Within the B.M. in Performance-Pedagogy, students were required to take two pedagogy courses, as well as two special topics courses, each at two credit hours. While performance piano majors were required to take two hours of pedagogy, the extra six hours that pedagogy majors took came from four hours of applied piano concerto that they took their sophomore year and two hours of electives built into their degree.

The B.M.E. degree with a piano pedagogy major was offered for students desiring to combine classroom and private studio teaching.[191] Again, pianists were required to take all four pedagogy courses for eight

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[190]Paul Reed, phone interview with author, 1 November 1996.

[191]Guide for Piano Majors, Containing Procedures and Practices Instituted by the Faculty, Fall 1976, and revised, Fall 1977, Wichita State University, unpublished handout for undergraduate piano majors, Marguerite Miller, personal memorabilia.

hours of credit. However, they were not required to take the six hours of music electives that were required of the vocal majors, and they took two hours less ensemble credit.

At the Second National Conference on Piano Pedagogy in 1980, presentations were given regarding undergraduate and doctoral degrees in piano pedagogy, yet Miller was one of only two individuals who presented papers on masters level programs in piano pedagogy. While most presenters focused primarily on the curricular structure of their program, Miller spoke philosophically, emphasizing the importance of piano pedagogy to the music profession. The importance of professionalism, a theme her students would often comment upon, was her overriding emphasis. As she stated,

> We believe that the Piano Pedagogy Program has an opportunity and an obligation to not only improve the quality of piano teaching, but also to insure the very future of our profession! How? By helping the future-teacher develop an understanding of Studio Piano Teaching as a Profession (self-image) and a sense of responsibility to the Profession. Future teachers must be aware of the necessity for their involvement in: (1) educating the public (regarding the profession), and (2) supporting the professional organization.[192]

Miller elaborated on the requirements of the degree, again emphasizing how they applied to the development of professionalism. Seven of her ten points related to the activities students carried out through their supervised teaching experiences and the activities of the WSU Student Music Teachers Association, affiliated with MTNA.

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[192]Martha Baker, ed., *National Conference on Piano Pedagogy, A Journal of the Proceedings* (Princeton, NJ: National Conference on Piano Pedagogy, 1981): 36.

Explanation of Program
Requirements which aid in the development of professionalism:

1. Membership and participation in the WSU Student Music Teachers Association (SMTA), affiliated with the State (KMTA) and National (MTNA).
2. Subscribing to and reading (assignments) professional piano (music) teachers journals: "American Music Teacher," "Clavier," and "The Piano Quarterly."
3. Planning and Conducting:
   1) Parent Orientation Sessions
   2) Student Aptitude/Readiness Testing Sessions for community children
4. Designing and teaching a six-eight week group piano curriculum (part of the required Practicum).
5. Teaching (under supervision) a variety of piano students.
6. Presenting these students in monthly programs. (Each recital required a "theme" and a prepared mini-presentation by the student teachers).
7. Assisting with local Piano Auditions and Festivals. (This included an annual Student Concerto Audition sponsored by the Wichita Area Piano Teachers League).
8. Planning and implementing a Spring Piano Festival for pre-college students.
9. Presenting (under Special Projects): lectures/workshops, lecture-recitals, mini-clinics on new piano teaching materials (music and books), etc.
10. Terminal Requirement: Recital and a related Piano Pedagogy Lecture.[193]

Steinbauer, when asked what he considered as Miller's greatest contributions to the field, responded that her most enduring would be the emphasis on professionalism within the field of pedagogy.

> I think she has done as much as anybody in the last fifty years to make it seem that group piano and an organized piano pedagogy are the responsible way for a teacher to act. Not by-the-seat-of-your pants, by-guess and by-gosh and enough money for tomorrow's butter and eggs, that's not it. To the extent that her leadership has given pedagogy a very strong and high profile and a very respected

[193]Ibid., 37.

> profile in the industry . . . I think that is extremely important and in her contribution I think the thing that will outlive her. She is the one that was very much influential in the movement.[194]

Miller led the WSU piano pedagogy program through its formative years at the masters level and, within her tenure, established the undergraduate pedagogy program. Almost twenty years passed between the NASM's 1967 reporting of majors in piano pedagogy and its 1985 outlined accreditation standards for piano pedagogy degrees.[195] A year earlier, in 1984 the National Conference on Piano Pedagogy published its own guidelines for undergraduate and graduate piano pedagogy degree programs. At the time of Miller's retirement in 1984, piano pedagogy had become established as an academic discipline within the university system.

When the National Pedagogy Conference held its first meetings in the 1980s, one of the primary issues was the alliance between performers and pedagogues at the university level. Sam Holland commented,

> [By 1987] The National Conference had met five times. Among its principle concerns was the productive interaction of performance teachers and pedagogy teachers.[196]

One of the strengths of the WSU pedagogy program was its historical linkage of performance and pedagogy. Since the 1950s, and prior to that, through the Downtown Music Division, WSU had had a history of a faculty comprised of performers as well as pedagogues. Chairs of the

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[194]Robert Steinbauer, phone interview with author, 14 November 1996.

[195]*National Association of Schools of Music 1985-1986 Handbook* (Reston, VA: National Association of Schools of Music, 1985), 55.

[196]Samuel Stinson Holland, "Louise Wadley Bianchi's Contributions to Piano Pedagogy," (Ph.D. diss., University of Oklahoma, 1996), 100.

piano department from 1948-1969 held leadership positions in the field of piano pedagogy and actively performed.

Miller likewise personified the linkage of performing and pedagogy when she came to WSU and established a performing partnership with Wallingford that lasted through the mid-1970s. As Miller directed the piano pedagogy program and became coordinator of the piano department during the 1970s and 1980s, the tradition continued. The question of whether pedagogy and performance should be strongly linked together was never an issue among the piano faculty. In response to the question, "How did the piano department change as a result of Miller's work?" William Mathis responded:

> She led a strong performing faculty and her efforts helped maintain faculty pride and cohesion through mutual recognition of professional and artistic strengths. The faculty respected each other's efforts, and Marguerite's work helped create the setting for this respect.[197]

Miller's classes were filled with both piano performance and pedagogy majors. WSU's requirement that all pianists take piano pedagogy additionally illustrates the supportive affiliation between performance and pedagogy that contributed to the success of the program. Some students who graduated with performance degrees considered Miller a mentor. Ginger Yang Hwalk, Instructor in Music/Class Piano and Chamber Music at the University of Maine, graduated with a masters in performance from WSU but spoke of Marguerite's influence on her as a teacher.

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[197]William Mathis, e-mail correspondence with author, 16 October 1996.

> She turned me around about teaching . . . I felt like I never wanted to teach; HOWEVER in getting to WSU and having Marguerite influence me was the best thing![198]

Robert Steinbauer in 1983, when asked the question, "What would you declare is the need for the future in the teaching of piano at Wichita State University?" replied, "The concern for who will be running the program when Marguerite Miller retires."[199]

Piano Proficiency

In addition to her role as a piano pedagogy teacher, Miller revised the piano proficiency requirements and was instructor of group piano at WSU. Her colleagues in the School of Music frequently commented on her development of the proficiency requirements and her role as group piano instructor.

To determine the effectiveness of the group approach in preparing Music Education non-piano majors for the WSU Piano Proficiency Examination, Miller initiated a pilot project in class piano in 1962. This initiative resulted in the installation of what was considered to be the first Wurlitzer piano lab in a college or university in Kansas. It also resulted in the establishment of class piano teaching as a means of passing piano proficiency requirements at WSU. Also in 1962, Miller began revising the proficiency requirements and through the years developed an exam that involved music faculty from two other divisions within the School of

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[198]Ginger Yang Hwalk, response in student questionnaire, 1996.

[199]Robert Steinbauer, quoted in Joan Wood, "A History of Piano Instruction and Performance at Wichita State University, 1956-1980," (M.M.E. thesis, Wichita State University, 1983), 31.

Music at WSU. The WSU program became a model for junior colleges in Kansas, and many of Miller's colleagues at WSU considered her leadership in the area of group piano and piano proficiency to be her greatest contribution to the university.

Prior to 1962, students studied privately to pass piano proficiency requirements. Howard Ellis, Chair of the School of Music that year, described Miller's pilot project.

> She started to give class piano lessons in her studio before we had class piano. Gradually she convinced her colleagues and the administration that students can accomplish more [and] faster in a class piano situation. Gradually she brought us around to the view that some space in the Fine Arts Center should be set apart for a piano lab.[200]

Miller commented on the impetus for the pilot project.

> I thought if I could just get three or four students to come in to my studio with these two grands, they would enjoy it more. . . . I got special permission to take four of the non-piano music majors who were studying for the proficiency. I said I'm going to have them in a class. . . . And so that's how I rather went around the corner and proved that students didn't mind it, they learned faster, that they got through the requirement quicker and with less of everything that they disliked. . . . I wasn't thinking in terms of, "I'm going to start a class piano program." By the time you say the same thing four or five times [to individual students], you've lost practically all of your energy and enthusiasm. So they let me go ahead and do it.[201]
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> I think the secret was that I admired all those music majors. I knew they were special: in some instrument, in some way they could do so much more than I could. If I could help them gain enough keyboard skills so they could even help themselves be better, I thought it was important. I think that everybody had hated to teach piano proficiency. I took it on as a nice challenge.[202]

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[200]Howard Ellis, phone interview with author, 5 November 1996.
[201]Marguerite Miller, interview with author, 4-5 October 1996.
[202]Marguerite Miller, interview with author, 4 October 1996.

As a result of the successful experimental program, Miller recommended the installation of a multiple-piano laboratory and the development of a class piano curriculum. At the request of the keyboard department and the Dean of Fine Arts (Walter Duerksen), Miller also investigated the various available electronic pianos and recommended the Wurlitzer Laboratory System; it was subsequently purchased and installed in the basement of the Duerksen Fine Arts Center in September 1964.[203]

Electronic pianos were still considered new technology when Miller conducted her pilot project in 1962. The first electronic piano lab installed in a college or university was at Ball State University at Muncie, Indiana, in 1956.[204] Miller commented about her encounter with electronic pianos.

> Lou Hollingsworth was the one who got us all started. He was behind the Wurlitzer lab and I had met him at many conventions. When you asked why I did things, it's because I attended everything. It wasn't because I had to. I just wanted to know what's going on, who's doing it, and how they're doing it. When I saw the Wurlitzer lab, which was the first one I had seen, I had to have one.[205]

Howard Ellis commented on the first electronic piano laboratory at WSU, which was housed in the basement of the Duerkson Fine Arts Center in a remodeled storage room.

> We bought the [electronic] pianos, and I remember walking down in the basement of Duerksen and we remodeled a storage room, put in a new ceiling and lights and had the pianos installed there. Marguerite gradually, over the years, updated it and eventually brought in the visualizers. She kind of mothered that

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[203]Marguerite Miller, "New Courses and Laboratories Developed," *Faculty Personnel Record* (Tenure file), Wichita State University, Wichita, Kansas, 1974, p. 6.

[204]William Richards, "History: A Brief Chronology," *The Piano Quarterly* 101 (spring 1978): 14.

[205]Marguerite Miller, interview with author, 9 November 1996.

lab along and convinced everybody that was something that was very important.[206]

Robert Steinbauer, while acknowledging Miller's leadership in obtaining the laboratory, alluded to the difficult circumstances under which she worked.

> There were any number of reasons that she was able to demonstrate so that we could cite the need for state-of-the-art electronic [equipment]. It's fair to say that it was because of her interest and her initiative and her ability to produce even under adverse circumstances that we made them [Walter Duerkson], interested in the notion [of a laboratory].[207]

Miller recalled finding the space for the laboratory, insisting that an acoustic piano be part of the arrangement of the room.

> I remember trying to find where we were going to put the lab and we wound up with a funny shaped room in the basement. I said, "That will be perfect." It wasn't exactly perfect but we made it work. The one thing that I insisted on was that we have an acoustic piano up on a raised platform. Every concept and idea that I wanted to present was presented up around the acoustic piano. We started out with twelve [electronic] pianos, but eventually there were more than that.[208]

The same year the electronic piano laboratory was installed, Miller developed a curriculum and started teaching group piano. In the fall of 1964, three piano classes were scheduled, accommodating thirty-six students. By 1974, class offerings had increased to seven classes for music students and two classes for hobbyists. Miller either taught or supervised

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[206]Howard Ellis, phone interview with author, 5 November 1996.
[207]Robert Steinbauer, phone interview with author, 15 November 1996.
[208]Marguerite Miller, interview with author, 9 November 1996.

all piano classes since they were first offered in 1964.[209] William Mathis commented:

> Marguerite directed the progression of students in fulfilling keyboard proficiency requirements. She was the principal author for the piano proficiency examination--both the requirement and the process (which could occur in stages if this suited students better than one comprehensive exam experience).[210]

Judy Fear, class piano instructor at WSU, recalled that piano proficiency was conducted in a haphazard manner before Miller began its revision.

> The proficiency program was pretty loose; it wasn't very comprehensive. She was the one to organize the barrier exam and really make it workable and teachable. It would be one of her main achievements.[211]

Fear also recalled her experience as a student at WSU in the late 1950s in taking the proficiency exam.

> I can remember going through it with Gordon Terwilliger sitting in a classroom hearing me play the *Star Spangled Banner,* I guess a couple of scales and I suppose I sight-read for him. I don't remember preparing for it or anything. The way it is now, piano majors certainly have to prepare for it because it is so much more comprehensive.[212]

One of the most successful components of the piano proficiency exam at WSU was the involvement of a piano proficiency committee, comprised of piano faculty as well as faculty in other areas, who were responsible for the requirements and administration of the exams. In 1969

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[209]Marguerite Miller, "New Courses and Laboratories Developed," *Faculty Personnel Record* (Tenure file), Wichita State University, Wichita, Kansas, 1974, p. 6.

[210]William Mathis, e-mail correspondence with author, 16 October 1996.

[211]Judy Fear, phone interview with author, 8 January 1997.

[212]Ibid.

the piano proficiency committee consisted of the Instructor of Class Piano, a representative from the Music Education Department, and a representative from the Piano Department. By 1975 the committee had expanded to four members and included faculty representation from musicology/composition. James Hardy, who joined the WSU faculty in 1965 as Chair of Music Education, commented about faculty involvement.

> We always and have forever sat in on proficiencies during proficiency week. When I came, everybody was subject to it and I mean everybody. A lot of students spent some extra time trying to pass it.[213]

Paul Reed, when asked how the piano department changed as a result of Miller's contributions, also addressed the involvement of the entire music department in the proficiency requirement, stating that

> [Because of Miller] the class piano requirement for all music students became much more organized so there were fewer people slipping through. They were not permitted to put it off until just before graduation. She worked with theory people and music ed people. They would have to sit in on committees with her to hear the students. She treated it as if it wasn't just a piano area job. It was a job for all of us.[214]

The opening paragraph of the 1969 and 1975 Piano Proficiency Exam emphasized the involvement of three departments of the music faculty: "The Piano Proficiency is a composite examination of the Piano, Music Education and Theory Departments minimal keyboard requirements."[215]

Although two changes occurred between 1968 and 1969 that Miller helped to institute, the most far-reaching was the requirement that all

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[213]James Hardy, phone interview with author, 31 October 1996.

[214]Paul Reed, phone interview with author, 1 November 1996.

[215]Marguerite Miller, "Appendix II: Teaching Information," *Faculty Personnel Record* (Tenure file), Wichita State University, Wichita, Kansas, 1974, p. 37-38.

Bachelor of Music Education Degree candidates must pass the exam prior to student teaching. An additional requirement of "Performance of community songs in a manner sufficient to warrant practical use" was added in 1969.[216]

In 1970 Miller attended a Comprehensive Musicianship workshop at WSU which had far-reaching implications for future revisions of the proficiency requirement. She immediately began incorporating the new concepts she had encountered at the workshop into her studio teaching and group piano classes. In a letter dated January 1971, she wrote about the changes she foresaw with proficiency requirements.

> It was my privilege to set up our current program several years ago. Of course, we review and re-evaluate and make necessary changes each year and I foresee some very important changes within the next five years. (Especially in the area of improvisation and harmonization. As the Public School Teachers become more adventuresome in exploring new sounds, they will need skills other than the I-IV-V in harmonizing!!)
>
> If you have further questions, or ideas to exchange, please let me know. I have found that working with Secondaries can be very rewarding. After all, they are outstanding young musicians--proficient in another area, and it is exciting to help open up additional avenues of musical expression for them.[217]

The infusion of Comprehensive Musicianship principles into the piano proficiency exam at WSU was a natural outgrowth of Miller's activities in the Comprehensive Musicianship movement between 1971 and 1975. She gave workshops in Kansas and at divisional and national MENC conventions relating Comprehensive Musicianship principles to

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[216]Ibid.

[217]Marguerite Miller, letter to Miss Frieda Myers, Longwood College, Farmville, Virginia, Marguerite Miller, personal memorabilia.

piano teaching, attended Brigham Young University where she worked closely with composer Merrill Bradshaw, and compiled and edited her book, *Mosaics.*

By 1975, the elements of improvisation, a study of modal scales, and familiarity with twentieth-century idioms, all new additions to the proficiency exam, were an outgrowth of Miller's encounter with the Comprehensive Musicianship movement. William Mathis commented on Miller's influence in creating change within the music department.

> [Miller] was also active in upgrading the class piano and proficiency areas as a result of experience on national boards and presentations.[218]

In response to the question "What distinguishing characteristics marked Miller's teaching of Class Piano?", Mathis commented further about Miller's application of Comprehensive Musicianship principles:

> As I recall, Marguerite's work both in studio and class piano, was influenced by the Comprehensive Musicianship movement that reached a peak in the late 60's through 1970's. Her teaching and class piano content had strong elements of creativity as well as theoretical preparation. Improvising was encouraged that involved development of melodic, harmonic, rhythmic, and formal concepts. She interacted easily and effectively with students.
>
> The faculty had confidence in the proficiency process. This was attributable both to Marguerite's depth in this area as well as her positions of national leadership and her authorship of piano materials that received positive professional review.[219]

Judy Fear, who taught class piano under Miller as a graduate assistant in the mid-1960s and continued to teach class piano with Miller

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[218]William Mathis, e-mail correspondence with author, 16 October 1996.
[219]Ibid.

after receiving her masters degree, described the process of adding elements of Comprehensive Musicianship principles to the exam.

> Change in the proficiency exam was very gradual. The concept of improvisation of course was added to it. The understanding of modal construction and transposition of modes was incorporated. Then of course her book, *Mosaics*, she really felt needed to happen because there wasn't enough material that used twentieth-century idioms. That book was at the right level for students, so that was a very important contribution of hers. We used that as a resource.[220]

The texts Miller required for piano classes were indicative of the breadth of keyboard proficiency required of students. *Keyboard Strategies* became the required text for the class.[221] As a comprehensive text it included improvisation, sight-reading, and twentieth-century idioms. Miller also felt that it was important for students to purchase four additional books in the areas of sight-reading, four-part choral playing, twentieth-century repertoire and idioms, and improvisation. As a result, required texts in 1977 were *Keyboard Strategies, Choralbuch,*[222] *Mosaics: Thirty-two Piano Pieces for Learning Musicianship,*[223] *Piano Improvising,*[224] *Introduction to Sight Reading*[225] (optional).[226]

The unique feature of piano proficiency under Miller's direction at WSU was the thorough grounding in theoretical material required of

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[220]Judy Fear, phone interview with author, 8 January 1997.

[221] Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, E. L. Lancaster, *Keyboard Strategies* (New York: Schirmer, 1980).

[222]*Choralbuch* (New York: C. F. Peters, 1950).

[223]Marguerite Miller, ed. *Mosaics: Thirty-two Piano Pieces for Learning Musicianship* (Utah: Sonos Music, 1973), 3.

[224]Wilfred Adler, *Piano Improvising* (Missouri: Mel-Bay Pub., 1977).

[225]Wilhelm Keilmann, *Introduction to Sight Reading* (New York: C. F. Peters, 1972).

[226]Marguerite Miller, "Piano Class Information 1980-81," personal memorabilia.

students along with an infusion of twentieth-century musical styles. Theory knowledge included the performing of major and harmonic minor scales, the seven church modes in all keys, and synthetic scales as well as tone rows. Students performed major, minor, augmented, and diminished chords in all keys as well as secondary dominants. Improvisation included the twelve-bar blues.

Miller addressed twentieth-century styles in the following areas on the final proficiency exam: sight-reading one twentieth-century composition and performing a twentieth-century memorized solo. Bachelor of Music Education students could choose to improvise in dance styles of jazz, rock, or tango while Bachelor of Music students could choose to improvise in a twentieth-century compositional style.

Piano classes were divided into five levels in preparation for the piano proficiency exam. Objectives in technique, scales, chords, harmonization and transposition, sight-reading, solo repertoire, and improvisation were enumerated along with final examination requirements for each level. The examination requirements by level follow, demonstrating the progression of material:

Examination for Level I:
Given a white key, student will explain and demonstrate the vertical construct of major triads, first inversion triads, dominant seventh chords.
Given a white key, student will play:
1) Major pentascale and authentic cadence
2) Minor pentascale and authentic cadence.
Given a black key, student will play:
1) Major pentascale and authentic cadence
2) Minor pentascale and authentic cadence.

Student will play major and minor scales, per circle of fifths, in tetrachords,

1) c through c sharp
2) c flat through c.

Student will play one prepared piece from material studied.
Student will sight-read material selected by the teacher.

Level two students advanced from the study of scales in tetrachord position to one octave hands together. Playing by ear, harmonization and transposition, and improvisation were introduced for the first time.

Examination for Level II:

Student will demonstrate understanding of the major/minor scale system by playing four (or more) scales and cadences. (Scales hands together, one octave. Cadence: I-IV6/4-I-V6/5-I in all keys.)
Student will play one prepared "ear piece."
Student will play one memorized solo and discuss briefly the composer's place in music history.
Given a melody, the student will harmonize and transpose using primary chords in various accompaniment styles.
Student will improvise a 12-bar blues.
Given an antecedent phrase, the student will play an appropriate consequent phrase.

Level three introduced students to modes through the study of modal scales and repertoire.

Examination for Level III:

The student will play two major scales (one white, one black) with extended chord pattern.
The student will play the chord quality exercise (M, +, m, o), chromatically, four keys.
Given several melodies to read, the student will identify the mode of each.
Given a key, the student will play various modes as requested by the teacher. (These may be played with tetrachord fingering.)
Student will play one prepared modal piece (from *Mosaics* and *Adventures in Modes and Keys),* one prepared melody, harmonized and transposed, using accompaniment style other than block-chords; one ear piece in piano style using

secondary chords; and two cadential patterns in four-part style (found in the *Choralbuch).*

Students in level four were introduced to twentieth-century compositional devices and the use of secondary-dominant chords.

Examination for Level IV:
The student will play one memorized twentieth-century solo and discuss the compositional device(s) used by the composer; one improvised piece, student's choice of style; one prepared chorale, student's choice; one ear piece using a borrowed dominant.
Students study synthetic scales and a 5-tone row and its derivations; learn to play and use the secondary dominant chord.
The teacher will select a melody to be harmonized and transposed by the student.

Level five required students to present a prepared accompaniment with a soloist and a song for class singing. Additionally, students were required to explore and present a mini-lesson using the Wurlitzer Lab.

Examination for Level V:
The comprehensive examination per the Check-sheet, in preparation for taking the Piano Proficiency Examination, and a class presentation of a prepared accompaniment with soloist, a hymn or community song for class singing, and teaching the approved mini-lesson to the class. (Investigate the Wurlitzer Lab possibilities and prepare a mini-lesson for class use. Submit written objectives/material for teacher approval prior to scheduling the teaching session.)[227]

Taken after students had successfully completed all five levels, the Piano Proficiency Exam was an accumulation of knowledge and playing skills from all material studied. Requirements were summarized for students.

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[227]Marguerite Miller, "Piano Class Information 1977-78," personal memorabilia.

Keyboard Theory and Harmony:

1. Demonstrate ability to organize sounds into a variety of scales and chords.
2. Demonstrate an understanding of the major/minor, tertial harmony system by:
   a. Playing all major and minor scales
   b. Playing and using chords to illustrate
      1) Harmonization and transposition of traditional folk tunes
      2) Improvising in a variety of rhythms and styles
      3) Playing "by ear" in both instrumental and piano styles.

Sight-reading:

3. Demonstrate the ability to play at sight, in a manner sufficient for practical use, simple accompaniments from the student's major medium, four-part songs, choral or instrumental scores (depending upon the student's emphasis) and functional repertoire in twentieth-century idioms.

Additional:

4. Demonstrate the ability to illustrate contrasting musical styles at the piano by playing two memorized pieces from standard piano repertoire.
5. Articulate a practical knowledge of nomenclature and function of the piano.[228]

The piano proficiency check-list kept in a file for each student gave a detailed profile of the specific requirements of the exam.

Piano Proficiency Check-List

1. Construct scales and chords selected from the following: Diatonic (modes); pentatonic; chromatic; whole tone; synthetic; tone-row and its derivations (5-note): P, R, I, RI; Secundal chords; tertial chords; quartal; quintal.

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[228]Marguerite Miller, "Appendix II: Teaching Information," *Faculty Personnel Record* (Tenure file), Wichita State University, Wichita, Kansas, 1974, p. 37.

2. Major and minor scales, using standard fingering.
   Group I: C, G, D, A, E Major
   Group II: c, g, d, a, e minor
   Group III: F and B Major and minor
   Group IV: Black key Majors
   Group V: Black key minors

   Chord progressions: I-V7-I; I-IV-V7-I; I-iii-vi-IV-ii-V7-I; I-V7/V-V-I.

   Harmonization and transposition of folk tunes.

   Improvisation: BME students improvise 8-12 bars for any three of the following activities: running, skipping, hopping, marching, leaping, dancing--jazz, rock, tango, etc. BM students given a melody, improvise in three of the following styles: Baroque, Classic, Romantic, Impressionistic, or Twentieth Century.

   Play by ear to illustrate the use of the following:
   Instrumental style, using primary chords
   (Example: *Happy Birthday, America*)
   Instrumental style, including use of V7/V
   (Example: *Star Spangled Banner*)
   Piano style, using secondary chords as required
   (Example: *Doxology*).

3. Sight-reading: Through three sharps or flats; Accompaniment; 4-Part Song; Twentieth-Century composition.

4. Two memorized solos of contrasting styles: name composer, key, form, period.

5. History, mechanism, purchase and care of pianos. (5 brands; 4 styles, i.e., grands, studio uprights, spinets or consoles, and electronic; price ranges, etc.)[229]

Miller commented about the development of the piano proficiency exam.

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[229] Ibid., p. 39.

It originally was not a practical exam and it didn't carry much teeth to it, so I kept working with it and finally had an examination that I thought would be practical. It was for piano majors, music education majors, musicology-composition majors. [All the faculty] in those departments agreed that it would be satisfactory.[229]

Judy Fear, who taught class piano with Miller from 1966-1984, commented extensively on Miller's emphasis within the class piano program at WSU. The practical application of functional skills and the teaching of twentieth-century idioms were a high priority.

Marguerite really wanted the students to think and prepare to be functional at the keyboard. That word functional came up over and over. "It's a functional skill." That was really what we tried to always measure everything by. A question we constantly asked ourselves was, "Can the student really use the particular skill we are testing?"[230]

[Mosaics] was resource material for twentieth-century idioms. We really taught quite a bit of theory and comprehension of compositional technique through her book because that's her approach. She felt that if you understand the music, you will like it. She had the full notations[231] about the pieces that were very helpful.[232]

Miller's style of teaching was student centered; her students were encouraged to think for themselves and the grading system was designed to give them specific feedback. Fear elaborated further on Miller's philosophy:

She was always very concerned about students thinking for themselves. That was her big thing. She didn't want to spoonfeed them anything. . . . she would prefer that, rather than a student

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[229]Marguerite Miller, interview with author, 9 November 1996.

[230]Judy Fear, interview with author, 8 January 1997.

[231]"Full notations" refers to the explanatory text that accompanies each selection in *Mosaics*.

[232]Judy Fear, interview with author, 8 January 1997.

learn a particular piece by ear with a particular chord progression in it, she would give them choices. "Find an example and then play an example of this particular chord progression." Often we did use a sample as a teaching device in the classrooms, but we gravitated strongly toward everybody coming up with their own idea rather than twelve students playing *The Doxology* or *Twinkle.* They would come up with their own piece for harmonization.

Of course, it was harder to teach that way because there were a lot more options and sometimes students wouldn't come up with the right combination that we were looking for so it would take longer to make that happen. But that was her philosophy.

She was so trusting [of students] because she was so straightforward and honest about things. She viewed everyone in that way. Students were to keep a practice record . . . on a weekly basis. Of course it got to the point where you would see these records come in with the same check mark all the way across the sheet, and they did it at the last minute. That was something that always bothered me because I didn't want to play God and say, "Wait a minute; I don't think you practiced this much." But that was something Marguerite clung to. She always wanted to trust.

Her concept of grading with grids is a process we continue to follow at WSU. I thought it was highly amusing when the Wichita Public Schools came up with this revolutionary system of grading music concepts. . . . it was exactly the same thing she had been doing for years. Each concept the student would play for us on an evaluation was subject to a grid of a possible four points. I feel good about that because it gets out of personal opinions. I really never had a student who challenged that system.[233]

In addition, teachers in the class piano program were constantly challenged to examine their teaching for methods that would facilitate easier learning for the students.

In every aspect [of everything] we did, it was always a matter of questioning how we could do this better or [help] students think through for themselves. Scale patterns were analyzed in an overall manner. For example, how many scales can you play with this same pattern, rather than this scale starts on the second finger on the left hand. That was always her approach.[234]

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[233]Ibid.

[234]Ibid.

By 1970, Miller's extensive work with piano proficiency was recognized both at WSU and at the national level. She served as a panelist on the Keyboard Session: College Piano Proficiency Requirements at the MENC Biennial Convention in Chicago. That same year WSU organized summer workshops for faculty of junior colleges in Kansas to inform them of proficiency requirements as an aid for transfer students. The workshops, day-long events, included panel discussions of the requirements, surveys of piano proficiency materials, explanations and demonstrations of class piano laboratory equipment, and demonstrations of proficiency examinations with student participation. If instructors vouched that students had passed the proficiency requirements at their institution, WSU waived the requirement when students transferred.

Though attendance was small at the first workshop, the impact was determined to be successful, as James Hardy wrote in a memo to the piano faculty (Marguerite Miller, Judy Fear and Paul Reed) involved in the workshop.

> Thank you for the extra labor taken to do the piano workshop last Saturday. Even though the attendance was at a minimum I sincerely feel that the accomplishment was great. In effect, you communicated with 4 Junior colleges and this effort will pay off--I would support, with enthusiasm, any further endeavor in this important area.[235]

Additional workshops were given later that summer and in the fall at Great Bend Community Junior College and Coffeyville Community Junior College. Judy Fear commented about the workshops and the long-term benefits, saying that

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[235] Memo from James Hardy, 1970, Marguerite Miller, personal memorabilia.

> I remember being part of that. It was a successful venture that I think still influences the teaching at Butler College and Hutchinson Junior College. We continue to have an open mind toward their preparation. . . . [In the 1970s] they were accepted automatically, from El Dorado and Hutchinson Junior College, the two main schools I can think of. We felt that those standards were equal to ours and we accepted them. We felt that if they wanted to adopt this format and teach to these goals, we would accept their students.[236]

Miller's contributions to group piano teaching and piano proficiency at WSU extended over twenty-two years. Within those years she established the first Wurlitzer electronic piano lab in Kansas, instituted class piano teaching as a means of passing proficiency requirements at WSU, and revised proficiency requirements into a comprehensive exam with strong components of theoretical understanding, improvisation, and twentieth-century musical idioms. Miller garnered support from the music faculty for the exam requirements and the proficiency process so that three areas within the school of music helped guide students through the proficiency process. Additionally, the program served as a model for junior colleges around Kansas in 1970.

Keyboard Department Administrator

In 1978 Miller became Coordinator of the Keyboard Department at WSU on the recommendation of the keyboard faculty, a position she maintained until she retired. William Mathis described Miller's responsibilities in this position.

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[236]Judy Fear, interview with author, 8 January 1997.

> She represented the eight keyboard faculty in a weekly executive committee meeting with the chairman and coordinators of the other four areas: winds/percussion, voice/choral, strings, and ensembles. This consisted of planning and management that ranged from personnel review, merit and annual non-tenured faculty review, to representing the keyboard area in departmental decisions affecting policy, calendaring, curriculum, and recruiting.[237]

Miller, when discussing her duties as coordinator of the keyboard area, commented most extensively on the importance of recruitment.

> I fell into [the position of coordinator] so I stepped into what the job had been. I know I was amazed that they asked me. I was very conscious that recruitment had to be maintained at a high level. We had developed over the years a lot of recruitment activities which I was involved in at the time of their inception.
>
> We would bring in students, listen to them, give them written critiques. We would answer questions for the parents, we did a program for them, we had a talent day, and we went to other places and adjudicated and performed. We showed parents what a wonderful opportunity their child was going to have when they came to WSU. We did a lot in that way.
>
> I also got to interview all the new students and assign them to teachers if they didn't particularly know who they wanted to study with.[238]

All of Miller's WSU colleagues who were interviewed remarked about her consensus-building style of leadership. Garnering more attention than her contributions as a pedagogue and her leadership in proficiency requirements at WSU was her high esteem for her fellow colleagues. Colleagues who served as her administrators spoke at length regarding this quality.

As an example, Gordon Terwilliger, colleague of Miller in the 1940s and later her administrator until she retired, in responding to the question

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[237]William Mathis, e-mail correspondence with author, 16 October 1996.

[238]Marguerite Miller, interview with author, 5 October 1996.

"How would you characterize Miller's style as an administrator and coordinator of keyboard studies?", said this:

> Perhaps her greatest gift was her uncompromising respect for others. . . . Marguerite Miller made a point of inviting colleagues to voice their views in faculty meetings. This ensured a measure of professional vitality that accomplished much more than the singular resolution of a given problem.
>
> While I was not directly involved in the piano department in later years, there was clear evidence that morale was high. Faculty willingly experimented, invited observations from colleagues, and otherwise shared in professional exchanges that are often the key to departmental growth.[239]

Robert Steinbauer, Miller's piano department chair from 1959 until 1969, observed that she had the ability to serve as a calming force within the department.

> She was very much a team player. She was supportive of colleagues and her own students as well as the students of others. There was never any animosity or any friction between herself and other faculty. She was just a very comforting and calming presence. The abrasive kind of leader never was her style and I never expected that it had been even after I was out of the picture.[240]

William Mathis, Miller's supervisor during the 1970s, assessed her greatest contribution as being her ability to resolve existing tensions among faculty members senior in rank to her during her tenure as coordinator of the keyboard department. He clarified this, stating,

> Miller's approach was to build consensus, rather than to attempt to define policies/procedures on her own and to require faculty support of such. As a junior member of the faculty (even though her teaching at WSU reached back a couple of decades as an adjunct instructor before her regular faculty appointment), she faced

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[239]Gordon Terwilliger, correspondence with author, 17 October 1996.

[240]Robert Steinbauer, phone interview with author, 14 November 1996.

a challenging task in guiding the keyboard faculty, all of whom were senior in rank to her.

Her assumption of the coordinator role came at a time of some division in the keyboard faculty over issues of studio building and student selection (sensitivities were high; some faculty felt that others were proselytizing students inappropriately).

Marguerite was a calming influence in this setting and kept the faculty together as the problems were gradually resolved. She was a quiet but persuasive presence, all the while encouraging and working with highly individual and skilled faculty performers.

She was a "can-do" influence--a mirror of her own attitude--and was a consensus builder in achieving curricular and personal objectives affecting the keyboard area.[241]

Robert Roux, piano faculty, also alluded to Miller's ability to resolve tensions within the piano department at the time of her coordinatorship.

She was very good with the department, particularly with the egos of some of the department people. If a faculty member was teaching a student where it wasn't working out, Marguerite would take the heat from the faculty member. She had the courage to handle situations fairly.[242]

Two faculty members, who also held administrative positions, commented on Miller's style of democratic leadership coupled with an ability to take a tenacious stand over important issues.

As an administrator she had the right blend of decisiveness, good judgment, and the ability to work with others. She was very sensitive to other people's feelings and she understood points of view that were different from her own. . . . She also had a dogged determination. If she was convinced something was right, she hung in there like a little bull dog. She wasn't wishy-washy at all.[243]

Marguerite was always very cooperative. Always very consistent. She was a consensus type, in both groups of people, the keyboard committee and for piano proficiency. She was a consensus

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[241]William Mathis, e-mail correspondence with author, 16 October 1996.

[242]Robert Roux, untaped phone interview with author, 16 October 1996.

[243]Howard Ellis, phone interview with author, 5 November 1996.

type and would not ramrod things through, though she could take a stand and fight like a bull when she needed to.[244]

Four colleagues in the piano area, for whom Miller served as supervisor, commented on her diplomatic capabilities in her position of leadership.

> She had a very open style of administration. She was always trying to pull ideas from other people. It was not a dictatorial style.[245]

> Things were always discussed in the faculty. She never went off on a tangent on her own. It was very democratic.[246]

> She was very good with the department, particularly with the egos of some of the department people. Communication was very important to her. She believed in frequent meetings. She was extremely fair and even-handed and handled tense political situations with grace and fairness, very much based on principles.[247]

> I felt that the piano faculty had a nice rapport with one another and I feel that Marguerite, her whole manner, was especially good at bringing people together. I missed them very much when I left Wichita. They were really special.[248]

Miller, in commenting on her role as an administrator and her respect for the faculty she served, had this to say:

> I can't stand dissension. I was always so in awe of our faculty. I loved all of them and their accomplishments each in their own way. To bring them together and have all this incredible talent under one roof, I felt was a privilege. I never set out and said, "Well, now that I'm coordinator, we're going to do thus and so." Rather, it was an opportunity to work with all these people and try

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[244]James Hardy, phone interview with author, 31 October 1996.
[245]Judy Fear, phone interview with author, 8 January 1997.
[246]Paul Reed, phone interview with author, 1 November 1996.
[247]Robert Roux, untaped phone interview with author, 16 October 1996.
[248]Charles Bath, phone interview with author, 5 November 1996.

to make it the best situation for them and for the new students coming and their parents.[249]

Yet another frequent comment from Miller's colleagues regarding her leadership style was her organizational ability.

> Things were very punctual and on time. If she said something was going to be ready, it would be.[250]

> In all aspects of her teaching, Marguerite's sensitivity and organizational gifts prevailed.[251]

> Marguerite was very organized. Very attentive to different duties and details.[252]

A tribute to Miller's organizational ability was the fact that administrators with whom she worked later asked her to lead projects in professional organizations. For example, Robert Steinbauer, chair of the piano department at WSU between 1959 and 1969, asked Miller to be Project Director of the World Of Piano Tours between 1978 and 1983. Her ability to "make sure everyone had their straps buckled" was one of the reasons attributed to the success of the tours.

Two colleagues who worked under Miller commented on her ability to bring out the best in people. Judy Fear observed that Miller provided her with professional opportunities.

> She was always very eager to give me opportunities to present at workshops. It was not a feeling that she was the only one that could do something. I probably had more opportunities for growth professionally under her than I have at any other time.[253]

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[249]Marguerite Miller, interview with author, 9 November 1996.
[250]Paul Reed, phone interview with author, 1 November 1996.
[251]Gordon Terwilliger, correspondence with author, 17 October 1996.
[252]James Hardy, phone interview with author, 31 October 1996.
[253]Judy Fear, phone interview with author, 8 January 1997.

When asked about Miller's personal style, all of her colleagues commented on her optimism and energy. Howard Ellis and Judy Fear elaborated:

> She's very ebullient and outgoing. I would characterize her style as positive, energetic, enthusiastic, creative and stimulating. She was a very popular colleague. I think probably that she was so highly thought of as a person that it carries over into what that person is trying to accomplish and you support them. I think it was her enthusiasm and energy that put the class piano and pedagogy part of the curriculum on the map.[254]

> Marguerite had electricity, energy and optimism. There was always a feeling that we can do this. She knew how to push people to do things for her and with her. Sometimes they groused a little because they weren't as excited as she was, but she always kept that aura in a faculty meeting. I just never saw her be negative or admit that she couldn't do something.[255]

In summary, Miller's greatest contribution as a leader was her ability to provide an optimistic spirit of cooperation among her fellow colleagues. She had the ability to resolve tensions that arose among faculty members skillfully and tactfully. As William Mathis explained,

> Marguerite achieved a greater sense of faculty unity than was present at the time she assumed the coordinatorship.[256]

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[254]Howard Ellis, phone interview with author, 5 November 1996.
[255]Judy Fear, phone interview with author, 8 January 1997.
[256]William Mathis, e-mail correspondence with author, 16 October 1996.

CHAPTER FOUR

MILLER'S TEACHING

Background to Student Questionnaires

A discussion of Miller's teaching of piano pedagogy and studio piano is based on student questionnaires that were sent to thirty-four of Miller's former students. In addition to students who received piano pedagogy degrees between 1975 and 1984, a listing compiled by the WSU piano department, Miller supplied additional names of students whom she remembered studied pedagogy with her. Additional comments regarding Miller's teaching were supplied by Miller herself and her colleagues at WSU.

Out of thirty-four student questionnaires sent, twenty-four were returned for a response rate of 72%. Three of the twenty-four questionnaires were answered by phone interview. Questionnaires were received from students who studied at WSU between 1968 and 1985. Eight respondents received a Master of Music degree with an emphasis in piano pedagogy while six received a Bachelor of Music degree with a piano pedagogy emphasis. Out of the remaining ten respondents who did not receive pedagogy degrees, four received a Master of Music degree in piano performance, one a Master of Music degree in education, two received Bachelor of Music degrees in piano performance, and one received a

Bachelors of Music degree in vocal performance. Two respondents received undergraduate music degrees from other institutions and took pedagogy courses for self-enrichment.

Four students studied piano with Miller between the years of 1968 and 1977. Three students responded who attended WSU between 1968 and 1973, before the piano pedagogy degree was in place. Two of those students studied piano with Miller, taking pedagogy courses under Wallingford with Miller assisting in the course occasionally. One student received a master's degree in piano performance and later returned to take pedagogy courses under Miller for self-enrichment.

Two respondents received degrees from WSU but did not take piano pedagogy courses or study privately with Miller. One served as a graduate assistant under Miller and later worked extensively with her in professional organizations. The other student received a masters degree while Miller was on sabbatical in 1973 but commented that his association with Miller had been so extensive, he felt that he did study with her.[257]

> I went through my entire degree and did not take a course with her--no lessons, not anything. But we worked together so long that I basically had many personal seminars with her. While I officially did not study with her, I feel like I have. [Larry Harms]

Occupationally, twenty-two out of twenty-four (91%) of the respondents are presently involved in the music profession. Sixteen (66%) listed independent studio piano teaching as their occupation. Of the

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[257]For clarity and consistency within this chapter, all quotes from the questionnaires are indicated in brackets including three students who responded to the questionnaire via phone interview, Larry Harms, Tim Shook, and Judy Plagge.

remaining six, four serve on college faculties, one works for music industry, and one teaches elementary vocal music in the public schools.

Miller's former students responded to questions with a remarkable degree of similarity. Rather than using the questionnaires to complete a predetermined outline, the information in this chapter was gathered by evaluating the most frequent student responses and presenting those findings.

Teaching Style and Personality

The questions, "When you think about Miller what first comes to mind," "Describe the personal qualities and/or skills that set Miller apart from other teachers," and "In your opinion, what were Miller's strengths as a teacher?" drew the most response from students. Aspects of Miller's teaching style and personality received the most comment and demonstrated a high degree of consistency in the students' choices of descriptions and words.

All of Miller's students remarked numerous times on her infectious enthusiasm and energy. Twenty-one students (87%) spontaneously chose the word "enthusiasm" to describe Miller's personal style. Comments ranged from "her enthusiasm and zeal in regard to piano pedagogy was contagious," [Lynette Gil] to "she was a bundle of energy and enthusiasm" [Annette Smith].

Miller's evident enthusiasm for teaching was inspiring and as a consequence, she served as a role model for future teachers.

> She always had a smile and radiated enthusiasm--it seemed no matter what time of day. It inspired me as a student and kept me

from feeling defeated at times. She was dynamic and I mean that as a high compliment. Full of energy, enthusiasm, and she radiated it all. Certainly an inspiration to me! [Twila Stapleton]

Her enthusiasm and her love of the subject matter and how important good teaching is to her is very contagious. You really have to have a love for the teaching. It can't just be the subject matter. [Tim Shook]

Her boundless energy and enthusiasm for teaching others to love music [was inspiring]. She became my "role Model," as a teacher. I constantly want to improve to become more like her. [Joyce Unger]

Other students chose similar descriptors to describe Miller's teaching style.

She personifies the joy of teaching. [Kathy Fehrmann]

Marguerite has the bubbliest personality I know. She made the walls smile at WSU! [Mary Farrell]

Ginger Yang Hwalk elaborated further regarding the impact of Miller's positive style on her students.

She's larger than life--a very accessible person. She always has something positive to say. I think just her overall manner of how she is around people makes her special--I was taken immediately by her friendliness and how she was excited about even the smallest point. Her personality is impressive. [Ginger Yang Hwalk]

Many students described Miller's energy and enthusiasm as "endless," "tireless," and "boundless." Former student Judy Plagge questioned Miller about her unfailing energy and about the potential of burn-out, and revealed her discovery.

I remember talking to Marguerite (this would have been towards the very end of her tenure at WSU) and saying to her, "How do you keep up this level of enthusiasm and energy? It just seems to me everyone is emptying your bucket all the time. How do you keep filling your bucket?"

She said, "Oh, I never thought of it that way. It's just always full. What I do fills my bucket." It hadn't even occurred to her. [Judy Plagge]

Fifteen respondents (62%) commented on Miller's ability to bring out the best in her students and the people around her. Steve Betts remarked about the sincere interest he felt from Miller in his first encounter with her.

I first met Marguerite in August 1982. It was my first day as a student at Wichita State, starting my master's degree in piano pedagogy. Because I was enrolling late . . . I knocked on Marguerite's door to introduce myself. This first meeting was quintessential MMM. She invited me in, asked me to have a seat, leaned forward on her chair, gave me her full attention, and asked me to tell her about myself. She made me feel at ease and eased the anxiety of the "first day at a new school." From that moment until today this remarkable woman has had an important impact on my life and teaching. [Steve Betts]

Responses referring to Miller's ability to bring out the best in her students frequently occurred in answer to the question: "Describe the personal qualities and skills that set Miller apart from other teachers."

Her ability to believe in everyone regardless of level of talent and by doing so, helped the individual believe in him/herself. [Joann Sample]

Marguerite accepted each person at that point in life and challenged the student to go beyond his or her present understanding of material or music being studied or reviewed. She certainly exhibited and practiced a willingness to take the time for one, although her schedule was demanding. [Joan Wood]

I was at Marguerite's home once. I was troubled about something. She sat down on the living room floor with me. We were so comfortable, peaceful, casual. It did wonders for me. This ability to reach into another person and help draw out the best in them is at the core of what has made her so effective as an educator. A great heart! [Kathy Fehrmann]

> She has the ability to bring out the best in all of her students. To me this is her greatest gift. I would say that "believe" is the key word. To stretch beyond our horizons. And I really feel, and I thought about this, that if there is a tiny ember there she can fan it into a fire. And if there isn't, she's going to do everything she can to find a way to ignite it. [Judy Plagge]

Faculty colleagues of Miller also recognized her ability to help students reach their potential. Gordon Terwilliger commented on her ability to inspire and motivate both average and very talented students.

> Marguerite had patience beyond measure in inspiring even the least gifted [student]. And she motivated advanced students who often went on to enjoy professional success in their own studios. They often referred to the sheer vitality of Marguerite Miller as central to their careers.[258]

Howard Ellis elaborated further on Miller's ability to treat each student as a unique individual and her ability to relate to the average student.

> She treated the average student in her class as important as the best one in the class. Her office door was always open to her students and colleagues and she was respected. Students sought her out for counsel. Again, enthusiasm, positive attitude, lots of energy, nothing negative ever came out of her. I never heard her say a word against anyone of her colleagues. Whoever came in her class and heard about that energy and enthusiasm, was treated as though they were the best in the class and could go just as far as their talent would take them. She treated them all alike and each student was very important to her.[259]

Many students gave examples of Miller's ability to recognize their ability and potential, and to bring about change in their life.

> She has the ability to see people in the present and their current needs as well as to see them with their potential realized. Long before I knew I would end up teaching she saw it in me. She

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[258]Gordon Terwilliger, correspondence with author, 17 October 1996.

[259]Howard Ellis, phone interview with author, 5 November 1996.

accepted me where I was, but gently guided me as I discovered my love for teaching. [Anonymous]

Marguerite motivates her students by caring for them, inspiring them and if necessary benevolently meddling, which she did for me. And it worked. She pulled me aside [after a presentation] and said, "You could really do something nationally." She took an interest in me . . . and supported it and had a commitment to keep me encouraged. A whole new chapter of relationships started then. She has certainly been the richest sounding board for me. [Larry Harms]

Several students spoke of Miller's ability to act as a catalyst for their becoming teachers in addition to being performers. Ginger Yang Hwalk received a master's degree in performance at WSU but commented that Miller had turned her around about teaching. After leaving WSU Hwalk taught Group Piano and Piano Pedagogy at Illinois State University and presently teaches on the faculty of the University of Maine. Katherine Isbell, who studied piano privately with Miller, recounted how Miller unsuspectingly introduced her to teaching.

I was avoiding the prospect of teaching, although we had discussed the improbability of a performing career. She called me to her office to request that I teach a teenage student of hers while she was away on summer vacation. She insisted the student needed me. Our only job was to study *Für Elise.* I don't recall if it was two or more lessons, or even the girl's name, but it was a "perfect setup."

I never asked Mrs. Miller, but I'm sure she chose a self-motivated, model student who quite probably could have enjoyed summer vacation without lessons. It was a comfortable experience for me that took away the rather monstrous fear of the unknown that couldn't have been addressed in a more practical, yet unpressured way. [Katherine Isbell]

Several former students commented on Miller's encouragement of their career changes later in life, after they had completed degrees at WSU.

> I opened a multi-teacher music studio in 1990. She was influential in encouraging me to fulfill my vision. I have always been able to go to her for ideas and feedback. [DeeAnn Brown]
>
> She put me in touch with Paul Sheftel, Richard Bradley and Larry Harms. I met with them to find out how they started their music studios and careers. This was after I was in the business world for 10 years and then decided to teach. I had to start from "scratch." She "held my hand" by phone. [Mary Farrell]

Two students remembered Miller's written notes of encouragement that served to inspire them.

> She also taught me the value of written encouragement. She would often send notes of encouragement to me, written creatively and sincerely. While her verbal encouragement was important, these notes are in a file so that I may go back and read them if I need inspiration. [Steve Betts]
>
> She sent notes of encouragement, Christmas cards, memos, a few words in the hall between classes--she was involved with her students! [Katherine Isbell]

Creativity and vision were the next most frequently mentioned attributes of Miller's teaching. Twelve former students (50%) chose the word "creative" in describing Miller. Twelve students (50%) described Miller as "visionary "and as being "future oriented." Two students commented that Miller "taught them to look to the future" [Anonymous, Jeanette Rupert]. In response to the question "Describe the personal qualities that set Marguerite Miller apart from other teachers," respondents' remarks often included her attributes of enthusiasm and energy.

> Energy. Enthusiasm. Positive attitude. Willing to try new things. An idea person. [Dorothy Beck Peterson]
>
> Vision. Enthusiasm. Creativity. [Steve Betts]
>
> Innovative approaches; always interested in and often creating new approaches to teaching situations. [DeeAnn Freeman]
>
> Energy. Enthusiasm. Creative. Idea person. Love for life. [Judy Plagge]
>
> She radiates the conviction of her belief in music study. Creativity and innovation--not satisfied with the status quo . . . Always ready to look at innovating changes in the field (technology). [DeeAnn Brown]

Miller's creativity and interest in the future translated into wanting to share her most recent discoveries with other teachers, as yet another student asserts.

> Even after completing my MM [degree], I taught at WSU and received valuable info from Marguerite. She was always on the leading edge and shared the info with other teachers. She always strove to improve the profession by improving the teachers. [Zeb Pischnotte]

Miller's enthusiastic and visionary personality was combined with a practical approach to living and teaching. Several students described the integrity with which she lived what she believed.

> This probably sums it up, *she has always walked her talk.* Everything that she has done is because she believes in it. It was for the good of the profession. That's the real reason why she did it . . . which is the way she lived her life. [Judy Plagge]
>
> She is an example of integrity. She lives what she believes. That's why she speaks so strongly. [Tim Shook]
>
> In his book, *Integrity,* Stephen Carter proposes that integrity involves three things: 1) Discerning what is right; 2) Doing what is

> right; and 3) Explaining why you are doing what you are doing. I believe all three of these qualities are present in the life of Marguerite Miller. [Steve Betts]

Many of Miller's former students still keep in touch with her, not only on a personal level, but for professional mentoring. Concerning Miller's influence in her life after she left WSU, one student claimed that

> Being a student of Marguerite's has and always will be considered a blessing by me. She has always tried to help me in any way she can and encourage me along the way. I keep in touch with her and still find her doing the same for me that she so willingly did all those years ago when I sat in her classroom. [Joann Sample]

Teacher of Studio Piano

Between 1946 and 1964, Miller taught only private piano at WSU. From 1964 through 1974, her load was evenly divided between studio piano teaching and class teaching. When Frances Wallingford retired in 1975, Miller, as she assumed leadership of the pedagogy position and became coordinator of the keyboard department, eventually no longer taught studio piano. Nonetheless, an examination of her studio teaching is based upon four questionnaires returned from students who studied piano with her between 1968 and 1977 and faculty colleagues who recalled aspects of Miller's teaching.

Miller's approach to teaching piano was an integrated experience for students, involving study of historical events and visual art of the time period. DeeAnn Freeman related her experience as a freshman piano major in 1968.

> One of my first experiences with Marguerite as a freshman piano major in 1968 was our piano class project of the study of

> Bach's *Two Part Inventions.* We assumed a very integrated approach to the project as we not only became familiar with each of the inventions but with historical events in Europe and the U.S. in early 1700's, visual art and literary figures of the period.
>
> Today as an elementary school teacher, one of our more recent "new" ideas to integration is relating what is being studied in various classrooms. And many teachers today (or in the past few years) think this is a new idea! I am always surprised since my first exposure to integration was in 1968 [with Marguerite]. [DeeAnn Freeman]

Miller introduced her students to many different styles of music and emphasized being a well-rounded musician over technique. As Freeman points out,

> Marguerite's greatest strengths are her positive approach, her constant energy and her ever-present interest in what's new. Marguerite's goals for students were not in creating great "technical giants" but rather in well-rounded players and musicians with a "thirst" for knowing more. She did not teach just "piano;" she made sure what you studied related to other areas and always made historical connections. [DeeAnn Freeman]

Miller taught by illustration at the piano, demonstrating technical and musical ideas to students. Technique was taken from the music rather than taught through unrelated technical exercises.

> Technique was taught by examples--coming to the piano and giving examples of one or two measures. By her examples of playing for you [she also] helped musical expression rather than just playing notes on the page. She taught expression, refining and polishing, mostly by examples at the piano or singing a few notes. [Twila Stapleton]
>
> Marguerite illustrated ways of playing and performing better through demonstration, not criticism. She gave you a sense to keep trying. [Mary Farrell]

> Technique (at the time I studied with Marguerite) was extracted from the music you studied. A technical problem might become the basis of an exercise. [DeeAnn Freeman]

WSU faculty also commented on Miller's interest in producing well-rounded students and introducing them to a variety of repertoire.

> I don't remember her having very many winners. She did not gear her students towards contests. So the instruction went continually forward instead of stopping to concentrate on contest pieces. If she'd hear about a new book or piece, she would try it out. She would experiment with them. She was the perfect one to do *Mosaics*. It sort of reflected her. There were many blank pages in the book for students and teachers to work out their projects. Sometimes I would get a little perturbed because I felt she was experimenting more than using the traditional. I'm an old structured teacher. She was much more open.[260]

> I think when she taught privately she taught a lot of the music education students and she always gave them far better shrift than some of those other people. She was music ed oriented and was a pushover for music ed kids. She had her head on right as to what most of those kids were going to do.[261]

Teacher of Piano Pedagogy

Information in this section is derived from responses received from the student questionnaires. Because respondents were recollecting courses they took twelve to twenty-two years ago under Miller, their comments represent a distillation of Miller's teaching and not an exact description of course content.

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[260]Paul Reed, phone interview with author, 1 November 1996.

[261]James Hardy, phone interview with author, 31 October 1996.

Structure of Piano Pedagogy Courses

The most frequent comment from respondents was that Miller's piano pedagogy courses demanded a great deal of student participation. Two students remarked that the courses were conducted in a seminar format, with class members sitting in a circle to enhance participation. Two students also recalled frequent role-playing assignments and a great deal of demonstration by Miller or other students.

The texts required for Miller's pedagogy courses were Bastien's *How to Teach Piano Successfully,*[262] and Miller-Wallingford's *Piano Teaching Materials.*[263] Reading assignments were given based on various topics. Student discussions or projects enhanced the reading assignments. Projects tended to follow the format of assignments outlined in Kern-Miller's *Projects for Piano Pedagogy.*[264]

Tim Shook recalled an assignment in composing a piece for a student that made a lasting impression on him as a teacher.

> I remember we had to compose some teaching pieces. I think it was probably more valuable than I really was willing to admit at the time, in that composing was never one of my strong points or favorite things to do. I did it as an assignment but it helped me understand how we can improvise or compose to help a student understand a particular concept.
>
> I certainly have used that in my teaching. For instance, [teaching the concept] legato. If a method book doesn't cover it with single line writing and they go immediately to playing with two hands, I have written a couple of teaching pieces that just involved [legato playing] within a single line. [Tim Shook]

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[262]James Bastien, *How to Teach Piano Successfully* (San Diego: Kjos Music, 1988).

[263]Marguerite Miller and Frances Wallingford, *Piano Teaching Materials* (Kansas: Wichita State University, 1968).

[264]R. Fred Kern and Marguerite Miller, *Projects for Piano Pedagogy,* 2 vols. (San Diego: Kjos Music, 1988-1989).

Group projects were assigned, often within the format of a committee. All students recalled critiquing various piano methods, sometimes within a group format. One of Miller's projects was a presentation of historical style. The entire class was divided into four committees, each of which was to prepare a class presentation on an assigned historical period, either Baroque, Classical, Romantic or Twentieth-Century. The presentation was to be an integrated (allied arts) approach, in terms that pre-college students could understand and appreciate. Students were encouraged to plan, rehearse, and time the thirty to fifty minute presentation. In addition, a notebook was to be prepared for each style period with the following information:

1. Qualities that characterized the music and art of the period.
2. Meaning of the word used to depict the particular historical period.
3. Commonalities of the music and other art forms of the period. (ex. architecture, painting, poetry, etc.)
4. List three examples of teaching pieces from each period that would be appropriate to use with 1) an upper elementary piano student; 2) an intermediate piano student; 3) and an early advanced piano student.
5. Explain at least one dance from each period.
6. List several events taking place in America during the period.
7. List composers by nationality for each historical period.
8. Who were some of the greats in the literature of this period and what did they write? (one ex. minimum)
9. Compare the decor of a room in your home to that of a comparable room in each historical period.
10. Discuss the keyboard instruments of the period.[265]

Judy Plagge recalled details of the presentation and the effect it later had on her own teaching.

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[265]Marguerite Miller, "Project No. 2", 1978-1984, personal memorabilia.

> I was on the committee that presented the Baroque period. We had performances of music from that period, a dance of the minuet, I brought in authentic costumes from that period, and we served fancy food. It brought it all to life.
>
> I probably did the most creative teaching I've ever done right after I took her pedagogy class. I had all my own students doing things . . . I'll never forget a skit that two of my students did on Clara and Robert Schumann. It was wonderful. I know it all came from Marguerite. [Judy Plagge]

Eleven students recalled their extensive preparation of group lesson plans for teaching preparatory children. Miller advertised in the paper for students with no prior piano background to participate in a six-week introductory course that she conducted as a demonstration laboratory. Students in her pedagogy class were involved in the interview process, observed colleagues teach, and taught a portion of one or two classes. Lesson plans were reviewed with Miller. Ginger Yang Hwalk recalled her first experience in group teaching and how she utilized that experience in her teaching of pedagogy at Illinois State University.

> I remember preparing for a group lesson, I never had done that before--so that was a valuable experience. When I taught at Illinois State University (1981-1982), my title was Group Piano/Pedagogy Instructor and I structured my courses after Marguerite's. [Ginger Yang Hwalk]

Miller observed teachers, who were returning to school for pedagogy training, in their own environment. As Joan Wood recalled, "Miller took the time to drive to my home and observe my teaching of private students on my Steinway. I live approximately sixty miles southwest of Wichita, Kansas!"

Three students recalled giving oral book report presentations from an extensive list of non-music books that included learning theorists and

psychologists Jerome Bruner, John Gardner, Haim Ginott, Gilbert Highet and John Holt. *The Third Wave*[266] and *Zen and the Art of Motorcycle Maintenance*[267] also appeared on the list.[268] Dalene Hawthorne commented on the memorable assignment.

> Her [Miller's] classes were very interactive. I'll never forget one of my first assignments, which was to read a non-music book from a list she gave us and summarize it for the class. I was very nervous and shy and she made the environment a very safe and accepting one. [Dalene Hawthorne]

Miller had the ability to perceive her students' undiscovered abilities and to encourage them in new directions professionally. Joyce Unger wrote the book, *Galaxy of Composers*, that grew out of a "Special Topics" course under Miller.[269] The book includes biographical sketches, a list of compositions, and pictures of contemporary composers of educational materials for piano. Unger recalled Miller's encouragement of the project.

> In 1984 I took Special Topics. Marguerite insisted I come up with my own idea. It was hard! She always encouraged my uncreative self to become creative! While thinking about Musicianship Auditions, I wanted to know more about today's composers who wrote pieces my students were playing now. I thought that was not what she wanted from me, but I told her anyway. She thought it was a wonderful idea and encouraged me to contact composers through publishers and get the info straight from them. Then after the project was finished she pushed (gently, but

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[266]Alvin Toffler, *The Third Wave* (New York: Morrow, 1980).

[267]Robert Pirsig, *Zen and the Art of Motorcycle Maintenance* (New York: Morrow, 1974).

[268]Marguerite Miller, "Suggested Non-Music Books for the Piano Teacher's Library," date not listed (1980 is the most recent publication included), personal memorabilia.

[269]Joyce Unger, *Galaxy of Composers: Biographical Sketches of Modern Composers of Piano Educational Materials* (n.p., 1988).

pushed nevertheless) until I published it! She helped all along the way! [Joyce Unger]

Other course requirements mentioned by students included observation of community teachers and college group piano classes, extensive review and leveling of repertoire, as well as attendance at workshops, master classes, and concerts.

Professionalism

Eighteen students (75%) commented about Miller's advocacy of professionalism; it was the most frequently mentioned concept that was learned from Miller. Students remembered Miller advocating that they "treat this career as a profession!" and were often reminded that "this is a worthy career path."

> She really believed that the future of our profession as independent music teachers depended on the degree of professionalism that we could and would bring to it. [Annette Smith]

> She had an unflagging belief that if the independent teacher conducts his/her operations as a professional operation in every way, the public will respect and treat the teacher as the professional that he/she is. She embodies the belief that one never stops learning. Read, attend workshops, and be active in professional organizations. [DeeAnn Brown]

Miller felt that after taking piano pedagogy classes, her students would understand that teaching is an important professional activity.

> I always felt after they had pedagogy with me, they would know the importance and value of being a teacher and they could choose to make a wise choice. If it was not for them, that's fine and I would love them just as much. I think it's important to know your strengths and weaknesses and not be doing something that is going to harm.

> I knew that when they had taken pedagogy, they were going to know they couldn't just go hang out their shingle and forget it. It was not for the money but for the future of music and because you love music and you love children. Certainly you have to give a great deal of attention and love and thought to it.[270]

Miller also believed strongly in the value of belonging to professional organizations and often commented about her belief in giving back to the profession that had given her so much. She elaborated,

> It's not ethical to take advantage of things from an organization without belonging to it and giving back to it. It's not serving. It's not paying back. I think we have an obligation to pay back our benefactors; to pay back to our profession and whatever and whoever has helped us.[271]

Miller's philosophy was often reiterated by her students. Eight students mentioned Miller's encouragement to become involved in professional organizations as one of her strongest means of advocating professionalism. Tim Shook elaborated on her advocacy of giving back to the profession by becoming actively involved in organizations, noting that

> She was such a strong advocate for the professional organization and really is the one who inspired me to really be involved in those organizations.
>
> It's the JFK approach. It's not what you get from the organization, it's what you give to it and you'll be repaid from that. It was the idea of community service. [Tim Shook]

Blaire Penney recalled Miller's advice regarding the importance of becoming professionally involved in local teacher organizations when developing a teaching studio in a new location.

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[270]Marguerite Miller, interview with author, 4 October 1996.
[271]Marguerite Miller, interview with author, 5 October 1996.

> I remember when I graduated and was leaving the campus, I asked her advice on how to get started in a new place. She said 1) Get involved in the local teaching organization 2) Get involved in that organization and meet the other teachers to enlist help, support and ideas 3) Teach a few students well rather than a lot of students not so well. This advice served me extremely well. [Blair Penney]

An equal number of students (seven) commented about Miller's emphasis on studio policies, business cards, charging professional fees, and certification.

> She emphasized professionalism to the "nth" degree. She stressed business cards, professional stationary. We had to write our own studio policy. She stressed national certification. She has been pushing this, and she has been on to it relentlessly, in a nice but no-nonsense way. [Judy Plagge]

> She really emphasized and pushed the importance of professionalism, and the fact that a teacher really can have piano teaching as a full-time job. She often discussed raising our own salary to a decent level and the many different ways to make parents and the general public realize that we are professionals. [Janette Rupert]

> She taught me how to package what I have to offer in a professional manner. The studio policy and interview have been a great help to me. She put me in touch with professional magazines, workshops, teacher's organizations, etc. which have helped me grow. [Thelma Nida]

Miller elaborated on her philosophy and why she emphasized to teachers that they should conduct themselves professionally.

> One of my goals would be that I wanted independent music teachers to feel professional and act professional, to know what professionalism was.
>
> I have a huge collection of business cards. I always asked, "Do you have your professional card? If not, you must go home and design a card that explains who you are professionally. This is your

professional identification and whenever anybody asks what you do, hand them your card."

I just wanted to raise the consciousness, self-worth, and the self-identification of independent music teachers.[272]

Eclectic Teaching

Seven students commented that the first thing that comes to mind when they think of Miller is the word "eclectic." Miller borrowed ideas from all possible sources around her and encouraged her students similarly. As one student asserted,

> She was eclectic--never hesitated to "borrow" ideas from other teachers, books, and methods. I think her teaching style was the result of not only her own creativity, but of collecting the best ideas out there over the years, and making them her own. She strongly encouraged her pedagogy students to do the same. You don't always have to be original, "Be Eclectic!" [Sandra Toews]

Miller encouraged her students to draw upon many resources in their teaching. Steve Betts commented how this concept influenced his teaching and approach to life.

> A word important to Marguerite was "eclectic." We were encouraged to draw from many resources to create a music education for our students. She stressed the importance of knowing many methods, supplementary materials, and teaching techniques to provide a wide array of experiences and curricula for our teaching. This philosophy impacted the rest of my life as well. Because of this suggestion, I have been prompted to search out new ideas and resources for other areas of my life. [Steve Betts]

Tim Shook similarly commented on the importance of the concept to Miller.

> The word that always comes to my mind [when I think of Marguerite] is "eclectic." That was one of her favorite words and

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[272]Ibid.

she certainly exemplified that by drawing from many, many resources and presenting things in many different ways so we would all understand.

Some of us came in there with more teaching experience than others. The course was a combination graduate and undergraduate course. There were students who were performance majors who were required to be there. She tried to address that. [Tim Shook]

When asked what aspects of Miller's philosophy they had incorporated into their own teaching career, four students responded with, "being eclectic." Janette Rupert commented that the aspect of Miller's philosophy she presently incorporated into her own teaching was

> primarily [Miller's] eclectic approach-- incorporating various methods and supplementary material with a realization that each student learns differently. Different approaches need to be used [for different students]. [Janette Rupert]

Learning Styles

Numerous students commented on Miller's emphasis on various learning styles. Miller had her students take an "inventory" to asses their own learning style and often emphasized that one must be eclectic to address the different learning styles of each student.

> I think something that she taught us, or was in her agenda, was to teach that there are different learning styles. This really had been the first time that I really had come across that. She wanted us to be aware of that but she also treated us that same way in her class. [Tim Shook]

Her emphasis on learning styles was an introduction to educational psychology for many music students.

> I felt like she really did a lot with learning styles. I know a lot about this because I had been through my gifted education classes

> and creativity class. But a lot of people in the large pedagogy class were unfamiliar with this. I think she knew that the music students did not have a background in that and she did a lot with different educational philosophies, things I had in Ed Psych. [Judy Plagge]

Miller's emphasis on different learning styles was often a departure in how to evaluate music. As one student acknowledged,

> Teachers should take each student's individual needs and learning styles in mind when choosing repertoire for them. [Janette Rupert]

Sequencing of Musical Concepts

Students were asked to comment on Miller's teaching of sequencing of musical concepts. Of the ten students who responded to the question, 70% included the word "spiral learning" in their comments.

> Sequencing of musical concepts: Wow! I think this was probably the biggest thing I learned. The whole idea of spiral learning interested me greatly and all her lectures on repertoire supported this idea. She always came back to that. [Ginger Yang Hwalk]

Miller emphasized starting with what the student knew, and layering musical concepts so that the learner was always going from the known to the unknown. Concepts needed to be continually reinforced at a more advanced level.

Method books and repertoire were evaluated extensively in Miller's pedagogy classes. Students commented that Miller always emphasized appropriate sequencing of concepts when evaluating method books and appropriate leveling of repertoire when evaluating literature.

Contributions to the Profession

Students were asked what they felt were Miller's most enduring contributions to the piano pedagogy profession, and again, a high degree of unanimity was expressed in their responses. Of the eighteen students who responded to the question, nine students (50%) commented that Miller's own professionalism and her encouragement of students and teachers to become more professional was her most significant contribution to the profession.

> She put WSU on the map. She raised up piano teaching from the little-old-lady-next-door image to that of highly trained individuals who deserve the respect of professionals. She also made those in the field feel better about the profession. [Zeb Pischnotte]

Five students felt that Miller's legacy of inspiring hundreds of students to become well-trained and creative piano teachers would be her greatest contribution. Judy Plagge elaborated on what she termed "the power of one" philosophy.

> It would probably be the extent to which she influenced thousands of students, who then have gone on--and will continue to do so for many years--to touch the lives of thousands more. The power of one dynamic. . . . Her powerful legacy is a gift to many. [Judy Plagge]

Four students felt that Miller's emphasis on the future and "ever-looking-ahead ideas" would be her greatest contribution.

> Her willingness to always explore and keep up with the new trends such as technology. She was eager to help the established teachers as well as new ones to look and build toward the future. [Joyce Unger]

Foundation Conferences, and her column in *Keyboard Companion* as her most significant contributions.

CHAPTER FIVE

PROFESSIONAL ACTIVITIES BEYOND THE UNIVERSITY

Concurrently with her teaching at Wichita State University, Miller's activities in music business and professional organizations served as a vehicle for her to promote new trends and address needs in the piano teaching profession. Chapter five traces Miller's "missionary projects," beginning with her relating Comprehensive Musicianship principles to piano teaching during the 1970s, promoting group teaching with electronic laboratories to independent piano teachers through the World of Piano workshops during the late 1970s and early 1980s, and encouraging professionalism to independent piano teachers through her activities with music industry during the 1980s and early 1990s. The majority of her activities centered around workshop presentations. Simultaneously, Miller was always active in state and local music teacher organizations. The chapter concludes with a discussion of her activities in the Kansas Music Teachers Association (KMTA), the Wichita Area Piano Teachers League (WAPTL), and the Wichita Metropolitan Music Teachers Association (WMMTA).

Comprehensive Musicianship

In 1971 Miller began what she would term her "missionary project," the relating of Comprehensive Musicianship principles to piano teaching.[273] Between 1971 and 1974 she presented a series of collaborative workshops relating the application of Comprehensive Musicianship principles to piano teaching, first with Mary Ann Saulmon and later with composer Merrill Bradshaw.

Wichita, its surrounding communities, and faculty at WSU, were involved with the Comprehensive Musicianship movement from its beginnings. Just as WSU intersected with national music education trends early in the twentieth century as discussed in chapter three, it also linked itself to one of the innovative music education movements during the 1960s and 1970s. A brief historical sketch of the Comprehensive Musicianship movement is given in light of contributions that occurred in Wichita prior to Miller's work in the 1970s.

History

The Comprehensive Musicianship movement originated as the Young Composers Project instituted by the Ford Foundation in 1959. The initial project placed young composers in public schools to write for their performing groups and demonstrated the value of a close working relationship between composers and music educators. Music Directors Howard Halgedahl[274] and Gary Fletcher,[275] from the nearby communities

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[273]Marguerite Miller, "KMTA Musicianship Auditions," unpublished article, 1994, Marguerite Miller, personal memorabilia.

[274]Howard Halgedahl, "Reflections of a Music Director," in *Music Educators Journal* 54, no. 7 (March 1968): 51-52.

of Winfield and Newton, Kansas, respectively, participated in the Young Composers Project. Their experiences were positive and served to illustrate a successful implementation of the program.

Though many of the projects flourished, as demonstrated by the two communities near Wichita, the Ford Foundation assessed the program as needing augmentation with a greater emphasis placed on teacher training. In 1963 the Young Composers Project was expanded into the Contemporary Music Project for Creativity in Music Education (CMP), funded by a six-year grant by the Ford Foundation to the Music Educators National Conference. Miller described the development of CMP into a massive training program for teachers.

> The original plan was to provide a "composer-in-residence" for the public school and local community--to acquaint the public with Contemporary Music. However, it soon became apparent that the teachers didn't know anything about the music or the composers, and the public didn't understand it either. The focus was then changed to become a massive teacher-training program and CMP became the Comprehensive Musicianship Project. It was assumed that training the teachers would be sufficient to improve the quality of teaching and the understanding of the students.[276]

The expansion of the program in 1963 made possible other activities.

WSU faculty were well represented in the 1965 four-day "Seminar on Comprehensive Musicianship--the Foundation for College Education in Music" at Northwestern University. Participants included James Robertson, Head of the Orchestra Department at WSU, and Charles

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[275]Gary Fletcher, "Reflections of a Music Director, " in *Music Educators Journal* 54, no. 7 (March 1968): 53-54.

[276]Marguerite Miller, "KMTA Musicianship Auditions," 1994, unpublished article, Marguerite Miller, personal memorabilia.

Spohn, who became Dean of Fine Arts at WSU from 1970-1975.[277] Among the observers were two WSU Music Education faculty, Eunice Boardman and David Childs.[278] The seminar resulted in six Institutes for Music in Contemporary Education (IMCE) that were held at thirty-six educational institutions. Eunice Boardman, who became Director of the Southwestern Region IMCE, participated in the Arlie House symposium (1967) whose purpose was to devise a means of evaluating the IMCE courses.

In 1968 three new projects that continued to expand the activities of CMP had representation in Wichita: Professionals-in-Residence to Communities, Teaching of Comprehensive Musicianship, and Complementary Activities. Pianist Marc Taslitt performed 350 concerts and lecture recitals between 1969 and 1971 in and around Wichita under the Professionals-in-Residence program. E. Thayne Tolle developed the use of Comprehensive Musicianship principles at the secondary level in the Wichita school system under the Teaching of Comprehensive Musicianship program, and later served as Field Representative for the Contemporary Music Project the year Miller and Saulmon gave their national MENC presentation (1972). The third project area, Complementary Activities, employed a variety of means to communicate the principles and practice of comprehensive musicianship, including workshops and presentations at state, regional, and national conventions.[279] From this later category, the 1970 CMP workshop at WSU

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[277]"Comprehensive Musicianship: The Northwestern University Seminar," *Music Educators Journal* 54, no. 7 (March 1968): 61.

[278]Ibid., 62.

[279]"CMP in Perspective," *Music Educators Journal* (May 1973): 36-38.

was sponsored, and Miller's 1972 MENC conference presentation took place. James Hardy summarized WSU's involvement with Comprehensive Musicianship:

> We had quite a dose of CMP here. That was my department back in the days when Eunice Boardman was here. We even had a composer here in town, one of the early projects. Marguerite was in on one of the large sessions, with very famous faculty from afar, and composers.[280] We had an awful lot of funding here for those workshops. Thayne Tolle was head of the public school teachers and was involved higher up with CMP. We had some glorious things right here on our campus for a couple of years and Marguerite was always a part of that. . . . Then it all petered out. There hasn't been a time like it.[281]

Contemporary Music Project (CMP)

Miller's own ideas on the application of Comprehensive Musicianship principles developed from a Workshop in Comprehensive Musicianship that she attended at WSU July 6-17, one of three held under the auspices of the Contemporary Music Project during the summer of 1970. Eunice Boardman, Music Education faculty at WSU, served as Workshop Chair. Designed for school music teachers at all levels and based on the philosophy of comprehensive musicianship--that all students should become actively involved in each of the three basic areas of the musical experience: creating, performing and listening--the workshop represented the "first concerted effort to disseminate the principles and practices of comprehensive musicianship as they relate to

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[280]Likely referring to the 1970 CMP conference held at WSU, discussed in the next section, "Encounter with the Contemporary Music Project (CMP)."

[281]James Hardy, phone interview with author, 31 October 1996.

school music programs."[282] Workshop participants explored the application of these principles at all levels and in varied classroom situations.

The CMP workshop was a life-changing experience for Miller. She described the excitement and the hands-on approach that characterized the learning environment.

> It all began in the summer of 1970 when I had a life-altering experience. I attended a CMP Institute on our campus, and I have never been the same. Let me explain.
>
> At that time (1970), WSU had several nationally prominent music educators on the faculty, so we were chosen as a site for one of the CMP Institutes located across the country.
>
> The Institute was designed so that participants became "learners" in a very exciting "hands-on" experience working with the composers!
>
> The week was filled with exciting, creative activities using the CM philosophy, which is that students should acquire knowledge and gain understanding through active involvement, personal discovery, and the immediate use and application of concepts, skills and information.[283]

Additionally, she enumerated three elements that comprise Comprehensive Musicianship: the ability to listen, create, and perform.

> We learned that a Comprehensive Musician is one who can listen/understand, create (compose/improvise) and perform his own or another's music. NOTE: One can be a CM at any age and every level![284]

At the twelve-day workshop designed for music educators, Marguerite Miller and Mary Ann Saulmon were the only piano teachers

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[282]Eunice Boardman, "CMP Workshop: Summer, 1970," in *Kansas Music Review* (March-April 1970): 7.

[283]Marguerite Miller, "KMTA Musicianship Auditions," unpublished article, 1994, Marguerite Miller, personal memorabilia.

[284]Ibid.

in attendance. Saulmon taught piano, music history, and theory at Dickinson County Community High School in Chapman, Kansas, in an innovative program integrating piano study into the school curriculum. Students could graduate in music at the high school level by fulfilling the College Preparatory Music Course that included a general music course, one year of theory and history, and a senior recital.[285] Miller, familiar with Saulmon's work from adjudicating her students at festivals, was interested in her innovative approaches to teaching. In 1969 Miller assisted Saulmon in a KMTA workshop in Pre-College Theory Teaching,[286] foreshadowing their future work together.

Composing was a new and exciting experience for Miller at the CMP workshop; she began an immediate collaboration with Saulmon, applying the principles of Comprehensive Musicianship to piano teaching.

> Until then, I had never created anything. I didn't even imagine that I could, and suddenly, I was composing! Mary Ann and I were so excited about the applications of this new CM approach to the field of piano teaching that we wanted to share it with all our KMTA colleagues.[287]

CMP Applied To Piano Teaching

Between October 1970 and April 1971, Miller and Saulmon presented workshops in Creative Musicianship for piano teachers in all six

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[285]Mary Ann Saulmon, "Keyboard Activities at Dickinson County Community High School, Part I," *Kansas Music Review* (December 1964): 12, 16.

Mary Ann Saulmon, "Keyboard Activities at Dickinson County Community High School, Part II," *Kansas Music Review* (March-April 1965): 23, 25.

[286]"Kansas Music Teachers Association Fifty-Eighth Annual Convention, November 9-11, 1969," Marguerite Miller *Appendix III: Recitals and Scholarly Activities* (Tenure File), Wichita State University, Wichita, Kansas, 1974, p. 161.

[287]Marguerite Miller, interview with author, 4 October 1996.

KMTA Districts. Planned as half-day events utilizing a hands-on approach for piano teachers, the workshops were sponsored by KMTA and were endorsed by CMP/MENC. The purpose of the workshops was to acquaint teachers with the CMP approach to musicianship and to explain its relevance and application to private instruction. The tenet of the workshops was that self-expression is common to all people. If students were encouraged to create and explore the realm of sound around them, they would discover the musical precepts and truths common to all styles of music and to all times. The brochure announcing the workshop elaborated further:

> All human beings possess the potential for musicianship (in varying degree, perhaps) but probably to greater degree than most of us ever suspect.
>
> Now, let's ask ourselves, "What is musicianship? Who is the musician?" We think the musician is one who can listen and analyze--who can create and perform. We may be referring equally to the average six-year-old, the sixty-year-old, or to the graduate student. Musicianship knows no boundaries of age, time, or place.[288]

The workshops began with a session: "What is CM?" Miller's personal files contained a typed script that likely served as a source for her presentations during this segment. Her script indicated that she emphasized the wide application of the principles of CM to understanding any form of music (the structure of her writing as found within her files has been retained in this example).

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[288]"KMTA Offers a Workshop in Creative Musicianship, endorsed by CMP/MENC," Brochure, Marguerite Miller *Appendix II: Teaching Information* (Tenure File), Wichita State University, Wichita, Kansas, 1974, p. 41.

What is CM?

> Not a methodology or a procedure
> Not a prescribed formula for success
> but it is--
> a Philosophy of teaching music,
> applicable to
> any method
> any medium
> any student--from kindergarten to college
> any music--Bach to Rock to Ragas!
>
> CM might be translated to "complete musicality"
> of complete understanding of the total musical process
> It is the goal of CMP for ALL--not just the
> "educated" musician, or teacher---but the general
> public as well [to participate in music making].[289]

Miller and Saulmon developed a fifteen-page handout titled *A Guide To 20th-Century Music* that contained an extensive listing of the elements of rhythm and sound in twentieth-century music, a discography, recommended piano teaching materials utilizing twentieth-century compositional techniques, and selected reference materials. The handout gave numerous examples of rhythm and "soundscapes" in twentieth-century music, often referencing music of the past. Each example was cross-referenced with recordings and piano materials listed in the later section of the handout. Miller and Saulmon presented their workshops primarily to independent piano teachers, many of whom had not taken a twentieth-century music history or theory course and would not have had an opportunity to encounter a concise, systematic, easily understood

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[289]Marguerite Miller, "What is CM?" from file labeled "Scripts," personal memorabilia, no date.

delineation of twentieth-century music as presented through their handout.

The handout concluded with a list of strategies for creativity at the keyboard, as a means of realizing the concepts presented. Similar to the creative assignments Miller and Saulmon utilized in their workshops, the "Strategies for Creativity at the Keyboard" in the handout involved composition:

Strategies for Creativity at the Keyboard

1. Using a variety of trills (short/long, narrow/wide, slow/fast) create a brief composition that you think would hold the listener's attention.

   Possible manipulations: dynamics, textures, ranges, tempo.

2. Create your own version of a folk tune.

   Possible manipulations: Octave displacements, bi-tonality, serial technique.

3. Using the black keys mainly, contrast sounds played singly and sounds played in simultaneous combinations.

   Possible manipulations: Pointillistic effects, legato/staccato, chord clusters with wide/close intervals, extreme ranges.

4. Create a duet. Choose an ostinato for the secondo part. Primo-improvise.

   Possible manipulations: Rhythmic ostinato, glissandi, pointillistic, legato/staccato, clusters, chords in improvisation.

5. Discover additional sound resources of the keyboard and create an aleatoric composition.

> Possible manipulations: Plucking strings, strumming strings, damping strings with fingers while playing the same tones via keys, tapping wood, pedal effects, etc.[290]

Miller and Saulmon's Creative Musicianship workshops revolved around "Creative Assignments" of group compositional projects and were a means to experience the concepts of twentieth-century music presented in their handout. While the "Strategies for Creativity at the Keyboard" in their handout gave examples only of creative assignments for the piano, the "Creative Assignments" within their workshops explored composition through a variety of sound sources. Besides the piano, sound sources of non-musical devices, the voice, and electronic pianos were utilized. Modes, tone rows, improvisation, metric and non-metric meter, programmatic and absolute music were among the musical concepts explored. Many assignments included creating a score. Workshop fliers indicated that a rationale for the creative assignments was presented along with the final performances of the assignments. The following examples of "Creative Assignments" distributed at their workshops illustrate the range of activities and the innovation expected of participants. The rationale for the project follows the appropriate "Creative Assignment:"[291]

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[290]Mary Ann Saulmon and Marguerite Miller, "A Guide to 20th Century Music prepared for a Workshop in Creative Musicianship," hand-out for KMTA Workshops in Creative Musicianship, 1971, KMTA Archives.

[291]The "Rationale for Creative Assignments," was among Miller's memorabilia in a file labeled "Scripts." It was never seen attached to the Creative Assignments. It is unclear if workshop participants received the "Rationale for Creative Assignments" as a hand-out; likely it was used by Miller and Saulmon as a reference point for discussion in the workshops.

Creative Assignment I
Select an interesting sound source. (Ladies, look in your purses; Gentlemen, your pockets!)

Write a 3-5 voice composition of 30-60" duration, using these sounds. Give form to your work by establishing a pattern of tension/release.

You will need to devise appropriate symbols to represent your sounds in score.

Creative Assignment II
Write a three-voice composition for speaking chorus. Score for high, medium, and low voices. Take your text from a current periodical. This work may have to be polymetric, multimetric, or polyrhythmic--wholly or in part.

(Durational aspects and texture will be important aspects for building tension/release).

Rationale for Creative Assignments:

There must be either specific or general objectives, otherwise the creative work just becomes mere "busy-work" or "fun 'n games."

I-II
The first two assignments stressed three areas: sound/silence, duration, and notation.

(1) Concerning sound, the student discovers and begins to realize and appreciate the potential of sound elements and their interaction in projecting an idea through time. The importance of the tension-release factor in music becomes meaningful. This might also lead to a discussion and investigation of "program" music as opposed to "absolute" music.

(2) Turning next to the durational aspect of these assignments, students become aware of the non-metric frame of reference and the fact that duration is not always organized within a beat. This too could become the "gateway to history." Students could trace the metric character of music

from medieval times, finding in the 20th century another example of the "recycling" process.

(3) Notation. When a student confronts the problems and decisions inherent in scoring a composition, wonderful things happen. Among them, frustration, discouragement to be sure, but also wonder, self-esteem and most important, a new appreciation for the "real" composer and a sense of responsibility for interpreting the written score as faithfully as possible. An investigation of early methods of notation, its development and relationship to the current system developing in 20th-century music, could be a natural outgrowth of assignments such as these.

Creative Assignment III
Discover the sound resources of the Grand Piano. Write a 60" composition which exploits these sounds, in non-metric style. (Utilize 3-5 performers.)

This may be Absolute or Programmatic music. Utilize patterns of tension/release.

Devise a score for your composition.

Rationale for Creative Assignment III
In this assignment, the student discovers and begins to realize and appreciate the potential of the instrument. This could lead to an investigation of our search for new sounds and a study of the evolution of instruments--all instruments in general and keyboard instruments in particular.

Again--In working in a non-metric frame of reference, the student realizes that duration is not always organized within a beat.

An assignment such as this could also lead to an investigation of "program" versus "absolute" music. Students should realize that all music doesn't "tell a story."

Creative Assignment IV
Compose a background for a controlled modal improvisation for three performers and narrator/conductor.

Instructions: Establish two compatible ostinati patterns using Lydian Mode (white keys only, F center) in 6/8 meter. While the two ostinati players perform the background, the third player improvises, using conjunct tones of the Lydian Mode. (Suggestion: use a two-measure introduction, followed by a two-phrase improvisation.)

Narrator-Conductor calls for changing key context. Players repeat the composition in the new mode. (Example: Add B-flat=Ionian/Major; add E-flat=Mixolydian; add A-flat=Dorian; add D-flat=Aeolian/minor; add G-flat=Phrygian; and add C-flat for Locrian. Note the darkening color from Lydian to Locrian. You may wish to change other parameters as the moods change.

Rationale for Creative Assignment IV

An assignment such as this should aid the student in understanding the entire diatonic system, of which major and minor are only two parts. This is especially appropriate today, since modes are again popular idioms for expression in both pop and art forms.

This opens the door to history--going back as far as ancient Greece.

Creative Assignment V

Develop a tone row. Write out the variants.

Each member of the team utilizes one form of the row as a basis for a monophonic composition. (If time permits, you may work out a polyphonic or homophonic treatment of the melody developed from the row.)

Prepare a copy of the Original Row and its variants, Retrograde, Inversion, and Retrograde Inversion, and a score for each composition.

Rationale for Creative Assignment V

For Serial Writing:

Although the rules seem arbitrary and strict, they are actually no more binding or restrictive to the 20th-century composer, than any of the rules in traditional harmony and counterpoint. Besides, it is generally the exceptions that are

really interesting! And each composer may set up his own rules.

A shorter row is often a good way to introduce the idea of 12-tone row music. Try a 5-tone row, using the hand to illustrate.

Or give out a "famous" row--having the student write a composition using it, and then let them hear how the "composer" used it (Krenek, for example).

An assignment such as this is a good way to bring about a better understanding of 20th-century music.

Creative Assignment VI
Create a Programmatic composition of 30-60" duration for three to four electronic Pianos.

Use one interval as the basis for your tonal organization. (Do not use M/m 2nds or 3rds.)

Form: Your choice![292]

Rationale for Creative Assignment VI
Creating a one-interval piece is an aid to better prepare students to cope with 20th-century idioms. With this restriction, the intervals are not associated with tertian harmony. (Too often the I-IV-V7 is so established in the hand pattern, as well as the ear, that it is difficult for students to even sight read in other harmonic systems. --let alone "hear.")

Use an assignment such as this to introduce form. A good formula for form is:
unity plus variety equals form
ABA--something different in the middle.

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[292]"Sample of Creative Assignments Used in the Creative Musicianship Workshops," Marguerite Miller *Appendix II: Teaching Information* (Tenure File), Wichita State University, Wichita, Kansas, 1974, p. 44.

All compositions were performed during a subsequent session that Miller and Saulmon called a "Happening." Their workshop outlines also indicated that the rationale for the assignments was discussed at this time.

The concluding portion of Miller's typed script from her personal files contained a short summation of her ideas on Comprehensive Musicianship, which she termed "ABC's of CM." She emphasized the importance of teachers re-examining their definitions of creativity and musical experience, of living out and experiencing for themselves the broad musicianship they envisioned for their students, and resolving to teach conceptually the basic elements of music.

ABC's of CM

A -Attitude: If we accept the premise "attitude determines achievement," begin by examining and redefining our own attitude about:

- The learning process
- Creativity
- What constitutes a musical experience
- Comprehensive musicianship
- What is the role of the teacher?

B -We can strive to "Be what we want our students to be"

- Improve our own musicianly skills
- Create
- Listen
- Perform
- Research

In other words, be a more comprehensive musician.

C. -Many important components of musicianship:

- Creative
- Conceptual
- Comprehensive
- Contemporary

> Put together---resolve to teach conceptually and creatively the common elements of music, beginning with contemporary music, or the sounds of *now*, to build "bridges of understanding" to the past, and "receptivity for the future"--thus ultimately arriving at our goal of *Comprehensive Musicianship*.[293]

Saulmon commented that the workshops were well received but added, "I think they were a little bit shaken out-of-their-places."[294] Summarizing the purpose of the workshops, she stated,

> What we were trying to do was pull people into the twentieth century because at that time many people were still nineteenth century oriented in terms of literature. Certainly they weren't aware of much beyond the 1940s and 50s. We were trying to provide some sources for broadening their perspective for what was going on in music.[295]

The unprecedented nature of Miller and Saulmon's work was quickly realized, as no application of comprehensive musicianship principles had yet been directly tied to piano teaching materials. As a result of the success of their workshops and the enthusiastic response of piano teachers, they were invited by the Contemporary Music Project to present a lecture-demonstration on the application of comprehensive musicianship principles at the MENC Biennial Convention in Atlanta, Georgia, in 1972. The presentation was well-received and a letter from Robert Werner, the Director of CMP, alluded to a future CMP publication.[296]

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[293]Marguerite Miller, "ABC's of CM" from file labeled "Scripts," personal memorabilia, no date.

[294]Mary Ann Saulmon, phone interview with author, 12 November 1996.

[295]Ibid.

[296]The CMP project was no longer funded by MENC in 1974. The last publication under the auspices of the Contemporary Music Project was in 1972; no publication utilizing Miller, Saulmon, and Bradshaw's work in the application of Comprehensive Musicianship principles ever took place.

> Once again I would like to express to you the appreciation of the Project for the magnificent job you did in your presentation . . . showing the application of keyboard to CM classes. It was certainly apparent why both you and Mary Ann have received such fine reaction to the workshops that you have done throughout Kansas. I hope that we can make these available in a much wider area as time goes on.
>
> I have included here a synopsis of our discussions about a CMP publication growing out of our meeting. I hope that you will leave time to make available for us your thinking on these matters. You are an extremely important exemplar of the college piano teacher becoming involved in these most important considerations.[297]

Miller and Saulmon's presentation was one of eight sessions sponsored by the Contemporary Music Project at the MENC convention in 1972. The other keyboard session, "Comprehensive Musicianship: Implications for the College Piano Class," was led by Merrill Bradshaw, composer-in-residence at BYU, and Frances Larimer, Northwestern University. It was here that Miller met Bradshaw for the first time and decided to attend BYU for doctoral studies.

Miller collaborated with Merrill Bradshaw in CMP Keyboard Workshops at the 1973 MENC Western Divisional Convention in Tucson, Arizona, and at the 1974 MENC Biennial Convention in Anaheim, California. Miller described the continuation of "spreading the CM gospel" to teachers in Utah and her eventual work with Bradshaw.

> While on a Sabbatical in 1973-1974, I had the opportunity to spread the CM gospel to Brigham Young University and the piano teachers of Utah. As a result of their enthusiastic response and support, I was invited to present a session for the MENC Western Division Convention in 1973, and the following year, for the 1974

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[297]Robert J. Werner, Letter to Marguerite Miller, 17 March 1972, Marguerite Miller *Appendix III: Recitals and Scholarly Activities* (Tenure File), Wichita State University, Wichita, Kansas, 1974, p. 106.

MENC Convention. My cohort in these presentations was composer-in-residence at BYU, Merrill Bradshaw.[298]

The CMP Keyboard Workshop at the Western Divisional Convention consisted of six presentations during three days with the following titles: "Yes, But is it Music?" "Oh, That's Music?" "What's Happening?" "Is This Music Too?" "Was That Musical?" "But What Can I Do?" The sessions were interactive and required a great deal of audience participation. A year later Miller and Bradshaw presented their workshop at CMP Keyboard Sessions, part of a three-day clinic hosted by the Contemporary Music Project, at the 1974 Biennial MENC Convention. The five-page handout she and Bradshaw created for the workshop contained an annotated listing of new teaching materials.

Miller's "missionary project" of relating Comprehensive Musicianship principles to piano teaching continued to infuse her presentations for teachers and involve collaborations with composers and music educators. She served as chair and moderator of the 1971 KMTA Composition-Theory Session, "The Creative Musician," along with discussion leaders Hanley Jackson, composer from Kansas State University, Rudolf Radocy, professor of music education and music therapy at the University of Kansas, and Mary Ann Saulmon, music director at Dickenson County Community High School. In 1972 Miller chaired the KMEA Keyboard Session, "Implementing the Concept of Comprehensive Musicianship in the Keyboard Laboratory," and presented sessions on "Creative Musicianship" at the CMP-sponsored Seminar on

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[298]Marguerite Miller, "KMTA Musicianship Auditions," unpublished article, 1994, Marguerite Miller, personal memorabilia.

Comprehensive Musicianship held at WSU for college music education faculty. In 1979, she continued to speak on Comprehensive Musicianship, presenting a workshop to the Kansas City Music Teachers entitled "Comprehensive Musicianship: What is It and How can We Teach It?"

Miller's need to "spread the gospel of CMP" served as the impetus for future publications and projects. Her book, *Mosaics*, was created out of a need to provide technically accessible avante-garde music and to present the ideas of Comprehensive Musicianship principles to students. She helped develop Musicianship Auditions in Kansas and infused the Piano Proficiency exam at WSU with Comprehensive Musicianship elements. Workshops throughout her career often opened with an activity, "Create a Composition," that sprang from her work with Comprehensive Musicianship. However, Miller's World of Piano Tours (1978-1983) served as her greatest means of disseminating Comprehensive Musicianship principles to the grass-roots teacher. The World of Piano workshops, which became her next missionary effort, were project-oriented and contained activities directly stemming from the creative group activities originated in her workshops with Saulmon and Bradshaw.

Helene Robinson, editor of *Teaching Piano in Classroom and Studio*,[299] after participating in Miller's 1973 CM workshop for MENC, acknowledged the "trail-blazing" nature of her work and noted the ramifications it would have.

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[299]Helene Robinson and Richard L. Jarvis, eds. *Teaching Piano in Classroom and Studio* (Washington, D.C.: Music Educators National Conference, 1967).

> Your involvement of your audience, and stimulation of their interest and enthusiasm were a joy to watch. You deserve great credit for blazing new trails in keyboard creativity as a means of developing musicianship. Each spark lighted in a locality may contribute to ignite a conflagration of creative activity throughout the country.[300]

Miller's "missionary work" was successful as she "spread the gospel" of Comprehensive Musicianship to the thousands of teachers who encountered her workshops and publications and to the students who used her materials and participated in her Proficiency Exams.

World of Piano Workshops

Eight years after Miller encountered Comprehensive Musicianship, she took up a new mission: the promotion of group teaching, through the World of Piano workshops, to the grass-roots independent piano teacher. Miller was appointed Project Director of the World of Piano tours from 1978-1983. When asked why she was motivated to lead the World of Piano for six years, she responded with, "It was to spread the gospel of group teaching." She elaborated,

> It wasn't because I considered myself more of a facilitator in group teaching. I was just interested in getting teachers involved in group activity, a hands on approach, then they could see how much more exciting it is. I just always felt that one of the most boring things that one could do would be to just do the same thing in the same way over and over. That's what group teaching eliminates.[301]

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[300]Helene Robinson, Letter to Marguerite Miller, 28 March 1973, Marguerite Miller *Evaluations* (Tenure File), Wichita State University, Wichita, Kansas, 1974, p. 10b.

[301]Marguerite Miller, interview with author, 9 November 1996.

History of National Piano Foundation

The World of Piano tours, for which Miller served as Project Director from 1978-1983, was one of several projects under the auspices of the National Piano Foundation (NPF). NPF, the educational arm of the Piano Manufacturers Association International, was originally called the National Piano Manufacturers Association, one of the oldest trade associations in the United States.[302]

In the late 1950s, The National Piano Manufacturers Association commissioned the Harvard Graduate School of Business to study the piano industry and emerging public attitudes toward music education. Completed in 1961, the "Harvard Report" provided recommendations for steps the industry could take to increase interest in the piano for entertainment, enjoyment, and cultural education. One of the major recommendations of the study was that a piano research foundation be formed to coordinate research, stimulate new developments, and coordinate their implementation. The piano manufacturers formed the National Piano Foundation in 1962 with the purpose of encouraging and assisting piano teachers to promote the participation in and enjoyment of music through keyboard instruction, to raise professional standards, and to teach broader musicianship through the use of innovative methods and materials.[303]

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[302]The National Piano Manufacturers Association was founded in 1896.

[303]Historical information on the National Piano Foundation was compiled from four sources: "The Changing World of Piano," Handout containing a brief history and purpose of the National Piano Foundation, disseminated at the World of Piano workshops, Marguerite Miller, personal memorabilia; Brenda Dillon, "National Piano Foundation" in *Encyclopedia of Keyboard Instruments*, vol. I (New York: Garland, 1994); "Minutes of the Meeting of the Education Advisory Board to the National Piano Foundation," 19 October

Robert Pace, from Teachers College, Columbia University, served as Educational Director of the National Piano Foundation from 1962 until 1977. Upon his resignation, Robert Steinbauer was appointed chairman of NPF's Education Advisory Board that included representatives from related music associations. Members of the Board present at the 1977 meeting included:

Name	Representing
Dr. Jacquelyn Boswell	Music Educators National Conference (MENC)
Jean Hull	Music Teachers National Association (MTNA)
James Johnson, President	National Association of Music Merchants (NAMM)
Dr. Barbara Maris	College Music Society (CMS)
Marguerite Miller	Wichita State University
Emma Peterson	National Guild of Piano Teachers (NGPT)
Dr. Paul Pollei	Brigham Young University
Dr. Robert Steinbauer	Kansas State University
Gary Grimes, President	National Piano Foundation (NPF)
Louis Hollingsworth, Chair	National Piano Foundation, Action Committee
Iris Palmer-Thompson	National Piano Foundation (NPF)
George Otto	National Piano Foundation (NPF)[304]

Brenda Dillon, in her article on the National Piano Foundation in the *Encyclopedia of Keyboard Instruments*, stated, "From 1977 to 1985, this Board instituted a series of programs that included group instruction, but also expanded the programs directed toward the collegiate and private studio teachers."[305]

There was an increased emphasis on expanding service to music education, with emphasis on keyboard education. Two projects originated in 1977 were implemented in 1978: The Group Piano Multi-Day Seminars,

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1977, Marguerite Miller, personal memorabilia; Robert Pace, "National Piano Foundation," *Music Journal* (February 1965): 41-42.

[304]"Minutes of the Meeting of the Education Advisory Board to the National Piano Foundation," 19 October 1977, p. 1, Marguerite Miller, personal memorabilia.

[305]Brenda Dillon, "National Piano Foundation" in *Encyclopedia of Keyboard Instruments*, vol. I (New York: Garland, 1994).

with Marguerite Miller as Project Director, and Master Class Programs, with Paul Pollei as Project Director. The 1977 minutes of the Education Advisory Board indicated that the Group Piano Multi-Day Seminars would be expanded into the World of Piano program.[306] The name change took place for the first workshops held in the summer of 1978.

World of Piano Tours Project Director

As Project Director for the World of Piano tours, Miller was charged with promoting group piano teaching and the use of electronic keyboard laboratories to independent piano teachers around the United States. Though group teaching had been adopted within the university system as electronic piano laboratories were developed in the 1950s and 1960s, relatively few independent teachers of piano were familiar with the possibilities that electronic laboratories afforded even in the 1970s. Additionally, Miller used the workshops as a forum to address other needs in the profession of piano teaching: professionalism, awareness of new piano teaching materials, and twentieth-century idioms.

The World of Piano tours were held for three days at three to five different locations around the United States during the summers of 1978-1983. (See appendix H.) Frequently, one of the World of Piano workshops was held consecutively with meetings of the National Group Piano Symposium, a savvy marketing strategy.[307] E. L. Lancaster elaborated,

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[306]"Minutes of the Meeting of the Education Advisory Board to the National Piano Foundation," 19 October 1977, p. 7, Marguerite Miller, personal memorabilia.

[307]This occurred in 1978, 1979, 1981, 1983. Information derived from World of Piano Brochures that advertised both events, Marguerite Miller, personal memorabilia.

"There would be people who came for one or the other, but the majority of people would go to both."[308]

Miller was the director and coordinator for all aspects of the workshops, including choosing locations, coordinating events with the local institution, inviting clinicians, working with publishers for new materials to be displayed, planning workshop topics, designing brochures and all advertising, arranging travel plans, and facilitating the workshop as it progressed each day. Robert Steinbauer, who appointed Miller Project Director in 1977, described her ability to calmly handle any crisis.

> Clinicians oftentimes came in without all their straps buckled and the hosts didn't do things they said they would do. Sometimes preparations were not as adequate as one would hope for, and in fact, she at times had to start from ground zero. She was a wonder at getting things in-gear and bringing it together. She bailed [out] a million of them. In all situations she was charming and gracious. She eventually seemed to know everybody and everybody knew her and if they didn't, they wanted to.[309]

Martha Hilley summed up Miller's role as Project Director.

> Marguerite was the World of Piano. She really was the instigator, the one who got things together, organized, and was the watch-dog for all of us. She was in charge of those workshops, which was her assignment from the National Piano Foundation. She was the one who helped us decide what kind of content they would have, the different presentations, and how it would be balanced.[310]

Miller's "teaching cadre," as she called them, included a core of two to three other clinicians who traveled and presented with her at each

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[308]E. L. Lancaster, interview with author, 18 October 1996.

[309]Robert Steinbauer, phone interview with author, 14 November 1996.

[310]Martha Hilley, phone interview with author, 15 November 1996.

location. Additionally, she involved faculty from the coordinating university as well as an independent piano teacher in each workshop. E. L. Lancaster noted how important Miller felt it was to involve local clinicians to reach the independent piano teacher.

> She always had some local clinicians involved. She felt it was highly important that the grass-roots teachers were involved, and to get them involved, you needed that local connection.[311]

Miller brought together a diverse assemblage of clinicians who promoted the cutting edge concepts of group teaching and use of electronic laboratories, as well as reached the independent teacher who had more traditional interests. Lynn Freeman Olson became a permanent faculty member of the World of Piano. Though he was a proponent of group teaching, as a popular composer and workshop clinician he had the ability to draw independent teachers with a wide range of interests. Fred Kern commented on Olson's position within the World of Piano tours: "Frankly, he was the star. Everybody loved him and knew him."[312] In addition, a rotating position was held by a group piano specialist adept in the use of electronic keyboard laboratories. E. L. Lancaster (1978), Fred Kern (1979), Martha Hilley (1980, 1982, 1983), and Brenda Dillon (1981) served in that position. As a clinician, Miller's cutting-edge interests in twentieth-century music and Comprehensive Musicianship, her skill in teaching groups and working with electronic keyboard laboratories, coupled with her abilities to relate to the independent teacher, added

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[311]E. L. Lancaster, interview with author, 18 October 1996.
[312]Fred Kern, phone interview with author, 16 January 1997.

breadth and flexibility to workshop presentations. Martha Hilley commented on the balance of interests.

> We did a lot with group teaching and we had a lot of support from the electronic piano lab people, but I would say it was also a very healthy balance. The independent teacher who came there with no prior group teaching would not have been intimidated or put off by the content. There was always something that would reach everyone. People know I am strictly a group teacher. In the same respect, the fact that Lynn was there counter-balanced that a lot. And Marguerite could swing either way.[313]

Workshop participants' first encounter with the World of Piano was an interactive experience. Upon registering, they immediately received a handout of instructions for meeting and discussing suggested topics. The "Instructions for Participants" set a tone of communication and openness to learn from each other that Miller promoted throughout the workshop. Miller wrote fourteen years later,

> Regarding the beginning [of a workshop]. It has been my observation that there are "early-bird" arrivals. They need something to do to get them involved and interested. One solution is to provide a handout with instructions to form small groups, get-acquainted, seek answers to some questions, etc. This also initiates group activity![314]

The following portion of the handout, "Instructions to Participants," illustrates the interactive milieu Miller immediately worked to establish.

> REGISTRATION
> Instructions for Participants
>
> Join a small group, (or start one!!!)
> Get acquainted with everyone in your group

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[313]Martha Hilley, phone interview with author, 15 November 1996.

[314]Marguerite Miller, letter to Rachel Kramer, 15 June 1992, Marguerite Miller, personal memorabilia.

If you have independent, public school and college teachers in your group, share with each other!

Public school teachers: is keyboard instruction incorporated in your program?

College teachers: what keyboard skills do you expect of incoming freshmen music majors?

Independent teachers: how is your relationship with the public school system?[315]

The emphasis on professionalism and professional identity, evident in the above portion of the handout and experienced by registrants as they arrived, was followed in a one-hour orientation with topics on professionalism for group discussion. Clinicians moved from group to group introducing themselves and carrying on a brief discussion regarding promotion of the profession, involvement in professional organizations, and preparation for becoming a piano teacher, as examples. The emphasis on professionalism continued as participants introduced themselves by their "title." The memo to clinicians illustrates the interaction that was encouraged and lists the topics discussed:

To: Clinicians
Re: Orientation
9:00 Join a group
#1 Introduce yourself-name/city/state, and give your professional identity, i.e., independent studio teacher, college teacher, composer, public school teacher, etc.
Ask each one in group to introduce themselves in the same manner.
As time permits, ask/discuss your topic/question (see below) when the lights blink-move to another group.

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[315]Marguerite Miller, "The World of Piano, Instructions for Participants," Marguerite Miller, personal memorabilia, no date.

#2 Ask each one in the new group to introduce the person on their right (name only).
Then ask/discuss your topic/question, until the lights again blink and you move to the 3rd group.

#3 Ask each one to introduce the person on their left (name only) then ask/discuss your topic/question until the lights blink again, when you move to #4.

#4 Ask everyone to stand ask each one to introduce someone who has the same or similar professional identity, and to move beside that person. This should "shuffle" the group a bit.
Sit to discuss your topic with this group. When the lights blink, move to the last group.

#5 Now see if everyone can introduce the new person on their right!
Discuss your topic until MMM reconvenes the group to conclude the orientation.

10:00 Break
Topic Assignments:

Brenda:	Re those who have experience with leisure-age, hobby students.
Lynn:	Re previous experience the participants have had with the National Piano Foundation activities.
Marguerite	Re promoting the profession.
Jean:	Re preparation for becoming a piano teacher (Pedagogy degrees and/or courses, etc.).
Linda:	Re professional organizations--awareness of and participation in, on the local, state, and national levels.[316]

The emphasis on professionalism continued through Miller's presentations. Fred Kern recalled,

> She felt very strongly about building the image of the teacher as a professional. She might give the groups a topic such as "What do you include in your teacher studio policy?" They would discuss it for fifteen minutes and then report to the larger group. She was always shocked to find out that many teachers didn't even have a

[316]Marguerite Miller, "The World of Piano, Orientation," personal memorabilia, no date.

studio policy. She was the professional side of the teacher's image.[317]

Clinicians also remembered Miller presenting ensemble sessions with Lynn Freeman Olson. As her one-piano, four-hand collaborations with Wallingford had only ended a few years earlier (1975), performing with Olson was a natural continuation of her interest in duet music. Hilley reminisced,

> She and Lynn did wonderful presentations on ensemble music. Just strictly going through repertoire, talking about the advantages of ensemble playing, and talking about the music in general. But their performances! It was so neat to hear two people with such incredible musicianship play these little bitty pieces, hearing them the way they should have been performed all along.
>
> Besides, Lynn always said he never grew to be much older than a ten-year old. And Marguerite is such a pixy; the two of them had such a good time. It was completely and totally infectious. If you didn't believe in ensemble playing before, you would after you heard them.[318]

Miller always presented a session on twentieth-century music accompanied by a three to four page handout with the title, "20th Century Idioms In Selected Teaching Materials." The lists of materials were graded and often new publications were indicated.

> Marguerite did really special things in those workshops with twentieth-century music. She pushed them through projects that they had to do that were compositional in nature. She was such an advocate of getting the teacher and student beyond the nineteenth century. She held that banner very high.[319]

Group projects, a central focus of the World of Piano workshops, were a natural extension of Miller's interest in twentieth-century music.

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[317]Fred Kern, phone interview with author, 16 January 1997.
[318]Martha Hilley, phone interview with author, 15 November 1996.
[319]Ibid.

At the time of registration, participants were given a color-coded name tag which indicated one of five groups in which they participated for the remainder of the workshop. Each group was given a group project to prepare and present the last day. Time within the workshop, usually in the afternoon or the evening, was given for work on projects.

> Those groups met together; they had assignments, discussion topics, performances and creative assignments, and all kinds of things to do.
>
> They would go off and do their thing and come back and do it for the group. The teachers really learned how to do group work by doing it themselves.
>
> The whole workshop was building up to their creative presentations and the whole last afternoon was just that, presentations. Marguerite would have eight basic project ideas just to get them started. Some of them just took that and did it. Others branched off and did their own interpretation of the idea.
>
> As clinicians we would circulate to the groups and see how things were going. Some of them didn't need help at all and others could not get started.[320]

A list of Miller's group projects indicated that they were closely tied to the "Creative Assignments" she devised earlier in the 1970s for her Comprehensive Musicianship Workshops. In 1980, of the eleven group projects, seven of those directly evolved from the "Creative Assignments" Miller used in the 1970s. The 1980s projects suggested that students explore non-traditional sound sources, unconventional piano sounds, and tone rows. In three instances, students were asked to take a piece of music and create an arrangement or ensemble. The slow movement of Beethoven's *Symphony, No. 7*, the melody *Everybody Loves Saturday Night*, and a folk or pop tune of choice were the pieces that could be

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[320]Fred Kern, phone interview with author, 16 January 1997.

manipulated. In addition, students could create a composition or tell a story in sound and words. Kern, in recalling the group projects, remembered using the Beethoven Symphony score and students creating programmatic compositions. The group projects, directly derived from CM principles, are listed below:

1. Edit the attached and add an accompaniment of additional voices. Possibilities: Determine the clef, key, time, form, articulations, phrasing, etc. (These were just random note-heads on a five-line staff!)

2. Tell a story with sound and words and involve all members of your group in the presentation. (You may wish to incorporate non-traditional sounds and notation. If you wish to make a transparency, see M. Miller.)

3. Develop a tone row (or use a famous row). Write out the variants--retrograde, inversion and retrograde-inversion. Use the row and/or any variant(s) to set a rhyme to music.

4 Using the score of Beethoven's Symphony, No. 7, slow movement, (up to 1st three variations), prepare an ensemble for three (or more) pianos, and multiple players.

5. Create an ensemble version of a folk or pop tune of your choice. Possible manipulations include octave displacement, bitonality, secundal/quartal/quintal harmony, serial technique, etc.

6. Using the melody "Everybody Loves Saturday Night" or any other familiar song of your choice, make an arrangement for 1 piano-6 hands and additional rhythm parts to involve all members of your group. Possibilities: unconventional piano sounds, non-traditional rhythm instruments created from available resources (room, pockets, purses, etc.).

7. Create a programmatic composition of 30-60" duration for multiple players and pianos. Use ONE interval as the basis for your tonal organization. (NO 3rds, perfect 5ths, or 6ths, please!) FORM--your choice.

One project required participants to utilize new teaching materials and interact with comprehensive musicianship principles.

> 8. From the attached collection of teaching pieces, choose one to evaluate (per attached form) and demonstrate group teaching activities. Involve your entire group in a "role-playing" demonstration at the final session. Possibilities for consideration: transpose to other modes, re-harmonize, improvise or create a new melody, transcribe into an ensemble experience, experiment with different rhythms, textures, timbres, registers, dynamics, etc.

Another project asked students to use materials and present a session on teaching the piece utilizing group techniques.

> 9. Using the article, "The Question," by Lynn Freeman Olson, (handout) as a basis, prepare appropriate questions for teaching the attached piece. Play the piece for the Conference and discuss choice of questions. At one location, the group had both "good and bad" questions, and asked the participants to rate them!)

Two assignments asked students to use the new materials to present creative teaching techniques.

> 10. From the Intermediate Ensemble Music Collection, Jazz Vignettes for Multiple pianos by Jim and Susan Ogilvy (on materials list and display) choose one to perform. Include a brief commentary on important teaching strategies suggested by the piece.
>
> 11. From the attached collection of piano solos, select one to evaluate and devise three movement activities to teach concepts found in the piece (a la Olson's movement session).[321]

As demonstrated, the group projects included a wide-range of activities. However, the projects that did employ Comprehensive

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[321]Marguerite Miller, "National Piano Foundation-World of Piano: Group Projects for 1980, 81, 82," personal memorabilia.

Musicianship-based principles were far less detailed in the manipulation of musical elements than the "Creative Assignments" Miller devised in the 1970s. The focus of the World of Piano workshops was broad: it featured a large library of new teaching pieces, not all of them avante-garde, and focused on group teaching, not only group dynamics. Less time was spent on presentation of twentieth-century musical idioms than in the CMP presentations, and consequently participants were not asked to utilize as many twentieth-century elements in their compositions. Martha Hilley recalled the use of group projects.

> Marguerite loved projects. I remember how much fun they were. They usually had some compositional aspect to them. Because people got put into a group, they weren't allowed to huddle with their own. It was another way to promote group dynamics, and hopefully, they were working with people they didn't know and had never worked with before.[322]

The World of Piano curriculum was diverse. Though the emphasis was on group teaching, many other areas of piano teaching were covered, depending on the group of clinicians present. Topics mentioned by clinicians and listed in World of Piano memorabilia from Miller also included new teaching materials, twentieth-century music, technique, improvisation, ensemble music, and jazz stylings. Brenda Dillon commented,

> The World of Piano had one of the most unique curriculums. It had something for everybody. To me the success of anything I attend is when I leave, do I have something to use on Monday. Often I felt with the World of Piano teachers had something they could walk out with and teach the very next day.[323]

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[322]Martha Hilley, interview with author, 15 November 1996.

[323]Brenda Dillon, phone interview with author, 3 February 1997.

Tom Long attended Miller's first World of Piano workshop in 1978 in Florida and related his surprise at the mix of topics being presented. As he was establishing teaching centers heavily focused on group teaching, the Baldwin Piano and Organ Company sent him to find out about Miller and the National Piano Foundation. He elaborated further:

> I came from the college-conservatory, die-hard piano performance major. I eventually became a born-again class piano, group music person. I went to the World of Piano thinking it was going to be teaching all these private teachers about how to do class piano. She presented a session on twentieth-century music and made a big deal out of promoting my book, *Alea*. I cornered her and asked, "Why are you not preaching the gospel about the benefits of group piano teaching?"
>
> What I heard from her I have used myself many times since, "You have to meet people on their own turf and then walk them gently over to your turf and help them figure it out by themselves." We don't tell them what their vision is; we have to help them develop their vision and then help them reach their vision.[324]

Miller's eclectic program planning introduced teachers to group teaching in a stimulating environment that provided many options.

Miller kept workshop participants constantly involved in activities, including evening participation in group projects. An example of one afternoon and evening World of Piano schedule illustrates the non-stop flow of events:

> Clayton Junior College
> Tuesday, July 10, 1979
>
> 12:00 Lunch
> 1:30 Time for Technique
> 3:00 Coffee
> 3:30 Exploring Material
> 4:45 Project Preparation

[324]Tom Long, phone interview with author, 30 October 1996.

5:15 Bus Leaves for Motel
5:30 Dinner
7:15 Bus Leaves for School
7:30 Group Activities with Area Students
8:30 Project Rehearsals
10:00 Bus Leaves for Motel[325]

Fred Kern commented that Miller "kept them busy every minute of every day. She hated down-time. You couldn't just sit and think; you had to be involved."[326] Martha Hilley also commented on the schedule.

> The workshops ran for three days, pretty non-stop. Evening activities were planned, which was great for the teachers.
>
> Many times we did some of the evening things, or there might be concerts. But whether or not we were responsible for the evening, we were there. You got pretty worn.
>
> A lot of times this was when teachers had a chance to get together to work on their projects with some help from the faculty who were there.[327]

A unique feature of the World of Piano workshops was the large display of new and valuable older teaching materials made available by publishers for teachers to peruse throughout the workshop. Hilley described the service it provided to grass-roots teachers who did not have access to large music stores.

> The whole purpose behind the World of Piano was to try to reach the grass-roots teachers, to provide them not only with pedagogical topics that might stretch their imagination or their prior experience, but with sessions on new materials. There would be traveling libraries, just massive. It provided opportunities to teachers from little towns, that didn't have the advantage of a large music store, to just browse through all these materials. They were always given time to just roam through the music.

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[325]Marguerite Miller, "The World of Piano: Schedule for Clayton Junior College, July 9, 10, 11, 1979," personal memorabilia.

[326]Fred Kern, phone interview with author, 16 January 1997.

[327]Martha Hilley, phone interview with author, 15 November 1996.

> That was a significant contribution to the piano community to have that kind of library just plopped down in their hands. It provided a service that nothing else was providing at that time because the other workshops that you might go to were primarily a single publisher. World of Piano showed no favoritism, no hawking of anyone's music. It was really just to give the teachers a chance to see what was new, what was still there, and what was old that still needed to be purchased and used.[328]

Clinicians who worked with Miller described her as a diplomat and her style of leadership as motivational, encouraging, and organized. Hilley described how Miller motivated her to do her best.

> You knew Marguerite would always do her part and more and that she would know whether or not everyone else was doing their part. I wanted very much to make sure that I had things done on time and done as they should be, because I wanted to please her.[329]

Fred Kern discussed Miller's ability to facilitate diverse groups of participants and deal with the various problems that arose. His use of the word "consensus-builder" mirrored Miller's WSU colleagues' descriptions of her leadership style (see chapter three).

> Marguerite was always the great consensus-builder. She would get in there and see who the leaders were. Sometimes there weren't any leaders and that was their problem. Sometimes there were four leaders and that was the problem. Sometimes they just couldn't get along at all, couldn't agree on what they were going to do, and she kept pointing out that this was all a process. This is what you are supposed to be learning. Not only music but how to get along with each other within music.[330]

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[328]Ibid.

[329]Ibid.

[330]Fred Kern, phone interview with author, 16 January 1997.

By 1983, six years after World of Piano began, group teaching had been espoused to the present generation of independent keyboard teachers. As Kern explained,

> Group piano wasn't new anymore. It wasn't really new then [in 1978] but it was more involved at the college level than the private studio. It was important to get it out to the local levels. There were pockets of private teachers who did group teaching, but it wasn't a common thing. It's a common thing right now. Whether everyone does it or not, they know about it.
>
> If a teacher wanted to learn about group teaching they had had lots of opportunities by that time [1983]. And if they didn't, they weren't going to anyway.[331]

After six years of presentations in twenty-two locations around the United States and sixty-six days of workshops, in 1983 Miller retired as Project Director of the World of Piano Workshops.[332] She had chosen a distinctive cast of clinicians to present and travel with her, many of whom, nearly two decades later (1997), are leaders in the field of piano pedagogy. The workshops she conceived and organized were diverse, intense, and interactive. Through the direct participation of workshop attendees in significant group projects, she promoted group teaching through a hands-on approach.

In recognition of her leadership in the area of group teaching, Miller served as guest clinician for the tenth Anniversary Symposium of the Texas Group Piano Association (TGPA), in addition to being named Honorary-Advisory Member. Her topic, "Don't Lose the Magic!" was

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[331]Ibid.

[332]Martha Hilley took over as Project Director of the World of Piano Tours in 1984.

advertised as "Miller Magic,"[333] and received enthusiastic response. Barry Russell, Symposium Director, summarized Miller's workshop.

> The highlight of the day and possibly of the 10 years of TGPA was the session led by Marguerite Miller, "Don't Lose the Magic." After being introduced as a new Honorary-Advisory Member, Ms. Miller gave us exciting ideas for teaching new music to new ideas of instruction and an all-around "pep talk." Marguerite used her years of experience as a teacher to outline the Family Tree of piano instruction, beginning [with group teaching] in Dublin in 1815 right up to the present with new publications in 1985 [The Family Tree, or Method Tree, is discussed in detail in the section, "Alfred Publishing Company Workshops"].[334]

Fred Kern assessed one of Miller's greatest contributions to the field of piano pedagogy to be her work as Project Director with the World of Piano. When asked to elaborate on his evaluation, he responded,

> No one had done it before. No one had even thought of doing it, but she conceived the thing and made it happen nationally. Literally it affected thousands of teachers.
>
> I think she got it to the point where it was no longer necessary and this is what a teacher's goal should be. Marguerite is always a great one to acknowledge when something has served its purpose. Then she moves on.[335]

Miller retired from World of Piano in 1983 and from Wichita State University in 1984. She moved on to addressing a new cause.

Activities in Music Industry

Miller delineated her next "missionary project," promoting professionalism to independent piano teachers, in a letter to the Alfred

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[333]"Miller 'Magic' for TGPA," in *The Texas Group Piano Association Newsletter* 8, no. 3 (September 1986): 1.

[334]Barry Russell, "Notes About the 1986 TGPA Symposium," in *The Texas Group Piano Association Newsletter* 8, no. 4 (December 1986): 1.

[335]Fred Kern, phone interview with author, 16 January 1997.

Publishing Company in 1985. She began by describing her retirement goal of being an itinerant piano pedagogy teacher that would reach, teach, and retrain the hundreds of independent piano teachers who did not view teaching as a profession. Being newly retired, she had the time to do "this missionary work." Professionalism, an issue that had been a thread throughout her career and intertwined with her World of Piano workshops, suddenly came to the forefront.

Miller continued her letter, elaborating on her concerns for the music profession:

> I have some very serious concerns about the future of our profession. Very few people seem to be aware of or concerned with the implications of the rapid changes in our society--least of all music/piano teachers. They are still teaching the way they were taught, often using the very same materials, ignoring the sophistication of today's student.
>
> There is also a general lack of awareness of the serious problems the piano manufacturers and all areas of the music industry are facing. Also very few seem aware of the educational crisis which has resulted from the Nation at Risk report, or its implications and opportunities for the Piano Teaching Profession.
>
> Piano teachers still think of the piano teacher as the "LOL." *("Little old Lady down the street who gives piano lessons." . . . it quite accurately describes the financial status of the majority in the profession!) One of the problems today is: *We know we have a great profession, but it is a deep, dark secret as far as the public is concerned.* Most persons, outside our own musical circles, do not consider Independent Music Teaching a profession! *There is so much that needs to be done to educate the public.*
>
> In spite of being "best sellers," few piano teachers have read *The Third Wave, Megatrends, A Search For Excellence, The Paideia Proposal,* or other books that can help us understand and prepare for the future.

> If all this sounds very negative, I must hasten to say that I am an optimist, and I do see many encouraging signs. But I would like to be a "part of the action" that can make a difference.[336]

Miller worked at creating change simultaneously at the local level and national level through three extensive relationships with companies in music retailing, music manufacturing and music publishing: Senseney Music Company, The Baldwin Piano and Organ Company, and Alfred Publishing Company, respectively.

Senseney Music Company

While Miller's letter to the Alfred Publishing Company described her goal of being an itinerant piano pedagogy teacher who would retrain independent piano teachers, she immediately began addressing locally, through music retailer Senseney Music Company in Wichita, Kansas, the issues of professionalism and making independent teachers' aware of new teaching materials. In 1986 she initiated with the president, Denny Senseney, a series of five workshops for local teachers that reviewed current piano methods.

Having known Senseney since he was a music student at WSU in the 1960s, Miller, by the 1980s and 1990s, developed a multi-faceted relationship with the company. Not only did she initiate the 1986 series of workshops and help organize numerous other keyboard clinics for the company, she founded and edited their newsletter (discussed in chapter six), helped inaugurate music publishing awards (Harry and Lulu awards),

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[336]Marguerite Miller, letter to Morty Manus, 6 November 1985, Marguerite Miller, personal memorabilia.

and served as Master of Ceremonies for Senseney Music's showcase presentations at three MTNA national conventions.

The five workshops were organized around reviews of piano methods that had been published in recent issues of *Piano Quarterly;* Miller had written a review of the Bastien method for the journal in 1983.[337] Miller presented the first and last sessions, titled "Prologue" and "Epilogue." Senseney's letter to local teachers described Miller's sessions.

> The Prologue will provide an overview of the history and development of Piano Methods and a comparison of the most popular approaches: Middle-C, Intervallic, Multi-Key and Eclectic. The Epilogue will include ideas and strategies for enhancing any Method, a summary, question and answer discussion period, and a look at the future.[338]

Miller's script for her introduction to the "Prologue," the first workshop, described her discussion with Senseney keyboard staff about their best selling methods and her consequent dismay at realizing they were still selling out-dated material. She wrote,

> Why this series of Classes?
> Triggered by . . . concern for the amount of very old/dated material that is still very much in demand . . . especially methods from the 30s and 40s. (Even 50s are ca. 30 yrs old now; if published in 1965--they would be old enough to vote! Do you realize that the 21st Century is only 14 years away!")
>
> The staff and I discussed what, if anything could be done about this . . . Later that evening, I had an idea. So I wrote a letter--a proposal--to Denny . . . . *and here we are today.* About to embark on

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[337]Marguerite Miller, "The American Beginning Piano Method, Part 4: The Piano Library--Bastien," in *Piano Quarterly* (Fall, 1983): 25-33.

[338]Denny Senseney, "Piano Methods Review and Comparison," announcement and letter to local piano teachers regarding upcoming workshop series, Marguerite Miller, personal memorabilia.

> a non-commercial Review and Comparison of the current piano methods.[339]

Within her script Miller also restated her vision of being a traveling piano pedagogy teacher, that she originally stated to Alfred Publishing Company.

> All of this also ties in to one of my Dreams--which is to be a Roving Ambassador for Music/Piano Teachers/Piano Pedagogy--presenting piano teacher workshops and being a consultant for music stores . . . [340]

Miller's collaboration with Denny Senseney extended beyond the "Piano Methods Review and Comparison" workshop. Through the years Miller helped plan "New Music Reviews," retrospective workshops of new piano materials, for local independent piano teachers. The title was changed in 1988 to "Discovery 88," and expanded the following three years (1989, 1990, 1991) into "Super 88," a two-day clinic, with guest clinicians, held at Century II Convention Center in Wichita. Miller assisted with the planning and compiling lists of new materials for the workshops. In 1991 Miller was one of the four guest clinicians in the "Super 88" piano clinic. Through Miller's workshop collaboration with Denny Senseney, she continued to influence local teachers in surrounding communities in Kansas long after she retired from WSU.

During 1989, 1990, 1991 Senseney Music also sponsored The Harry and Lulu Awards (named after the street intersection marking Senseney Music's location). The awards, billed as "MTNA's Grammy Celebration," were presented to composers, authors, and publishers at the MTNA

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[339]Marguerite Miller, script for "Prologue" workshop, 1986, Marguerite Miller, personal memorabilia.

[340]Ibid.

National Conventions in recognition of their outstanding contributions to the piano teaching community. Miller served as Master of Ceremonies, assisted Senseney Music in the selection of the awards, and wrote and rehearsed the script with the Senseney Keyboard Staff. Denny Senseney described the first award and remarked that Miller was the driving force behind the idea.

> MTNA was held in Wichita in the late 80s. Marguerite encouraged me to hold an exhibit and within that exhibit to also do a publisher's showcase. Well, that was the beginning of the Harry and Lulu Awards. Marguerite was the inspiration behind that. They were a huge success, so we decided to do it the next year at the national convention in Little Rock [Arkansas]. We took it to the Miami convention as well but decided it was just a little bit too far from home. At that point the Harry and Lulu Awards died. But it was very successful. Composers would start lobbying to have their pieces represented in the award.
>
> Marguerite was the driving force behind it and behind doing it very well. She met regularly with the staff, picked the music, and rehearsed and timed the presentation. By her level of preparation she brought everyone else and everything else up around her. She helped everyone else do better, and she made each person look good. She made our company look good, and she did it because she doesn't have a huge ego.[341]

Senseney continued to elaborate on Miller's interactive style of working and her importance to him as a mentor.

> She's a collaborator. She collaborated with me to do the newsletter and collaborated on the Harry and Lulu Award. She was a real mentor.[342]

In 1991 Senseney Music honored Miller with a Harry and Lulu Award for Outstanding Service at their MTNA National Convention Publisher's Showcase.

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[341]Denny Senseney, phone interview with author, 29 October 1996.
[342]Ibid.

While Miller addressed her concerns for the profession at a local level through her collaboration with Denny Senseney, she was also addressing them at the national level through her activities with the Baldwin Piano and Organ Company and Alfred Publishing Company, discussed in the following sections.

Baldwin Piano and Organ Company

Through the Baldwin Piano and Organ Company, Miller also had the opportunity to address professionalism for independent piano teachers and to promote group teaching, concepts she continued to champion. Whereas her activities with Senseney Music Company had an impact on independent teachers locally, the D. H. Baldwin Fellowship and the Keyboard Teachers Video conferences (KTV), the largest programs initiated by Baldwin, had an impact on independent teachers throughout the United States.

Miller served on the Baldwin Piano and Organ Company's Educational Advisory Board beginning in 1982. (See appendix K.) Members included Leonard Bernstein, Ann Collins, Martha Hilley, E. L. Lancaster, Marguerite Miller, Tommie Pardue, and G. David Peters.[343] The Board established educational objectives for programs in Baldwin Music Education Centers that were based on age and proficiency groupings. Miller was asked to assess the teachers and give workshops at various Baldwin Music Education Centers. Tom Long described the

[343]"Baldwin Music Education Center," pamphlet developed by the Baldwin Piano and Organ Company, n. d.

programs and the assistance the Baldwin Piano and Organ Company sought from Miller.

> We had a project where we established the Baldwin Music Education Center in Cincinnati. We were a real pioneer in establishing preschool classes, creative dance and art classes for mentally handicapped, and classes for blind people. We transplanted that to several different cities and replicated the concept. As part of the kick-off, we had a workshop in each of those cities where we invited Marguerite. She didn't do all of them, but she did several and helped decide how the project was going to work.
>
> We invited all the local teachers to come in for a pedagogy workshop, and she talked about teaching, materials, and how to teach with the lab. It was like a World Of Piano all over again in one morning.[344]

Miller presented workshops and consulted for the Baldwin Piano and Organ Company in Philadelphia and Indianapolis (1982), St. Louis (1983), and four days in Kitchener, Ontario (1984). (See appendix J.)

Miller recalled the development of her association with the Baldwin Piano and Organ Company.

> It was by meeting them at conventions that I got so well acquainted with Tom Long and others. Tom was in charge over all their schools. They got the idea that they needed to have someone who could go in and work with their Baldwin teachers; they were so dedicated to getting kids stated at an early age. I thought group teaching was ideal, so we'd get together and talk.
>
> I was so excited about what they were doing and that they were spreading the word of group teaching. They had me go around and evaluate their teachers. To start with, they would send me somewhere and I would observe. As a result of observing them, I would have a workshop for them and could tailor it to some of the needs I saw without coming right out and saying " You ought to do this" and "Have you thought of that."[345]

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[344]Tom Long, interview with author, 30 October 1996.

[345]Marguerite Miller, interview with author, 9 November 1996.

Whereas Miller's consulting and workshop presentations for the company allowed her to continue advocating group teaching, the next programs initiated by the company, the D. H. Baldwin Fellowship and the video conferences, were ground-breaking initiatives that focused on promoting professionalism to independent teachers. Miller recalled working with the Baldwin people in the early stages of the projects.

> They [Tom Long and personnel at Baldwin] were so fun and open to brainstorming. When you get creative people together and just turn them loose to imagine what it would be like and to think what could happen, we would come up with some pretty nifty things.[346]

D. H. Baldwin Fellowship

Miller participated in the first teaching award for piano pedagogy students sponsored by the Baldwin Piano and Organ Company, the D. H. Baldwin Fellowship. In 1985 she served on the initial Advisory Committee that established the competition guidelines and subsequently was invited to serve as one of three adjudicators for the fellowship.

The fellowship assisted new teachers in overcoming the difficulties they often encountered in acquiring a quality studio instrument as they established themselves as independent teachers. The award consisted of two-year grants to pedagogy graduates for assistance in setting up independent piano studios. The grant included a new Baldwin Hamilton studio piano and a scholarship for a Baldwin Music Education

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[346]Ibid.

Management Seminar. Recipients also received plaques of recognition and inclusion in national advertising.[347]

Chaired by E. L. Lancaster from the University of Oklahoma, the Advisory Committee consisted of educators from colleges, universities and independent studios. Many of the clinicians Miller had chosen to be part of the World of Piano tours had proved to be leaders in the field of piano pedagogy and served on the committee. E. L. Lancaster, Fred Kern, and Martha Hilley, had been part of the core group of World of Piano clinicians while Charlene Cox, Louise Bianchi, Frances Larimer, and Anna Belle Bognar served as local clinicians in the World of Piano.

Judging criteria established by the Advisory Committee included a comprehensive written proposal, teaching tape, and letters of recommendation. The final determination of recipients was based on teaching experience, commitment to education, education credentials, and future planning ability and creativity.

In addition to Miller, the first adjudicators for the fellowship included Barbara Kreader, then editor of *Clavier,* and Delores Zupan, then president-elect of the Music Teachers National Association.[348] Miller commented that because of their association with primary keyboard publications, the event was well publicized. Miller elaborated on the evolution of the fellowship.

> All the details of how the winners would be chosen and what procedures we would use as a judging team were worked out at MTNA conventions. It was in the mill for a little while and then it

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[347]"Music Educator's Soundboard," Baldwin Piano and Organ Company (spring 1985): 1.

[348]Ibid., 1.

was so gratifying when it was publicized. Barbara was in a position to advertise with *Clavier,* and between the *American Music Teacher* and Delores Zupan, who very much believed in it, we were able to get good publicity and response from teachers.[349]

Tom Long commented on his choice of Miller as the senior adjudicator.

> A lot of Marguerite was in the Baldwin Fellowship. She was our first adjudicator along with Kreader and Zupan. Because it was only a three-year appointment, I wanted her to be the three-year person, leader of the judges, sort of a Mother Superior. She was a leader of the thought process and had a lot of input about the questions we should be asking.
>
> E. L. Lancaster and I created the fellowship and set the parameters for it. Marguerite was the person I looked to, to shape the response and suggestions from the adjudicating team. She fed that information back to E. L. who then put that into the mix for the following year. He and the advisory team took all of that and reshaped it, and it went back and forth.[350]

Miller was valued for her organizational ability and mediating skills.

Tom Long elaborated further on Miller's ability to facilitate concerns between various groups of people.

> On the Advisory Committee and also within the KTV panel, we had practitioners and college faculty. Behind the scenes we would have a situation where the person in the field would say "This is a college faculty person; they haven't taught a preschooler in their life, why is this person sitting in judgment?" Marguerite is the great arbitrator. Behind the scenes she keeps everybody settled down.
>
> It helps to have people like Marguerite, who have the value of the community as a whole in their heart, who reach out and bring other people into that spirit. She created a very harmonious situation merely by her presence. She had no idea she was doing that.[351]

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[349]Marguerite Miller, interview with author, 9 November 1996.
[350]Tom Long, interview with author, 30 October 1996.
[351]Ibid.

The D. H. Baldwin Fellowship program was presented at the 1987 MTNA National Convention in a session titled, "From Student-Teacher to Professional Independent Music Teacher." After introductory remarks by E. L. Lancaster, Miller presented the criteria utilized for judging the applicants as well as the special qualities and competencies in teaching that determined the winners. She also presented edited portions of the 1986 and 1987 winning demonstration teaching video-tapes. Miller summarized the qualities that determined the winners.

> The teachers, although with varying styles, were all people-persons, with a student-centered learning environment. All were enthusiastic, outgoing, creative, innovative---
>
> They were supportive, positive, had very expressive voices and faces. Were resourceful and flexible, yet firm, as necessary, were able to "think on their feet," and solve problems as necessary.
>
> How would we define what we were *looking for* - above and beyond the credentials? That "extra something" is as difficult to define as the word "talent." Dr. Benjamin Bloom, in his recent study, "Developing Talent in Young People," when discussing the importance of the first teacher's role, describes that person as being "delightful, enthusiastic and nurturing"--with the ability to instill "the romance of learning" in their students. Perhaps that best describes the "extra something" we were looking for and FOUND in the 1986 and 1987 recipients of the D. H. Baldwin Fellowships.[352]

KTV Video Conferences

Miller's activities continued to promote professionalism for the independent piano teacher as she contributed to the first Keyboard Teachers Video conferences (KTV I and II) that linked clinicians via satellite to local teachers' groups around the United States. She was involved in the planning stages of the first two conferences, editing a

[352]Marguerite Miller, script for presentation at MTNA National Convention, New York, 1987, Marguerite Miller, personal memorabilia.

video tape utilizing KTV I-II video footage and compiling an accompanying handbook for use in college and university settings.[353] She served as a panel member representing the pedagogy community in the third video conference, KTV III.

The first two nationwide video conferences were held on January 29, and October 15, 1987. The future of the independent studio music teacher was the focus of each of the four-hour video conferences that linked local teachers' groups in 126 cities (KTV I)[354] and, in the second conference, 152 cities (KTV II)[355] throughout the United States and Canada to a panel of clinicians. The events were conceived, funded, and produced by the Baldwin Piano and Organ Company; *Clavier* promoted the video conferences through advertising, and local sponsors throughout the United States paid a fee to become a down link site. Telephone hook-ups at each site allowed attendees to pose questions to the panel. The video conference originated live from Cincinnati, Ohio, Baldwin's headquarters city, and was transmitted via satellite studios for viewing. KTV I and II presented a new concept in communication using state-of-the-art technology for the independent teaching community. Miller wrote,

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[353]Marguerite Miller, ed. *Business Practices for the Independent Studio Teacher,* Loveland, Ohio: Baldwin Piano and Organ Co., 1988, videocassette; Marguerite Miller, *Video Tape Study Guide* for video: "Business Practices for the Independent Studio Teacher." Loveland, Ohio: Baldwin Piano and Organ Co., 1988.

[354]"Publicity Release, "For Immediate Release: Music Educators Debate their Future During National Keyboard Video conference," Marguerite Miller, personal memorabilia, no date.

[355]"Teachers Across the Country Gather for Video Conference," *Music Educators Soundboard,* Baldwin Piano and Organ Company (summer 1988): 3.

> For the first time in the history of the piano teaching profession, keyboard teachers from across the nation could interact with a panel of experts to consider a common problem.[356]

The video conference resulted from a heated debate in the "Letters to the Editor" in *Clavier,* following a music teacher's announcement that she was changing careers. She wrote that after seven years of college and fourteen years of independent teaching leading to a meager financial existence, she was retraining to become a certified financial planner. The letter brought an emotional response from more than fifty readers and fueled a controversy over whether independent studio music teaching could be professionally and financially rewarding. Barbara Kreader, then editor of *Clavier,* remarked that after months of debate it was time to move from controversy to consensus, and from argument to action.[357] The video conferences originated to address that need.

As a response to the controversy, KTV I and II were titled "Is Independent Studio Teaching a Viable Career?" Five panelists were chosen to represent a wide range of experience and expertise in the teaching community; a sixth panelist, a tax expert, was added in KTV II. Barbara Kreader, editor of *Clavier,* served as panel moderator for both events. The issue of career viability was the focus through specific topics related to personal studio management: market planning, advertising, publicity, recruitment, re-enrollments, hiring assistants, bookkeeping, and

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[356]Marguerite Miller, *Video Tape Study Guide* for video: "Business Practices for the Independent Studio Teacher." Loveland, Ohio: Baldwin Piano and Organ Co., 1988, p. 4.

[357]Publicity Release, "For Immediate Release: Music Educators Debate their Future During National Keyboard Video conference," Marguerite Miller, personal memorabilia, no date.

budgeting. An extensive workbook, *Business Manual for Independent Studio Teachers,* edited by Linda Clary and Larry Harms, KTV I and II panel members and managers within the Baldwin Educational Centers, was prepared for discussion.

Tom Long commented regarding Miller's involvement in the first KTV conferences.

> She was very involved in the video conferences. She had a strong influence in the planning part and made valuable contributions. She was one of those people I would call up and ask, "What do you think?" She was a sounding board.[358]

Though Miller wasn't one of the panel members, it is clear that Miller was involved in the conception of the event. A letter from Barbara Kreader following the first KTV conference acknowledged the support she felt from Miller going into the live broadcast. A portion of her letter is included as it not only acknowledges Miller's encouragement but gives testimony to the hope that the video conference would benefit the piano teaching profession.

> I am wearing your button![359] What a good laugh you gave me. Thank you for both your pre-game and post-game encouragement regarding the video conference. We all had a good time together, although fear sometimes got the best of us moments before we went on.
>
> It was incredibly exciting when the questions started rolling in. We knew you all were really out there.
>
> Let's hope these few programs will stimulate discussion and give teachers everywhere a chance to feel good about being a member of the profession.

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[358]Tom Long, interview with author, 30 October 1996.

[359]Miller was known for collecting and distributing buttons reflecting life, music, piano, and teaching. During the course of the research one of her two offices in her home contained a wall-hanging that showed her button collection. It can be assumed that she sent Kreader one of her buttons in support of the video conference.

> Of course there is no way we have all the answers, but looking for them is better than sitting back and saying there are none.[360]

Echoing Kreader's summation of the purpose of the video conference, Miller acknowledged the importance of raising the image of the independent piano teacher that both the D. H. Baldwin Fellowship and the KTV conferences fostered.

> The [Baldwin] Fellowship was important in the sense that there were specific young people who had a big boost, who had an opportunity to really learn their craft and be recognized. It was a select number, whereas the KTV conferences reached all across the country and I felt that surely the self-image for all the independent teachers would be enhanced. Piano teachers have always been isolated. It was another step in helping piano teachers to be aware that they are a part of a wonderful profession, that what they did was a profession. Anything that would enhance their self-image as an independent teacher. That's why we did it.[361]

After the KTV I and II conferences, the Baldwin Piano and Organ Company invited Miller to serve as editor for a video tape and accompanying study manual that could be used along with the *Business Manual for Independent Studio Teachers,* that had served as a workbook for the first two conferences. Providing a condensed and reorganized version of the panel discussion and question-answer sessions from KTV I and II, Miller organized the video tape into eight segments, including market planning, advertising, publicity, prospecting (turning phone inquiries into enrollments), re-enrollments (preventing drop-outs), hiring assistant teachers, taxes and bookkeeping, and budgeting.[362] The *Video*

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[360]Barbara Kreader, letter to Marguerite Miller, 3 February 1987, Marguerite Miller, personal memorabilia.

[361]Marguerite Miller, interview with author, 9 November 1996.

[362]Marguerite Miller, ed. *Business Practices for the Independent Studio Teacher,*

Tape Study Guide, devised for use in pedagogy classes, included a variety of activities, from serving as a video guide to suggesting follow-up activities and discussion questions.[363] It also suggested activities that expanded upon information provided in the *Business Manual for Independent Teachers.* The video tape and study guide were sold together by the Baldwin Piano and Organ Company and were marketed along with the business manual.[364]

The success of KTV I and II can be measured by the response from the adjudicating team of the D. H. Baldwin Fellowship in 1988 when they realized that nearly every candidate had attended the first two video conferences. As a result, the adjudicators felt that the candidates' career identities as professional, independent music teachers were more clearly established. Additionally, business aspects of the candidates' proposals were more extensively developed than what they had seen three years earlier.

> More significant, is the improved overall sense of professional career direction that has emerged in the more recent applications. Nearly all applicants viewed their goal as that of a highly skilled, professional, independent studio teacher. They spoke of this in almost reverent tones and with great excitement. No longer is teaching viewed as merely a stepping stone to a further degree, or other professional field. . . .
>
> Also, impressive was the fact that nearly every applicant had attended KTV I and KTV II. This fact was well evidenced in the submitted materials. Each had well thought out studio missions,

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Loveland, Ohio: Baldwin Piano and Organ Co., 1988, videocassette.

[363]Marguerite Miller, *Video Tape Study Guide* for video: "Business Practices for the Independent Studio Teacher." Loveland, Ohio: Baldwin Piano and Organ Co., 1988.

[364]"Business Practices for the Independent Studio Teacher," advertisement in unidentified source, Marguerite Miller, personal memorabilia.

marketing plan, and studio policies. Many had even designed their brochures and business forms. . . .[365]

Although a review in The *American Music Teacher* praised KTV II for achieving its objectives, two criticisms were leveled. Audience questions indicated that there was a demand for group, adult, and preschool teaching information. The review questioned whether or not the video conference was an appropriate format for coverage of these topics. The second criticism stated that even though panel members made uniformly strong presentations, they were not uniformly recognized as pedagogical leaders. "Panel members must serve as mentors, representing the very highest pedagogical standards."[366]

Tom Long remembered that he debated about what direction to go with the third video conference and consulted with Miller.

> One of the most fascinating exchanges that I ever had with Marguerite was when we were doing the video conferences in '87. I called her up. I was getting a lot of varied advice and it didn't seem obvious what I should do.
>
> She said a couple of things to me. First, "You are the only person that truly knows what to do because you sit with a perspective of seeing what is the best direction to go for the greatest number of people. It is truly within yourself."
>
> Secondly, "You have to meet people on their turf and gently lead them over to your turf and let them think they figured it out for themselves."
>
> I will always remember that. It was the same advice I had heard but didn't understand as completely, in Florida ten to twelve years before.[367] It finally sank in, a testimony to her patience.

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[365]Barbara Kreader, Marguerite Miller and Carol Winborne, "As Told to Tom Long," proposed article for *Soundboard,* Marguerite Miller, personal memorabilia, hand-written date, 6/1/88.

[366]Alison Barr, "Keyboard Teachers Video Conference II," *American Music Teacher* 37 (January 1988): 58-59.

[367]Tom Long is referring to encountering Miller at the first World of Piano conference in Florida, 1978 (see "National Piano Foundation: World of Piano," chapter five).

> That took the weight off my shoulders because then I knew what to do: trust my own intuition and focus it in such a way that it met peoples' expectations on a broad base.
>
> The third video conference was also successful. We didn't seem to lose our audience.[368]

Changes suggested at the conclusion of the KTV II conference were directly implemented into KTV III held October 27, 1988. The topics, format, and personnel were revamped.

Addressing the charge that pedagogical leaders who could serve as mentors needed to be represented in the video conference, Marguerite Miller, Ann Collins, and Nelita True represented the pedagogical community as master teachers in KTV III. The topic was group teaching and focused on preschool classes and the expanded master class as a form of group teaching. Use of electronic keyboards was also addressed. Tom Long assessed Miller's broadest impact during her career to have been through the video conferences that were broadcast to 15,000 teachers on three separate occasions.

Miller's workshop presentations, membership on the Baldwin Educational Advisory Committee, leadership of the D. H. Baldwin Fellowship adjudication team, editing of the KTV video tape and study guide, and participation on the KTV III panel are tangible examples of her contributions to the piano pedagogy community and promotion of professionalism to independent piano teachers. Less tangible, but equally important, were the behind-the-scenes organization, support, advice, and mentoring she provided for her colleagues, in leadership positions, in the programs initiated by the Baldwin Piano and Organ Company.

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[368]Tom Long, interview with author, 30 October 1996.

Workshops for Alfred Publishing Company

Simultaneous to joining the Baldwin Advisory Committee for the D. H. Baldwin Fellowship (1985), Miller wrote to Morty Manus, president of the Alfred Publishing Company, and proposed that she serve as a traveling piano pedagogy teacher for independent piano teachers around the country.

> As a retiree I have the time, a wonderful husband/companion who shares my wanderlust, and the background, experience and ability to do this missionary work.[369]

The letter concluded with her concerns about the music profession, presented in the previous section, "Activities in Music Industry."[370] Manus described why the company was interested in Miller as a clinician.

> We were looking for someone to do workshops who had sufficient background and integrity to be able to go out and promote our material, who had a standing and who believed in what we were doing.
>
> As we were working on Alfred's Basic Piano Library at the time, we had Amanda Vick Lethco and Willard Palmer doing workshops. That took a considerable chunk of time away from Willard's work. Willard was the primary writer of the course; the rest of us contributed, but he was the one who put the pencil to the paper. He needed to be at his desk and traveling was hard for him, so we were looking for other people who could do it.[371]

Miller agreed to do the workshops under the condition that Luther, her husband, could accompany her. Alfred Publishing Company agreed to the arrangements. In 1986, the same year Miller proposed and carried out a series of piano method review workshops with Senseney Music Company

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[369]Marguerite Miller, letter to Morty Manus, 6 November 1985, Marguerite Miller, personal memorabilia.

[370]See "Activities in Music Industry," chapter five.

[371]Morty Manus, phone interview with author, 11 February 1997.

in Kansas, she presented her first Alfred Publishing Company workshops, addressing issues of professionalism and use of current materials to independent teachers nationally.

Between 1986 and 1993, Miller traveled over 200,000 miles during the course of eight years presenting 179 workshops in various locations throughout the United States and Canada for the Alfred Publishing Company. During the interviews with Miller, it was her Alfred travels that frequently came up in casual conversation as pictures and mementos on the walls of her home prompted recollections of their trips. Clearly, the Alfred Publishing Company tours were a fondly remembered experience.

During the course of the interviews, Miller demonstrated various "props" that accompanied her on the workshops. As she could never count on a location having an overhead projector, she brought along a large easel chart that helped visually organize the Alfred Basic Piano Library for the audience. She also had a poster of a tree representing the history of piano methods, used originally in the World of Piano tours and updated for her Alfred workshops.[372] The three reading approaches used historically in piano methods, middle C, intervallic, and multi-key, represented by John Thompson, Frances Clark, and Oxford, were shown in the three main branches of the tree, with the eclectic approach, represented by the Alfred Basic Piano Library, printed at the top of the tree, seen in

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[372]Tom Long discussed seeing Miller, in her first World of Piano tour, using a tree to represent the historical development of piano methods. Tom Long, phone interview with author, 30 October 1996.

Figure 1. A simplified version of the "method tree" was used in *Projects for Piano Pedagogy,* Vol. 1.[373]

Miller had additional props, such as stuffed animals, that she used to demonstrate teaching or philosophical points or to provide a humorous segue into another section of the workshop. Her use of a pig that could be turned inside-out into a beautiful purse, demonstrating the saying, "You can't make a silk purse out of a sow's ear," and a tortoise that could be turned into a hare were demonstrated by Miller and remembered by clinicians and workshop participants. Miller commented on her integration of these two props into her workshops.

> For workshops I always requested an orchestral stand. I would hang the pig and the tortoise over the stand and not say anything about them until I was ready. I would say something like, "Does this pig remind you of an old saying?" Generally, by that time the ice had been broken enough that they were ready to pop up with, "You can't make a silk purse out of a sow's ear." I would keep talking while I started unzipping the pig and turning it inside-out into a beautiful velvet purse with lace. I would say, "Contrary to the old saying, yes, you can. If you have the right music, the right materials, and some good strategies to keep them interested, you really can turn your students into . . . ," by the time I was doing the Alfred Workshops I could say, "good Alfred materials."

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[373]R. Fred Kern and Marguerite Miller, *Projects for Piano Pedagogy,* vol. I. (San Diego: Kjos Music, 1988), 41.

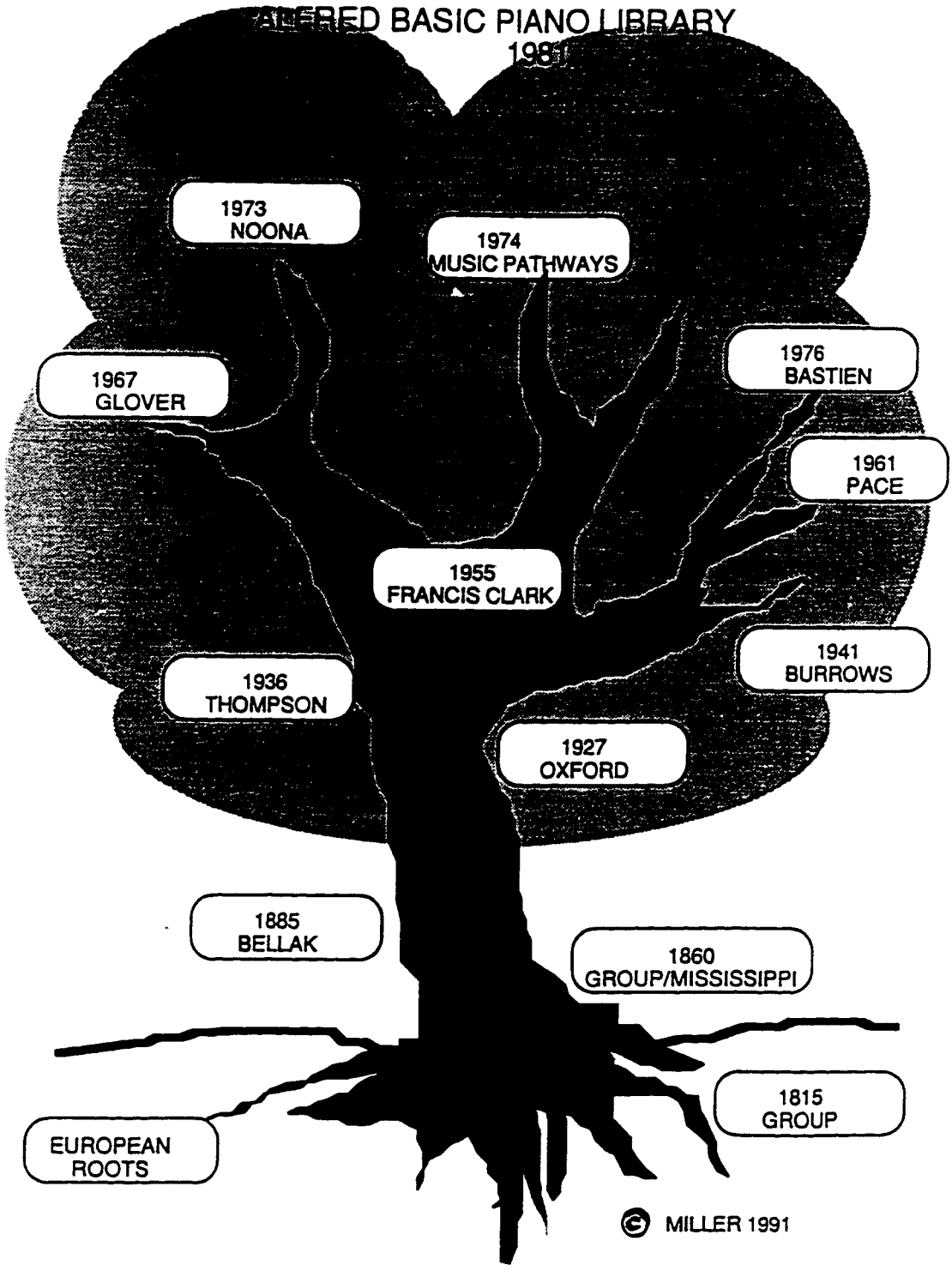

Fig. 1. Method Tree representing historical approaches to reading; Marguerite Miller, personal memorabilia. @1991 Marguerite Miller.

> Then a little later when we were really talking about strategies for students, I'd say, "Well now, have you seen this little fellow?" And there would be the turtle. "Does he remind you of any of your students? Really slow, and they just plod along? Now, with the right music and the right strategies, we can turn that tortoise into a hare, or rabbit." And then I might add, "Of course, there are times you really want them to pay more attention, and you want to strike a happy medium . . ." and while I was talking I would be turning the tortoise into a rabbit or vice-a-versa.[374]

Manus commented briefly on Miller's workshop style.

> Our workshops are flexible so that clinicians can handle it the way they want in their own personality. Marguerite developed a unique and distinct approach. She had a chart she would bring out, or she would draw on a blackboard; the details are a little hazy but she organized it in her own way, showing how the course fit together, and how it served the needs of the student.[375]

Like the 1986 Senseney Music Company "Piano Method Review" workshop and many of Miller's other workshops after she retired from WSU, the Alfred workshops were mini pedagogy classes and a way for Miller to continue to reach independent teachers. She was convinced of Alfred's sequenced approach to presenting materials, and it dove-tailed well with her philosophy of spiral learning.[376] Reiterating concepts that had infused her piano pedagogy courses at WSU, such as learning styles, spiral learning, and professionalism, Miller taught hundreds of teachers throughout the course of her tours. Judy Plagge, who studied piano pedagogy under Miller, commented on attending an Alfred workshop and the pedagogical approach that Miller employed.

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[374]Marguerite Miller, interview with author, 9 November 1996; phone interview with author, 12 April 1997. Miller saw the two props used at a motivational lecture in Dallas, Texas. They are called "Zipper Snappers," Whimsicality Toys, Barre, Vermont.

[375]Morty Manus, phone interview with author, 11 February 1997.

[376]See chapter four for a discussion of Miller's use of spiral learning.

> Marguerite's Alfred workshops were so incredible because you knew she wasn't pushing music. She brought a pedagogical viewpoint to everything. Her workshops were just like her college classes. They were so varied that the time flew; she used all kinds of creative things. Has anybody told you about her puppets [stuffed animals]? Things like that. You just don't see this type of workshop. Alfred knew what they were doing by keeping her on the road as long as they could.[377]

Morty Manus spoke about Miller's unique quality, her enthusiasm, and gave reasons why Miller's energy and enthusiasm had such an impact on teachers.

> Emotions are catching. Marguerite's emotions are strong and vibrant and confidant. She also has boundless energy, boundless enthusiasm. This alone is worth a lot.
>
> But when you throw in her experience and very positive attitude, it infects teachers with an enthusiasm. When you leave a workshop with Marguerite, you're enthused, you're uplifted, and you're convinced.
>
> She has that quality, sincerity, integrity, and knowledge, and that enthusiasm that comes across very strongly. And teachers get affected by that.[378]

Comments from Manus were repeated in teacher's reactions. Miller's personal memorabilia contained several dealer evaluations that indicated teacher's responses from her 1989 workshops. Three comments illustrate the reception she must have received throughout her eight years of workshop presentations.

> Many teachers commented on how much energy Miller had--heard only great response. We had teachers from "far away" who want to come back, so they had to like it. [Morgantown, WV]

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[377]Judy Plagge, interview with author, 1 November 1996.

[378]Morty Manus, phone interview with author, 11 February 1997.

> The teachers said that Miller was one of the best clinicians they had heard or seen. Her clever teaching hints were entertaining and helpful. [Athens, GA]
>
> Response in sales of methods from Alfred have grown by leaps and bounds since clinic. Thank you! [San Diego, CA][379]

Morty Manus summarized Miller's effect on teachers.

> What it really boils down to is that she is a very optimistic person with a very positive personality and a lot of energy and drive. People just take to her, they just like her, as did I.[380]

Technology and advocacy of music became Miller's new "missionary projects" in the 1990s. As demonstrated by her letter at the beginning of this section that outlined her concerns for profession, Miller discussed her current ideas on teaching and professional interests in her letters to the Alfred Publishing Company. It should be noted that her letters also contained breezy and humorous summaries of her experiences encountered while touring, and these were shared at the close of each tour. Portions of Miller's letters to the Alfred Publishing Company that demonstrate Miller's new interests and concerns for the profession by the late 1980s and early 1990s are presented (topic headings have been added by the author):

> Missionary attitude towards music in the 1990s
>
> There are far too many keyboards not being used because teachers refuse to teach a child who doesn't have a "regular" piano. I think we need a missionary attitude among teachers, to "turn more kids on to music!"[381]

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[379]"Alfred's Basic Piano Library: Clinic Follow-Up, "1989, Alfred Publishing Company, Marguerite Miller, personal memorabilia.

[380]Morty Manus, phone interview with author, 11 February 1997.

[381]Marguerite Miller, letter to "Iris, Morty and All Their Wonderful Alfred Family," 28 January 1991, Alfred Publishing Company, files.

Concern for opening workshop activities; excitement of new technology

This year I will take a boom-box along, so we can have some music for congregating . . . and possibly take along my MT100 and RA 50, (which are MIDI so I can use any keyboard product the dealer has). Did I tell you that . . . I now own a Roland 5000? It is fascinating to work with them and discover so many new possibilities! No wonder *kids* are so interested and motivated by the new technology. The only problem is, of course, that equipment will never replace a *live teacher,* or carefully sequenced teaching material![382]

Activities at the age of 72: attending a jazz camp

I am assuming that you will schedule my Alfred Clinics - August, September, October . . . At this time, please avoid scheduling me during the first week of August. I am hoping to attend an invitational *jazz camp* for "groupie" piano teachers.[383]

Future directions for technology

It will be some time yet before an aesthetic is really established for synthesizer, etc. That will only happen if and when a "real" composer writes specifically for the new technology. Then, hopefully, there will be a need for material for younger students, 'a la Anna Magdalena Bach, Schumann's Album for the Young, Kabalevsky, etc. I hope I am around when that happens![384]

Anticipating the future

Meanwhile, having just read *Megatrends 2000,* I'm expecting a great surge of interest in global, ethnic music in the 90's. You can dust off Paul's Folk Songs from Around the World, and add more from the Pacific Rim Countries, etc., etc. What an exciting decade just ahead![385]

Miller retired from presenting workshops for the Alfred Publishing Company in 1993. Beginning her tours in 1986 with the "missionary

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[382]Marguerite Miller, letter to "Friends at Alfred Publishing Company," 15 April 1990, Alfred Publishing Company, files, .

[383]Marguerite Miller, letter to "Charles, Re: Clinician's Meeting, January 25th-follow-up, " 4 February 1992, Alfred Publishing Company, files.

[384]Marguerite Miller, letter to "Friends at Alfred Publishing Company," 15 April 1990, Alfred Publishing Company, files.

[385]Ibid.

project" of promoting professionalism to the independent piano teacher, she concluded them embracing a new cause, the promotion of technology.

Working with three companies in music industry, Senseney Music Company, the Baldwin Piano and Organ Company, and Alfred Publishing Company, allowed Miller to promote the cause of professionalism to different groups of teachers and through different venues. Whereas the D. H. Baldwin Fellowship assisted new, young teachers entering the profession, the video conferences, Senseney workshops, and Alfred publishing tours were targeted towards established independent piano teachers. The grass-roots teachers were reached through two contrasting mediums. While the video conferences approached teachers through the latest technology feasible in the mid-1980s and provided a sense of being on the cutting-edge of the profession, Miller simultaneously addressed teachers in person, at local music stores, on a grass-roots campaign for the profession across the country, and in her backyard.

Summary of Additional Workshops

A perusal through appendices G, H, I, and J demonstrates that Miller was active in workshop presentations her entire career. Her important concerns for the profession and her teaching ideas found their most cogent manifestation through this medium. She always considered her workshops to be a pedagogy course and a means of helping the independent piano teacher in any way possible.

The total number of days of workshop presentations is remarkable. To summarize, she presented 66 days of World of Piano Workshops; 179

Alfred workshops; and 11 sessions at the MTNA or MENC national conventions. Additional Music Teacher Workshops from appendix J total 137.[386] The numbers added together produce a total of 406 workshops given by Miller throughout her career, over a year of workshop presentations. Over half of those, 242, are known to be day-long events. This does not take into account adjudicating services Miller frequently accepted. Though the numbers are somewhat arbitrary, they give an indication of the time Miller spent in contact with independent piano teachers.

Workshop presentations were a performance medium for Miller. She worked out her ideas before appearing in front of an audience and developed a repertoire of presentation techniques. It was noted in discussions of her World of Piano tours and Alfred Publishing Company workshops that she placed importance on providing activities for workshop participants as they arrived, followed by carefully planned opening activities. She emphasized audience participation and had a plethora of group activities she engaged as needed. Props such as easels or stuffed animals accompanied some of her presentations.

Miller initially scripted portions of her workshops. Precise scripts exist from the 1960s for her and Frances Wallingford as they began doing workshops together and indicate the thought behind their presentations. Her files also contain shortened versions which she used once she was

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[386]Sometimes Miller presented a single workshop; other times she presented a multi-day workshop. Each day and each single workshop were counted as an individual event.

familiar with a presentation. A handwritten critique of a workshop she observed serves as a reference for her working style.

1. Write, type out a script
2. Rework it till you feel comfortable with the wording, then
3. Practice reading aloud, in front of a mirror
4. Pretend you are projecting every word to the back row of a large auditorium. DO NOT drop your voice at the end of a phrase (sentence), do not "add" to the script. Keep sentences, ideas, short, concise--(Later, when you become more comfortable, you may "ad lib" but it is important to keep it simple until you are really in command of your thoughts).

   Do not memorize the script. Its purpose is to help you organize and speak in a more straightforward, fluent manner. The mirror is to help you avoid fidgety movements (hands, feet). Though some movement is good, too much indicates nervousness.[387]

Miller commented about her scripts.

> I had them. Not that I would use them, but I could draw from them when I was preparing for an audience.
>
> I always wanted a conductor stand because I could have notes, cards, whatever. I didn't have to use them, but they were there and I knew they were there. Then, depending on what I was going to do I would have my notes and they were numbered.[388]

Use of quotes by topic areas often formed the basis of a session or served as a brief interlude for Miller's workshops. Her files contained numerous sheets titled "About Music," "About Rhythm," "About Tempo," "About Practicing," etc., that contained a series of quotes about the specified topic. The quotes were put on numbered, color-coded cards. She sometimes gave these to individual members in the audience to read out loud, or they were her outline for a presentation. She commented further,

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[387]Marguerite Miller, personal memorabilia, no date.

[388]Marguerite Miller, interview with author, 9 November 1996.

> I put [the quotes] on cards. Sometimes I would pass the cards out; they were numbered. I'd say, "Let's read the yellow cards, number one." I had a copy of all the quotes on a sheet of paper. I might not go right down the numbers. I could skip around. My goal was that they must be participating. They could be thinking, "What are we going to eat tonight." I never wanted to look out and even have a suspicion that they might be thinking that.[389]

Fred Kern also mentioned her collection of quotes.

> Marguerite is creative and expansive, organized, a great communicator, and a great questioner. She is very good at gathering and saving.
>
> She constantly picks up quotes that relate to music, or that she can use to communicate better with students and teachers. She is always looking.[390]

A perusal of Miller's workshop topics indicates that they were an outgrowth of her current pedagogical interests. Workshops during the 1960s and early 1970s at the time that she was collaborating with Frances Wallingford on *Piano Materials,* carry the title of "Piano Materials." New teaching materials were a life-long interest of Miller's, and titles reflect that throughout her career. As Miller encountered Comprehensive Musicianship, titles of "Creative Musicianship" or "Self-Renewal" appeared in the early 1970s. The title "Piano Pedagogy" first appeared in 1977, in the midst of building the piano pedagogy program at Wichita State University. During the 1980s many workshops were titled "A Potpourri of Piano Pedagogy," and later in the decade were expanded to "A Potpourri of Piano Pedagogy: A Refresher Course for Busy Piano Teachers." Beginning in 1990 workshops began carrying titles either referring to the future of music or use of technology, such as "Trends and Challenges to the

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[389]Ibid.

[390]Fred Kern, phone interview with author, 16 January 1997.

Independent Music Teacher in the Century," and "Teaching Music with Technology." Miller commented that her often generic use of a title allowed her great flexibility in content.

State and Local Professional Organizations

Kansas Music Teachers Association

Miller was involved in KMTA throughout her career. She was active, along with Gordon Terwilliger at Wichita State University, in promoting certification for independent piano teachers during the 1950s and 1960s and eventually served as Secretary of Certification (1964-1969). Additionally, she served KMTA as *Kansas Music Review* editor (1962-1964, 1973-1975), Secretary of Theory (1970-1972), President (1978-1980), Multi-Keyboard co-chair (with Laurel Tiger, 1993), Technology Chair (1994), and Consultant for the 21st Century (1993-). In 1985 Miller was named KMTA Outstanding Teacher of the Year.

Again, workshop presentations at KMTA state conventions reflected Miller's developing professional interests throughout her career. They included "Recent Additions to Contemporary Teaching Literature" (co-presentation with Frances Wallingford 1966), "Piano Pedagogy" (1977), "Independent Music Teaching in the 21st-Century: Challenges and Opportunities" (1988), "Technology for KMTA Teachers" (1994).

As KMTA and KMEA embarked on joint publication in the early 1960s, and Miller was the first editor of the KMTA section in the *Kansas Music Review* (discussed in more detail in chapter six), Miller began a role as liaison with KMEA that she maintained throughout her career.

After serving as editor for the KMTA section in the *Kansas Music Review* again in 1973-1975, Robert Steinbauer, as KMEA President, appointed Miller KMEA-KMTA liaison on the KMEA Advisory Board in 1975, a position created to provide better communication and cooperation between the two organizations. Additionally, KMTA began program presentations at the KMEA State Conventions. Miller was a popular presenter at KMEA and presented more frequently at KMEA State Conventions than at KMTA. Her six presentations included "Implementing the Concept of Comprehensive Musicianship in the Keyboard Laboratory" (1972), "Publisher's Showcase of Materials" (1976), "In-Service Workshop" (1978), "Projects for Teaching Necessary Concepts: First Steps for Developing Accompanists" (co-presentation with Charlene Cox, 1982), "*Fantastic Journey,* Hanley Jackson: Performance and Presentation of KMTA Commissioned Work" (1985), and "I Hear and I Forget; I Do and I Understand, Parts I and II" (co-presentation with Fred Kern, 1990). (See appendix J.) Steinbauer commented about her presence and image within the state of Kansas and how it served both KMTA and KMEA.

> She had built herself a following around Kansas. She was an image and presence in the state and if she put her name to something we were advertising, even if it was in behalf of KMEA, KMTA was going to pay attention to it. We did have very good turn-outs for KMTA presentations at KMEA conventions. The key for that was that we published jointly and we had reciprocity at the conventions.[391]

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[391]Robert Steinbauer, phone interview with author, 14 November 1996.

Miller served as President of KMTA from 1978 to 1980. Alluding to the challenges she faced during her presidency, Miller commented that an increase in membership had been the impetus for necessary changes. She cited as her primary accomplishments obtaining IRS tax exempt status for KMTA and the publication of the *Audition Handbook*.[392] She wrote in her last column of "The President's Corner,"

> I realize that most of the recent challenges and frustrations in our organization are the result of "growing Pains!" KMTA has more than doubled in size during the past four years. The sheer numbers of this happy circumstance have caused some activities and procedures to become cumbersome, obsolete or impractical. Some changes--improvements, we hope--have already been implemented in the areas of auditions and accounting.[393]

More recently Miller organized a Multi-Keyboard Ensemble Concert that was featured at the KMTA State Convention (1993) under the direction of Fred Kern; she co-chaired the event with Laurel Tiger. The concert pioneered a new performance medium utilizing twenty-four digital keyboards, sequencers, and sound modules, with students experiencing orchestral scores as well as original music and special arrangements.

Miller commented that originating and implementing the ensemble concert reminded her of organizing the World of Piano Tours. In addition, Miller had gained experience in multi-piano events as guest conductor for the Multi-Piano Concert at the Mississippi Music Teachers Association State Convention in 1987, relating that it "was a first

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[392][392]Marguerite Miller, "The President's Corner," *Kansas Music Review* (October-November, 1980): 12.

[393]Ibid.

experience holding a baton in my hand."[394] Meticulous instructions in letters from Miller to the chair, Miriam Byler, regarding choice of repertoire, tempi, and student instructions indicated Miller's attention to detail. Certainly the event provided valuable experience for Miller's coordination of the KMTA Ensemble Concert in 1993. The multi-keyboard concert was a memorable experience for Kern, and he spoke at length regarding Miller's organization.

> No one else could have or would have done it the way she did. They couldn't have even if they had been willing to. It was her dream to do this mini-combination of individual instruments with students playing individual lines within a keyboard ensemble. Most people didn't even want that, so that was a battle she rode rough-shod over.[395]

He recalled the extra details Miller carried out to ensure the success of the event.

> She had it organized down to the gnat's eyelash. She started more than a year in advance with Laurel Tiger helping her. She chose the music in advance. The kids were selected ahead of time. Not just anybody could walk in and have their teacher say they could play. Parts were assigned way, way in advance, and the music was sent in advance.
>
> And this is the extra mile. She sent them a practice disk with tempos that were going to be used in the concert and two or three practice tempos. If they didn't have a disk or a way to practice with a disk, she made cassette tapes for them.
>
> I've done a lot of these concerts and I've never seen that before.[396] When the kids arrived they were so confident of their own part. It still wasn't a snap, but it really made it come together.[397]

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[394]Marguerite Miller, 9 November 1996.

[395]Fred Kern, phone interview with author, 16 January 1997.

[396]"Fred Kern has conducted and performed in more than twenty multi-keyboard ensemble concerts throughout the country, "Biographical Information," 1993 KMTA Honors Keyboard Ensemble, program booklet, KMTA State Convention, Wichita, Kansas, 1993, KMTA Archives.

[397]Fred Kern, phone interview with author. 16 January 1997.

Kern remembered what a highlight it had been to be involved in the event and described it to his administrative superiors.

> I thought it was absolutely wonderful. It was the best monster concert that I had ever done and I remember writing my dean at the time, a long letter on the plane as I came back, telling him about what a highlight that was.
>
> I think everybody who played in it had a similar feeling that I did; it was really worth it.[398]

Judy Plagge, then President of KMTA, commented on the uniqueness of the concert and the creativity Miller brought to it.

> The 1993 Honors Keyboard Ensemble Concert was just an incredible project and collaboration. It was a first, one-of-a-kind event. Nothing has come remotely close to that since. The feel was unbelievable. Whenever she had anything to do with anything, it was new and innovative. And it was done right.[399]

Tim Shook added that when Miller was committed to a project, it received her complete attention.

> The piano ensemble festival with Fred Kern was done in true Marguerite fashion. She has a "felt need" and she finds a way to get it done. And it's always done first rate. It was jam packed. T-shirts were sold. It was a phenomenal event.[400]

Kern toured with Miller as a clinician in the World of Piano tours in 1979 and compared Miller's leadership in those workshops to the ensemble keyboard concert. He felt that in both situations, and throughout her career, Miller's imagination and organizational skills brought groups of people together to create significant events.

> The concert was the same thing she did in the World of Piano, taking all these individuals and bringing them together in a

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[398]Ibid.

[399]Judy Plagge, phone interview with author, 1 November 1996.

[400]Tim Shook, interview with author, 19 November 1996.

group with a common goal. Your group presents along with a lot of other groups and all together it makes a big event happen.

I think that's her whole career, doing that on every level, whatever the topic might be. She gets people to interact and respond to each other and everybody comes out with something more than they had individually.[401]

As Miller's leadership of the ensemble keyboard concert indicated, her more recent activities in KMTA centered around new trends in keyboard pedagogy. Additionally, she was named Consultant to the 21st Century, a Board position newly created for her (1993). A former student credited Miller with introducing technology to KMTA [anonymous]. Similarly, DeeAnn Freeman felt that Miller was the reason KMTA continues to be a progressive organization.

> Her contributions have been significant! Not only has she served as KMTA president and a variety of other positions, but she has been responsible for keeping it a forward thinking organization. [DeeAnn Freeman]

Wichita Area Piano Teachers League

Miller worked closely with Gordon Terwilliger and Frances Wallingford during the late 1940s and early 1950s to form the first piano teacher's organization in Wichita, the Wichita Area Piano Teachers League (WAPTL). The organization quickly became active in the community and sponsored numerous events around Wichita. Terwilliger wrote,

> Marguerite and I worked closely with the many private piano teachers in Wichita during the early postwar years, 1946 through 1951. A product of that effort was the creation of the Wichita Piano

[401]Fred Kern, phone interview with author, 16 January 1997.

> Teachers League, a group of about two hundred private music teachers in Wichita and nearby communities. The organization sponsored cooperatively planned keyboard workshops, guest artist piano recitals, and--for almost a decade--a series of massed piano concerts utilizing fifty upright pianos performed on by different age groups of students. Detail of such undertakings may be found in Chapter Four of a book I wrote entitled, *Piano Teacher's Professional Handbook,* published in 1965.
>
> As she did in so many ways on campus, Marguerite had a major impact on piano teachers and their students in other communities. In such settings she represented a professional well grounded in her field, articulate in her presentations, and gifted in the art of relating effectively to audiences.[402]

Miller served as President in 1964 and during the 1970s served on the Scholarship Committee and Concerto Audition Committee.

Miller took great care in nurturing her relationship and the relationship of WSU to the Wichita Area Piano Teachers League. Several examples serve to illustrate. Piano faculty recalled Miller emphasizing the importance of giving workshops and participating in the piano teacher's league. Paul Reed also commented that at one time discussion took place regarding the possibility of starting a preparatory music department at WSU. Miller opposed the idea because it would be in conflict with the local teachers. Additionally, many members of the Wichita Area Piano Teachers League took refresher pedagogy courses or completed music degrees while Miller was at WSU. Likewise, local teachers supported Miller and her efforts at the university. A large number of teachers participated in the WSU summer keyboard workshops.

> Marguerite really had a clientele. When we had a keyboard workshop back in those days, we could have forty-five to fifty people. That's a lot for a keyboard workshop. She was in on

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[402]Gordon Terwilliger, correspondence with author, 17 October 1996.

everything and drew from all resources. People came regularly every year to the workshops.[403]

In the mid-1980s when the Wichita Area Piano Teachers voted against joining MTNA, Miller led the way to forming an MTNA-affiliated group in Wichita. This occurred as a result of Miller and a group of teachers making a presentation to the MTNA about the possibility of holding a national convention in Wichita. MTNA accepted. Upon returning to the Wichita Area Piano Teachers League with the idea, the league voted against affiliation with the national organization. Miller termed the experience "distressing," and added,

> I realized we couldn't have a convention here and not have a local organization. It was very disappointing to think that after all those years and all the work that Gordon [Terwilliger] and people had done initially to get the teachers together, and all the work with certification, that teachers wouldn't affiliate. That was a pretty big setback. The national MTNA had said they would love to come here, so there wasn't anything to do but just roll up our sleeves and say, "We'll have a new organization. Those of you who want to, come and join."[404]

Wichita Metropolitan Music Teachers Association

Miller guided the formation of the new local association, Wichita Metropolitan Music Teachers Association (WMMTA) in 1986, to provide a local association affiliated with MTNA. Eleven former students who returned the research instrument, the Student Questionnaire, indicated that they were members of WMMTA and included charter members Steve

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[403]James Hardy, phone interview with author, 31 October 1996.

[404]Marguerite Miller, interview with author, 9 November 1996. The MTNA Convention was held in Wichita, Kansas, 1989. The local affiliated group, The Wichita Metropolitan Music Teachers hosted the event.

Betts, Kathy Fehrmann, Judy Plagge and DeeAnn Brown. Charlene Cox, who was interviewed as a professional colleague of Miller's, was the sixth charter member. Judy Fear, WSU piano faculty, indicated that the leadership in both organizations worked carefully to avoid scheduling conflicts as many teachers held dual membership. She also indicated that there were still unresolved tensions over the issue of national affiliation.[405]

The Wichita Metropolitan Music Teachers Association implemented innovative programming that reached a wide range of people in new venues. For example, they organized thematic children's festivals held at the Wichita Public Zoo that used original narrations, presentation of children's art, poems, and compositions, in addition to performances on keyboards and pianos. Additionally, they formed a Speakers Bureau available to community organizations for the purpose of promoting music.

Former students indicated that Miller was the driving force behind the formation of WMMTA.

> Marguerite is *the* founder of WMMTA. She and five other teachers formed the beginnings of our wonderful group ten years ago. Due to her, we have been the leading music group in Wichita. She has also long been a force in KMTA, serving as president and in numerous other offices. [DeeAnn Brown]

Miller passed along her organizational knowledge and leadership skills, honed through decades of work on national committees and projects, to the teachers who worked with her in the formation of WMMTA. Joyce Unger commented that "she helped us draw up a constitution and . . .

[405]Judy Fear, interview with author, 8 January 1997.

gave us encouragement and praised our leadership in this area." Kathy Fehrmann added,

> Marguerite was one of the main forces, if not the main force in the establishment of WMMTA. She generated the initial organizational paper work. We met at her home. She was on the by-laws committee. She inspired us and gave us courage to begin this association.
>
> Marguerite wrote a grant request from the Kansas Arts Commission for our first festival. She demonstrated pinpoint accuracy with words. It had to be right. We even took great care with the proper size of type to get the most coverage on the required forms. Many lessons learned! [Kathy Fehrmann]

Miller indicated on several occasions that her one desire was that the two organizations merge.

> I still have dreams that someday, surely the Wichita Area Piano Teachers League and the Wichita Metropolitan Music Teachers will see that we are all in the same program.[406]

She added that younger teachers questioned the need for two associations and were more open to national affiliation. Possibly in the future one organization will emerge from the two.

Nothing so clearly demonstrates Miller's commitment to independent piano teachers as her numerous activities in state and local music teacher organizations throughout her career. Miller continued to infuse KMTA and WAPTL, and later WMMTA, with her energy and organizational skills, when many people with her position in national associations would have lessened their local activities. Unselfishly sharing her excitement about music, teaching, and the latest trends around

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[406]Marguerite Miller, interview with author, 9 November 1996.

her with state and local colleagues, Miller helped to foster their pride in the profession of independent music teaching and its organizations.

CHAPTER SIX

PUBLISHED WORKS, EDITOR, AND COLUMNIST

Miller's writing spanned across her career, 1962-1996, and included three publications, three editing positions, and one position as columnist. Other miscellaneous articles appeared in music company newsletters. Her publications that filled specific needs in the field of piano pedagogy are initially discussed, followed by summaries of her writings as editor and columnist.

Pedagogy Materials

As an outgrowth of her workshop presentations and teaching experience, Miller produced three publications that addressed what she termed "felt needs" in the piano pedagogy field. Diverse works, they represented her developing interests throughout her career.

Piano Teaching Materials

Miller co-authored *Piano Teaching Materials* with Frances Wallingford in 1968, with subsequent editions published in 1971, 1975, 1980, and 1985.[407] Charlene Cox Hume served as a third editor in the final edition. *Piano Teaching Materials* was compiled as a resource book for

[407]Marguerite Miller and Frances Wallingford, *Piano Teaching Materials* (Kansas: Wichita State University Press, 1968).

piano teachers. The work listed references of interest to teachers and materials suitable for use with students at the beginning through early advanced levels of piano study. Using the book as a syllabus within their pedagogy courses, Miller and Wallingford intermingled beginning level teaching pieces with advanced literature as pedagogy students were required to assess the level of the selections. Because students were expected to annotate the syllabus, explanatory notes for each entry were not written. Some material was included for historical and comparative purposes was not necessarily an endorsement of these materials. The preface to the fifth edition stated:

> It is designed to be used as a college "Piano Pedagogy and Materials" class outline in which students review, annotate and evaluate the literature as to level and suitability in a teaching program. For this reason, some material has been included for historical and/or comparative purposes.[408]

Piano Teaching Materials presented a wide range of information for teachers. Comprising a third of the total listings (eight pages), the first four sections included "Library Suggestions," "Graded Courses" (method series), "Workbooks" (theory books), and "Technique." The first section, "Library Suggestions," contained book titles ranging from music reference, music education, and music history to books by pianists about music and performing. The section concluded with a list of piano journals. The second section, "Graded Courses," listed piano teaching methods for young children and methods for adults. The section on technique contained exercise books, multi-key works, and etudes. The technique

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[408]Marguerite Miller and Frances Wallingford, 5th ed. *Piano Teaching Materials* (Kansas: Wichita State University, 1980).

section interspersed educational composers, such as Cobb, Anson, Eckstein, and Gillock, with master composers such as Bach, Chopin, and Debussy. The second third of the book (ten pages) included a list of music arranged within the four style periods of Baroque, Classic, Romantic, and Twentieth Century and concluded with a list of sonatas and sonatinas. The final third of the book (nine pages) listed collections, supplementary materials, and ensemble selections. The supplementary section contained an eclectic mixture of hymns, jazz collections, folk songs, repertoire collections, and Christmas music. Reflecting Miller and Wallingford's interest in performing and teaching ensemble repertoire, the concluding section extensively listed original one-piano, four-hand repertoire, arranged duet literature, and student concerti.

The publication of *Piano Teaching Materials* in 1968 was preceded by nearly a decade of workshop presentations by Miller and Wallingford that centered around new materials. A notebook from their early workshops contained lists of teaching materials that they had compiled, such as a 1963 presentation titled "Guide to a Balanced Teaching Program." The workshop focused on beginning, elementary, intermediate, and early advanced repertoire and concluded with a session on new teaching materials. A handout for a 1965 workshop was titled "Contest Materials List." Miller commented that she felt the workshops she and Wallingford presented were particularly effective because two presenters were more interesting to an audience.

> We would take whatever new material we were presenting, and one of us would play and the other would talk. Recently I heard E. L. [Lancaster] and Gayle [Kowalchyk]. They did a wonderful

> workshop together, and I was reminded of Frances and me. We always thought that two were better than one. No matter how good a workshop is, you can get awfully tired of the same voice, the sameness of the experience. The change of personalities makes it so much more interesting.[409]

Miller's notebook also indicated that she continuously collected and integrated new information about materials into the workshops she and Wallingford presented. An important influence was George Anson, a member of the piano faculty of Texas Wesleyan University. Handouts he created for presentations on piano materials at the MTNA Biennial Convention in 1959 and the KMTA State Convention in 1964 were included in Miller's notebook. Additionally, her notebook contained a handout by Jean Eichelberger Ivey on "20th-Century American Music." As editor of *The Kansas Music Review* between 1962 and 1964, Miller published an article by Ivey titled "American Music for the Piano Auditions" that listed recent compositions for piano.[410] The Anson and Eichelberger materials lists were incorporated into Miller and Wallingford's workshops.

As in her other initiatives, Miller's co-publication addressed a need in the pedagogy field at the time. Though workshops were available, no current publication existed to help teachers sort through teaching materials in the late 1960s. The book *The Teacher's Guidebook to Piano Literature* by Alice Kern and Helen Titus (1954) had been published fourteen years earlier.[411] Though it provided a graded listing of teaching

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[409]Marguerite Miller, interview with author, 4 October 1996.

[410]Jean Eichelberger Ivey, "American Music for the Piano Auditions," in *The Kansas Music Review* (October-November 1964): 12-15.

[411]Alice Kern and Helen Titus, *The Teacher's Guidebook to Piano Literature* (Ann Arbor, MI: J. W. Edwards, 1954).

materials, the elementary level began with easy pieces by master composers such as Bach and Schumann. Reference books for teachers, method books, theory books, technique books, collections and supplementary materials for the beginning student, and ensemble literature, categories that comprised two-thirds of the Miller-Wallingford publication, were not included in the Kern-Titus publication. Miller commented that she and Frances wrote the syllabus because they

> perceived a need that too many teachers in the community taught the same things over and over because that's the way they had been taught. There is such a vast amount of material available. You can't know it all, but if you have a good reference and spend a little bit of time going through it on a regular basis, it is helpful.[412]

When *Piano Teaching Materials* was reviewed in *Clavier* in 1969, it was assessed to be a "handy guide to piano materials that both beginning and experienced teachers will welcome."[413] The article continued, "Admittedly this guide is not comprehensive, but it does contain a considerable amount of basic information in a well-organized format." As the *Clavier* article indicated, the listing of materials reflected what Miller and Wallingford highlighted within their workshops and pedagogy classes as worthwhile teaching literature or as historically noteworthy.

Undergoing four revisions between 1968 and 1985, *Piano Teaching Materials* incorporated new materials that appeared on the market and reflected Miller's developing career interests. For example, the 1971 revision expanded the section "Twentieth Century Music" to include the

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[412]Marguerite Miller, interview with author, 9 November 1996.

[413]Review of *Piano Teaching Materials*, by Marguerite Miller and Frances Wallingford, " in *Clavier* 8 (December, 1969): 6.

piano music of Bartok, Cowell, and Webern as a result of Miller's encounter with Comprehensive Musicianship in the early 1970s. (See chapter five.) By 1980, the date of the third revision, Miller had directed the piano pedagogy program at WSU for five years and was solely responsible for all the piano pedagogy courses. Sections of *Piano Teaching Materials* that had received emphasis within her pedagogy class were divided into more specific classifications. As an illustration, Miller required book reports on a wide range of topics (see chapter four); consequently, "Library Suggestions" was expanded to include indispensables, music history, education in general, keyboard literature, interpretation of keyboard styles, piano pedagogy, contemporary music, one-piano four-hand music, group piano, periodicals, and additional recommendations. Clearly, Miller used *Piano Materials* as a syllabus, as her handwritten entries were added to her copy of the book along with personal comments. Similar to the 1980 edition, the 1985 edition continued to expand category listings; piano methods included a separate category for college and class piano texts, in addition to electronic keyboard methods.

Piano Teaching Materials was conceived as a practical guide for piano teachers to build a library of reference and teaching materials suitable for beginning through early advanced students. Miller elaborated,

> It was designed for future piano teachers. The syllabus was a great place to start because they could expand what they already knew. The syllabus was a very important part of teaching pedagogy. Students, many of whom thought they were going to go to the concert stage, actually, when they get into the community were going to be asked to teach, accompany, and be practical. I felt that if

> we didn't prepare them for the practical side, we really were doing them a disservice.[414]

Though workshops were presented on teaching materials during the 1960s, no publication existed that gave an overview of materials for teachers working with beginning to early advanced level students. *Piano Teaching Materials* filled that need.

Mosaics

Similar to *Piano Teaching Materials,* Miller's next publication, *Mosaics,* originated out of a specific need in the piano pedagogy field. A collection of thirty-one compositions illustrative of twentieth-century compositional techniques, it alternated music with prose and student activities. Published in 1973, *Mosaics* was a culmination of Miller's encounter with the Contemporary Music Project (CMP) in 1970 and the workshops she presented on the application of Comprehensive Musicianship principles to piano teaching. In addition to the Kansas workshops, Miller and Mary Ann Saulmon presented a workshop for the CMP project at the 1972 MENC National Convention (see chapter five for a complete discussion of Miller's involvement with CMP). At this time Miller met Merrill Bradshaw, composer-in-residence at Brigham Young University (BYU), who was also involved in presentations related to CMP.[415] Miller was approached regarding the possibility of a project with Sonos, a new publishing company established at BYU. Miller's comments regarding the first discussions about a publication indicate that material

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[414]Marguerite Miller, interview with author, 9 November 1996.

[415]Convention Booklet, "MENC Atlanta: 23rd National Biennial Convention," March 8-12, 1972, p. 25, Marguerite Miller, personal memorabilia.

from the workshops she had presented related to CMP in 1971 and at the national convention in 1972 were the impetus for *Mosaics*.

> They approached me and said "We understand that you have done a lot of creative work with twentieth-century music." I said "Yes, it's what I'm really excited about and interested in."
>
> In our workshops, Mary Ann and I were doing a lot of work with music to convey meaning and emotion and it didn't have to involve conventional notation. It didn't even have to be on the keyboard. If pianists wanted to investigate the inside of a piano, that was great too.
>
> We had done something like that at the national convention. I had some people come up on the stage and do a creative piece. It was an ensemble.
>
> I showed them the one thing I had created that made me feel like a composer and the other things I had hunted up that could be done by very young children and elementary students. I had music by Ross Lee Finney and others that I had collected from a variety of sources. I had met Finney and several other composers, either on campus or at conventions. Their work was so accessible to anybody with a little bit of early intermediate piano training.
>
> They kept some of the material and became excited about it and called me back to meet with them. They asked if I had ever thought of putting my stuff together, to publish it. I really hadn't, but there is such a need to help teachers learn about what's going on in the twentieth century. Here we are almost to the twenty-first century and they are still ignorant.[416]

Before Miller arrived at BYU, Bradshaw approached Miller about a collection of twentieth-century pieces for piano.

> *Mosaics* was in the works before Marguerite arrived at BYU, at least the idea of it. I remember visiting Marguerite in Wichita about putting together a collection of contemporary pieces. It seemed like a logical thing to get Marguerite to help edit this project.[417]

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[416]Marguerite Miller, interview with author, 5 October 1996.

[417]Merrill Bradshaw, phone interview with author, 29 October 1996.

Mosaics was completed during the year Miller attended BYU for doctoral studies (1972-1973). As discussed in chapter two, compiling *Mosaics* was a stimulating project for both Miller and BYU faculty.

As in all of Miller's new projects, she compiled *Mosaics* because she felt there was a need for the publication in the piano profession. She stated in the Preface to the book,

> As we have talked with piano teachers across the country the most frequently heard plea has been, "We need new materials to teach these 'new' practices." "We'd like them under one cover." To meet this need, we have included in this anthology 20th-century music valuable for supplementing any method of private or class piano instruction at any age level.[418]

Among the pieces of music in *Mosaics,* Miller interspersed prose that guided the student in encountering the music through explanation of twentieth-century terminology, practice suggestions, composition, and references to other sources such as recordings, books, and music. Miller's explanation of the format of *Mosaics* in the preface served as a definition of the Comprehensive Musicianship principles that she explored in her 1971 and 1972 CMP workshops, and demonstrated that these principles formed the foundation of the book.

> To learn to be a musician, you must do the things a musician does: create, perform, and understand music. . . . Since many aspiring musicians concentrate their efforts entirely on one of these roles, we have provided comments, questions, suggestions, and activities to help you function in all of them.[419]

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[418]Marguerite Miller, ed. *Mosaics: Thirty-two Piano Pieces for Learning Musicianship* (Utah: Sonos Music, 1973), p. 3.

[419]Ibid.

As the preface suggests, Miller's interactive prose asked numerous questions of students that provided a running discourse about what they were discovering. Comments always introduced and sometimes followed a piece of music. An excerpt from the first page of *Mosaics* demonstrates the intimate and friendly discourse Miller created with the reader. It also illustrates concepts Miller carried throughout the book: introducing music through listening, score analysis, and exploration of compositional devices; solving technical difficulties by practicing the new techniques encountered in the music; and understanding music through knowledge of form and creation of compositions.

> This piece uses two kinds of sounds--clusters and glissandi.
> Listen to the recording (1.1). Can you hear the difference between the clusters and "glisses"?
> Look at the score. Can you see the difference?
> Look at page 48 for an example of another method of writing clusters.
>
> Try the following before beginning to play this piece: . . .
>
> Next, look at the keyboard. Glide upwards across the keys using the nail of the third finger of the right hand, braced by the other fingers. Glide back down using the thumb nail.
> Begin with the lowest white key and glide to the highest.
>
> Now, reverse the process: using the third finger of the left hand, glide down from the highest key to the bottom.
>
> How many different kinds of glissandi can you make? Long? Short? Soft? Very soft?
> Can you play both hands together in parallel motion? Contrary motion?
> A word of warning: keep the "glisse" soft and light or you'll be sorry!
> If you press down too hard you may scrape the skin off your knuckles. If playing the glissandi is painful, wrap a small piece of adhesive tape around your third finger at the base of the nail.
>
> Now you may improvise a piece using only glissandi.
> Title your improvisation, *The Elevator.*
> Think of a descriptive title for your next improvisation. Use both clusters and glisses.

> Try pressing the right pedal with the right foot while you play a glissando. Is the sound changed? How? Why?
> Look inside the piano as you press the right pedal. Can you see the dampers being removed from the strings? That is why the right pedal is called the damper pedal. Now, play a cluster with one hand, depress the damper pedal and hold it down while you play a glissando. Describe what you hear.
> You are now ready to try *Ice Skating Without Skates.* Have fun![420]

As the excerpt demonstrates, Miller utilized an integrative approach in introducing a student to twentieth-century music. At later points within the text, suggestions of other piano pieces, recordings, and even a journal article were given as further reference for a student to explore the concept under discussion. As the excerpt also suggests, the entire book was presented as an unbroken whole, with no subdivisions or headings given to the reader.

Though no organizational plan for the book was presented to the student and teacher, upon closer analysis, *Mosaics* can be divided into six sections that explore unified musical elements, each section culminating in a student composition that realizes ideas previously presented. This organization will be used to clarify the organic presentation of concepts within *Mosaics*. The sectional divisions and list of musical elements are this author's analysis and are not overtly presented within the text.

Section: Piece/Composer	Musical Element	Pg.
Section I	**Introduction of musical elements**	
Student Improvisation	Introduction of musical elements	6
Ice Skating --Bradshaw	Introduction of musical elements	7
Middle, Bottom, Top --Finney	Two pitch families	10
Student Composition	Explore two pitch families	11
Section II	**Explore sound sources of the piano**	
Sympathies--Bradshaw	Sympathetic vibrations	15
Cycles II --Cooper	Prepared piano	17
Cycles IX--Cooper	Extended piano techniques	18
Student Composition	Explore sound sources of the piano	19

[420]Ibid., p. 6.

Section III	**Exploration of intervals**	
Mists --Bradshaw	Major, minor intervals	23
Shadow Scherzo--Bradshaw	Perfect fourths	25
Lament--Fitch	Perfect fourths, major thirds, seconds	29
Sword Dance---Bradshaw	Perfect fourths	33
Sixth Street Drag--Bradshaw	Sixths	39
Toccata x 7--Bradshaw	Sevenths	43
Student composition	Explore use of intervals	45
Section IV	**Exploration of harmonic structure**	
Night Sky--Bradshaw	Pointillism	47
3 White-Note Clusters--Finney	Secundal chords	48
5 White-Note Clusters--Finney	Tertial harmony	48
Black Notes White Notes--Finney	Scales: chromatic, wholetone	51
Sea Horses--Bradshaw	Texture	53
Lydian Bounce--Bradshaw	Modes	57
Myxolydiana--Bradshaw	Modes	59
Doric Chantey--Bradshaw	Modes	63
Lament for Phrygia--Bradshaw	Modes	65
Pomp--Persichetti	Bitonality	67
Study in Thirds--Newsome	Synthetic scales	69
Willow Tree--Bradshaw	Pan-tonality	71
Student Composition	Select scale or mode	72
Section V	**Serialism**	
Little Melody with Raindrops--Bradshaw	Tone Row	75
12-Note Stalk--Bradshaw	Tone Row	76
Student Composition	Create a tone row	78
Section VI	**Exploration of Time**	
Whirling Dervishes--Creston	Asymmetrical meter	81
Pebble--Fitch	Mixed meter	83
Cockeyed Waltz--Merrill Bradshaw	Time-span piece	87
Superstition Mountain--Bradshaw	Time-span piece	89
Mobile--Bradshaw	Aleotoric (Chance) music	93
Student Composition	Create an aleotoric piece	94

As the sectional divisions and list of musical elements demonstrate, concepts were systematically presented within *Mosaics*, beginning with an introduction of musical elements, followed by an exploration of sound sources. The construction of music was explored through use of intervals, harmonic structure, serialism, and finally, an exploration of the use of time in twentieth-century music. Though Miller in her preface stated that

"*Mosaics* was intended to be used flexibly,"[421] it is obvious that systematic planning underlay the formation of the book.

Miller's prose also included many easily understood definitions of music terminology. In addition to the terms listed under musical elements, all of which were defined within the text, the following terms were described: timbre, through composed composition, absolute music, programmatic music, inverted intervals, quintal and quartal chords, stacked fourths, pedal point, picardy third, and ostinato. Just as terminology was naturally presented, practice suggestions were given for difficulties that might arise in a particular composition. Fingering rules for scales, use of the sostenuto pedal, practice suggestions for technically difficult passages, and dynamic separation within one hand were issues Miller also discussed.

Miller described the problems encountered in compiling music at an elementary level that utilized twentieth-century compositional practices and why Bradshaw was approached to write for the publication.

> Finding twentieth-century music suitable for this approach to musicianship turned out to be quite a chore. We assembled a list of a wide variety of twentieth-century practices which you [the pianist] would find interesting. This was followed by a search for music using those practices. Frankly, not too much elementary music has been written using contemporary ideas. Furthermore, after locating some, we found that copyright restrictions limited our selections. At this point, the talented young American composer, Merrill Bradshaw, joined the project, composing new pieces as required.[422]

Merrill Bradshaw eventually wrote nineteen of the thirty-one compositions.

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[421]Ibid., p. 3.
[422]Ibid.

Reviewers of *Mosaics* immediately recognized it as an unusually creative presentation of twentieth-century music for students. The review in *Clavier* created a new category of book being reviewed, "Contemporary Musicianship," for *Mosaics*.

> From Sonos Music Resources . . . comes a new publication not easily classified . . . but well-worth the attention of every music teacher. It is called "Mosaics" and contains . . . contemporary piano pieces introducing elementary students to practices and notation of avant-garde composers and a text well-designed to promote overall musicianship.[423]

Two reviews in the *American Music Teacher* in 1974 also recognized the unprecedented contribution of Miller's work.

> *Mosaics* present an opportunity for students to experiment with compositional practices of the music of our time. . . . It is an anthology of "new compositional practices" which would be valuable as a supplement to private or class piano instruction at any age level. Piano students are usually motivated to create "new sounds" at the keyboard if they are given some guidance and encouragement. . . . This writer highly recommends this book as a means of teaching piano students a better understanding of twentieth-century musical meaning.[424]

> Hats off to Marguerite Miller, editor of *Mosaics!* This gem of an anthology offers a superb collection of short, easy piano pieces by numerous twentieth-century composers. . . . Instructional material prefacing each piece is well organized, informative, and imaginatively presented.
>
> Every piano teacher should own a copy of this book, if only as a fine source of reference material. Every student should have the opportunity to be exposed to a book teeming with the many fresh ideas regarding notation, color, form, and structure that have emerged during this century.[425]

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[423]George Anson, review of *Mosaics*, by Marguerite Miller, *Clavier* 12, no. 9 (December 1973): 33.

[424]Max Camp, review of *Mosaics*, by Marguerite Miller, *The American Music Teacher* 24, no. 2 (November-December 1974): 44.

[425]Mary Rhoads, review of *Mosaics*, by Marguerite Miller, *The American Music*

Remaining a unique contribution to piano pedagogy, in the 1990s *Mosaics* was cited in workshop presentations and articles as a publication illustrative of twentieth-century techniques. A 1995 article in *Clavier* titled "Introducing Students to the World Beyond Notes," listed many current collections of teaching materials for young students that employed twentieth-century compositional devices. The author commented about Miller's collection,

> *Mosaics* . . . illustrates recent compositional practices . . . An excellent instructional book, it also includes creative assignments related to each piece.[426]

At the 1996 MTNA National Convention, a session titled "Teaching Intermediate-level Non-traditional Piano Literature" was presented along with a handout of selected literature that demonstrated twentieth-century techniques. *Mosaics* by Marguerite Miller was listed.[427] Over two decades after its publication, *Mosaics* remains an unusual synthesis of avant-garde elementary pieces for pianists, exploratory activities, practice suggestions, along with an integrative text that explains many of the elements of twentieth-century music.

Projects for Piano Pedagogy

> My two publications, *Piano Teaching Materials* and *Mosaics,* were both responses to a "felt need." In other words, the books were "inside" waiting to be published. . . . *Projects for Piano Pedagogy* is

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Teacher 24, no. 1 (September-October 1974): 41-42.

[426]Cenieth Elmore, "Introducing Students to the World Beyond Notes," in *Clavier* 34, no. 5 (May-June 1995): 18-23, 38.

[427]Dr. Janet Bass Smith, "Teaching Intermediate-level Non-traditional Piano Literature," handout, MTNA National Convention, March 26, 1996, Marguerite Miller, personal memorabilia.

> in the same category, as far as I am concerned. It is a concept that needs to be made available to pedagogy teachers for the benefit of future piano (keyboard) teachers.[428]

Co-authored with Fred Kern, *Projects for Piano Pedagogy* filled a need in the pedagogy field as workbooks of activities to supplement any piano pedagogy text.[429]

Letters between Miller and Kern indicate that the idea for a supplementary pedagogy text was generated in 1986, following the National Piano Pedagogy Conference in Ann Arbor, Michigan. In a letter from Fred Kern to Miller, he intimated that he had proposed the idea of a pedagogy text to her at an earlier date, that it had "struck a chord" with her, and that he was following up on the idea. He went on to outline the book as it was to take shape.

> What I think we can do is write a book for pedagogy classes. Not a text, but a "must have" supplementary book that all teachers will want to use regardless of whether they use a text. . . . I see our project this way: *Projects in Piano Pedagogy.* A supplementary book of 40-60 pages, which would be written for the student. We would want to give creative ideas, sources and references for the teacher who is too busy or too tired to do it for himself/herself. I think it should be addressed to the student so that they have to "buy it." We could even put it in a workbook format with tear-pages to be completed and handed in to the pedagogy teacher.
>
> I think the advantages to our writing this are that we are known and we agree philosophically, we can do it rapidly, and it doesn't need testing since we have already done that in the trenches! Also, since it is not a method, we can be traditional and creative at the same time. . . . I guess what I am really talking about is a "cookbook for more creative pedagogy."[430]

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[428]Marguerite Miller, letter to Beverly McGahey (Piano Music Editor of Kjos Music) and R. Fred Kern (co-author), 17 January 1987, Marguerite Miller, personal memorabilia.

[429]R. Fred Kern and Marguerite Miller, *Projects for Piano Pedagogy,* 2 vols. (San Diego: Kjos Music, 1988-1989).

[430]R. Fred Kern, letter to Marguerite Miller, 3 November 1986, Marguerite Miller,

Miller emphasized that the book was an outgrowth of many years of successfully using practical projects within pedagogy classes.

> At the 1986 Pedagogy Conference at Ann Arbor, Fred and I were discussing our philosophy of teacher-training and discovered that we both believed in practical experiences as a "turn-on" for future teachers.
>
> As we talked, we realized that we both utilized a similar teaching technique in our pedagogy classes, that of practical projects. As we compared ideas, we decided it would be fun to collaborate by sharing and refining the various projects that we had both used successfully for many years.[431]

By January of 1987, Kern and Miller were in discussion with Beverly McGahey, Piano Music Editor at Kjos Music, regarding the possible publication. Kern described the working format he and Miller established.

> We would always meet on a Friday evening. We finally learned to not even try working on Friday, to get through the personal stuff. Before we finished Friday night we would outline what we were going to do the next day and a half.
>
> A lot of time was spent in discussing ideas. Some of those projects I can point to right now are definitely Marguerite's, but others are mine. A lot of our time was spent sitting at her computer. She's a fabulous typist, and I would sit there and talk and we would do the work of the project and the layout together on the computer. We tried to have that solidified before we finished. It took forever.[432]

The two-volume work was designed to be used as a supplementary activity workbook for a two-semester pedagogy course. Though the activities were sequentially arranged and presented under topic headings in the table of contents, they appeared only with their titles in the book and could be used randomly to fit any course sequence. Volume one

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personal memorabilia.

[431]Marguerite Miller, unpublished paper, personal memorabilia, no date.

[432]R. Fred Kern, phone interview with author, 16 January 1997.

covered self-assessment tools for a teacher, business practices, elementary repertoire, beginning piano methods, technology, and professional involvement. Volume two introduced the topics of the intermediate student, educational psychologists, group teaching, and supplementary literature. Some activities begun in volume one, such as teaching philosophy, method books, technology, and professional involvement, were expanded and developed further in volume two.

The activities were student centered and frequently involved group discussions, activities, and role-playing. Many forms were provided for evaluation of teacher observations, oral reports, original compositions by pedagogy students, and supplementary literature. Copyright permission was granted so forms could be reproduced and, as Kern suggested in the initial idea for the book, the pages were perforated and three-hole punched for student use.

Volume one contained thirty-two projects within the eight topic areas. The projects are summarized in the following list and activities identified that stemmed from Miller's teaching and workshops.

A. A Basis for Teaching

In the first two projects students evaluate their personal traits, traits of former teachers, and traits of an ideal teacher to begin to understand the personal characteristics necessary for teaching music. Additionally, students assess the benefits of piano study.

Within the first project, "Self-Profile," students circle words that pertain to their personality, a frequent activity in Miller's workshops.

B. The Independent Studio

Eight projects in this section explore the business of managing an independent teaching studio. Students design a business brochure and stationary, an interview questionnaire for

students and parents, and a musical readiness and aptitude test. Additional assignments include generating ideas for student recruitment, interviewing another independent teacher regarding their business policies, acquiring knowledge of purchasing a piano, and discussing and role-playing potentially difficult situations between parent, teacher, and student.

Students in Miller's pedagogy classes frequently commented on her emphasis on professionalism, the initial interview with students and parents, and her frequent use of role-playing activities as a means of exploring solutions to potential teaching problems.

C. The Learning Process

In the four projects in this section pedagogy students evaluate successful teaching and communication, assess their own teaching and learning style, and enrich their perspective on teaching through outside reading projects and oral reports.

Reminiscent of the learning style assessments Miller often conducted in workshops and pedagogy classes, a profile assessment is included in the book. The enrichment reading project lists many books that Miller required as outside reading for book reports in her pedagogy classes.

D. Courses of Study (Methods)

Three extended projects comprise this section. The first activity, "Approaches to Reading," categorizes methods according to their reading approaches: middle-C, intervallic, multi-key. In the second project, pedagogy students explore activities for teaching a first lesson. After enacting a first lesson for the class using only material from a pre-1950 method book, students design a first lesson with a current method. The primary goal is to "captivate the imagination, curiosity, and interest of the student" before introducing the method book to the student.[433]

In the third project students compare piano methods within committees, with each group evaluating one method. After class presentations, new committees are formed and each new group evaluates all the methods within one of the following topics: lesson content, theory, technique, repertoire, or supplementary material.

Evaluating current piano methods was an important component of Miller's pedagogy classes and workshops. In 1986 she

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[433]R. Fred Kern and Marguerite Miller, *Projects for Piano Pedagogy*, 2 vols. (San Diego: Kjos Music, 1988-1989), 44.

co-organized with Denny Senseney a series of workshops that reviewed the most popular methods (discussed in more detail in chapter five under "Senseney Music Company").[434]

E. Elementary Repertoire

In the first two projects the authors provide a checklist of information for assessing literature. From this list students explore aspects such as potential problem spots, possible musicianship activities, and levels of difficulty as a guide to analyzing a new piece of music. They are then asked to place a piece of music within an appropriate level of an existing method series.

Students compose a supplementary piece for a method series and subsequently perform it on a composition recital in the final two projects. Former students of Miller described in detail the composition assignment, similar to the one listed in *Projects for Piano Pedagogy* . (See chapter four.)

F. Teaching Strategies

Using questions, creating games, and teaching an integrated approach to music inclusive of history, theory, composing, ear training, and music reading comprise the first projects. Further teaching strategies are suggested through ear training activities and further role playing of solutions to problematic teaching situations.

Again, Miller's influence is clearly seen in these projects. "The Question," a handout Lynn Freeman Olson used within the World of Piano workshops that Miller directed a decade earlier, appears in this section.[435] Teaching musicianship and creating games to enhance learning were also emphasized within Miller's pedagogy classes.

G. Technology

In this section projects ask students to generate activities using the existing technology of televisions, cassette decks and record players as well as the new technology of computers and electronic keyboards. In the final project, "Pulling the Plug," students explore teaching with no technology while continuing to teach some aspect of theory, technique, and reading.

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[434]The workshops were titled "Piano Methods Review" and were held at Senseney Music Company between January and March, 1966.

[435]R. Fred Kern and Marguerite Miller, *Projects for Piano Pedagogy,* 2 vols. (San Diego: Kjos Music, 1988-1989), 57-58.

Throughout her career Miller integrated the most recent technology into her teaching. Her workshops with the World of Piano and activities with the Baldwin Piano and Organ Company specifically promoted the latest technology to independent music teachers. (See chapter five for a detailed discussion of these activities.)

H. Professional Involvement

In the three final projects students attend an outside professional activity and write a reaction report, write an article suitable for publication, and list concerts in a given geographic area.

Within her piano pedagogy classes, Miller assigned many Reaction Reports as follow-up evaluations to students' attendance at workshops, concerts, or conventions.

Volume two retained the same section titles as volume one, with the exception of "A Philosophy of Teaching" replacing "The Basis of Teaching," and "Intermediate Repertoire" replacing "Elementary Repertoire." New concepts introduced in volume two are summarized in the following list, with a description of their related projects.

Learning Theory

Students research information regarding learning theorists including Jerome Bruner, Jean Piaget, Maria Montessori, and B. F. Skinner.

Miller required her students to read about and report on educational psychologists as part of her pedagogy class requirements. (See chapter four.)

Group Teaching

Group teaching is introduced and discussed throughout volume two. Pedagogy students first examine the benefits of group teaching followed by activities that explore ways of combining group and private instruction. Within the second section, "The Independent Studio," students observe and evaluate group teaching. Additionally, within three creative projects students experience the group learning process. The assignments center around creating a composition and are similar to Miller's projects within her World of Piano workshops in the 1970s and 1980s. Within the fifth and sixth sections, "Intermediate Repertoire" and

"Teaching Strategies," students experience group performance through duet and ensemble literature, and create ensembles from a solo piece that can be used with multiple keyboards.

Intermediate Students

Needs of intermediate level students are addressed through projects centered around the transfer student, drop-outs, choosing intermediate repertoire and supplementary material.

In the project "Style and Interpretation," pedagogy students divide into committees that are assigned an historical musical time period. Through group presentations, understanding of musical style is enlivened by musical examples and references to art and dance of the period. This is very similar to the group project on musical style periods that Miller's students remembered vividly and described in detail in chapter four.

A unique project, "Pupil Savers and What Makes Them," not only lists repertoire that has been known to "save" a pupil upon reaching a plateau of learning or interest, but has students create their own lists and explore the elements of an effective piece of music.

In addition to new concepts, topics introduced in volume one were expanded in volume two. For example, a project "The Independent Studio" in volume one required pedagogy students to design an ideal studio. As a follow-up in volume two, students were asked to plan a twelve-month professional calendar that included a teaching schedule, the number of students taught, fees charged, and professional activities. The evaluation of methods was expanded to examining methods for their sight, sound, tactual, and factual appeal in volume two.

As demonstrated in the previous discussion, many of Miller's projects that she used within her pedagogy classes and workshops throughout her career were incorporated into *Projects*. The workbook received favorable reviews and was noted for its stimulating and challenging activities that generated student thought.

> The guidelines for the pedagogy student activities are carefully devised so that the students learn substantially from the questions that are asked of them; they also learn from having to think about, discuss, and articulate the ideas and concepts about teaching contained in those questions. The simple reading of a text usually does not promote this kind of thinking. . . .
>
> This is one of the most creative approaches to the teaching of piano pedagogy that I have seen in the last 25 years. It is a wonderful stimulus and aid both for piano pedagogy teachers and their students.[436]

Editor and Columnist

Whereas Miller's publications provided materials for teachers, students studying piano, and piano pedagogy students, in her roles as editor and columnist she addressed concerns of the profession to a local, regional, and national audience. Between 1962 and 1996 Miller intermittently served as editor for two Kansas publications and one national keyboard journal. Through her editing she promoted professionalism to independent piano teachers, and later, the incorporation of technology into teaching. For eleven years she held positions as either editor or columnist in the *Kansas Music Review* and *Update 88,* publications that were her forums to address important issues for Kansas teachers. Her audience took on a national scope as she assumed the position of associate editor for the "Technology Department" in the new journal, *Keyboard Companion,* a position she held for seven years (1990-1996).

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[436]Jane Magrath, review of *Projects for Piano Pedagogy* , by R. Fred Kern and Marguerite Miller, *Clavier* 28, no. 5 (May-June 1989): 33-34.

Kansas Music Review: "Kansas Music Teacher Section"

Miller served as the first editor (1962-1964) of the "Kansas Music Teacher Section" of the *Kansas Music Review,* a joint publication between the Kansas Music Teachers Association (KMTA) and Kansas Music Educators Association (KMEA), again holding this position in 1973-1975. Other WSU faculty were also active in the 1962 endeavor that extended reciprocity at state KMTA and KMEA conventions: Robert Steinbauer was instrumental in initiating the idea,[437] Howard Ellis served as editor for the entire *Kansas Music Review,* and Gordon Terwilliger was president of KMTA. Miller, in one of her first columns titled "Help!!!", asked KMTA members to assist the new publication by submitting news, ideas for authors of articles, suggestions of businesses interested in advertising, and the names of teachers interested in joining KMTA. By 1963 Terwilliger acknowledged Miller's "imaginative handling of a difficult assignment" as the first editor of the KMTA section in the dual publication.[438]

Miller quickly established her editing role to include disseminating information, facilitating guest articles, and promoting professionalism to independent music teachers. She inaugurated "News From Here and There," a column that publicized music and piano events around Kansas. In other sections, she provided information regarding certification, and highlighted activities at Kansas colleges and universities as well as events within local music teacher associations. Guest articles covering topics such as preparation for college piano study, suggestions for accompanists,

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[437]Robert Steinbauer, interview with author, 14 November 1996.

[438]Gordon Terwilliger, "President's Corner," in the *Kansas Music Review* (February 1963): 15.

and new piano music appeared. She dispensed information about KMTA by listing new members, publicizing members' national appointments, and advertising upcoming conventions, thereby encouraging teachers to become members of KMTA, a theme she promoted in all her writings for Kansas audiences. She concluded a preview of the 1964 KMTA state convention by writing, "P. S. Tell a fellow-teacher about KMTA. New members may join *at* the Convention. *Each One--Bring One!*"[439]

Editing the KMTA section of *Kansas Music Review* again in 1973-1975, Miller particularly emphasized the professional involvements of Kansas music teachers in the national organization, MTNA. In an extensive column, Miller enumerated activities of KMTA members actively participating in MTNA, discussed KMTA personnel who had pioneered certification efforts at the state and national level, listed two past KMTA presidents who were participating in an MTNA People-to-People Travel Program, and cited the selection of a WSU faculty member to chair an MTNA Convention program. She concluded by writing,

> All of these accomplishments and honors have come about because we have a strong, active, State organization made up of private, public school and college teachers all working together for one purpose--the promotion of music and the music profession. So--if you are an active member of KMTA, this is an *accolade for you . . .* [440]

A year later, Miller wrote a short article about the history of MTNA as an introduction to encouraging members to promote the music profession.

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[439]Marguerite Miller, "From the Editor's Desk," *Kansas Music Review* (January 1964): 8.

[440]Marguerite Miller, "From the Editor's Desk," *Kansas Music Review* (March-April 1974): 17.

She asked members to acquaint other piano teachers with the goals and benefits of KMTA/MTNA, support certification, sponsor a public relations program for the community regarding the study of music, participate in KMTA student auditions, explain musicianship auditions to their local teachers association, and attend the state and national convention.[441] As demonstrated, encouraging piano teachers to become professionally active, a theme Miller would promote with her pedagogy students at WSU and through her numerous workshop tours later in her career, received extensive attention in her mid-1970s editing position.

Kansas Music Review: "From the President's Corner"

Four years after Miller wrote her final column as editor of the *Kansas Music Review,* she wrote the column, "From the President's Desk," as president of KMTA (1978-1980). Miller continued to emphasize Kansas teachers' professional involvements and the importance of MTNA, themes that had appeared under her editorship of the *Kansas Music Review.* Again, in an effort to highlight KMTA members' professional activities, Miller published names and contributions of members participating in the national MTNA convention and representing Kansas in divisional and national offices, affirming that there were many dedicated music teachers in Kansas. She regularly brought to the reader's attention the reciprocity with KMEA. In 1979 she wrote,

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[441]Marguerite Miller, "From the Editor's Desk," *Kansas Music Review* (March-April 1975): 19.

> Read the exciting KMEA In-Service Workshop Program elsewhere in this issue and *plan to attend.* Are you aware that most states do not have the TA-EA reciprocity opportunities which we enjoy? Just think, we can attend *two* State Music Conventions annually--for the price of one membership. That's a real bargain![442]

Miller continued articulating the history of MTNA and stressed the importance of viewing oneself as a professional associated with the organization.

> Greetings to all you dedicated, perceptive, professional music teachers! (After all, *you* are members of KMTA/MTNA, the oldest, most prestigious professional music teachers organization, in the United States!) I'm sure these additional adjectives also apply to you: *Curious, Concerned, Creative, Community Leader.* How can you *prove* they do? By joining your colleagues at the 69th Annual KMTA Convention.[443]

She frequently encouraged teachers to become members of local associations affiliated with MTNA, and in 1980 she wrote that six music teacher associations in Kansas were nationally affiliated.[444]

In her roles as editor and columnist in the *Kansas Music Review,* Miller was a cheerleader, prompting teachers to join state and national associations and encouraging members' professional involvement. She continued to promote similar themes to Kansas music teachers in her next editing position with the Senseney Music Company.

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[442]Marguerite Miller, "The President's Corner," *Kansas Music Review* (February 1979): 46.

[443]Marguerite Miller, "The President's Corner," *Kansas Music Review* (September 1980): 17.

[444]Marguerite Miller, "The President's Corner," *Kansas Music Review* (March-April 1980): 25.

Update 88

Beginning in 1986, Miller served as editor of a new keyboard newsletter sponsored by the Senseney Music Company, a position she held for six years (1986-1991). Though the first two issues were titled *Kansas Piano Teachers News,* a contest was immediately held for a new title. After receiving thirty-seven entries, *Update 88* was chosen.[445]

Miller had earlier demonstrated in the *Kansas Music Review* her ability to creatively highlight personnel in organizations, individuals and events around Kansas, and to publish wide-ranging guest articles; she developed these features further in *Update 88.* The "Piano Teacher's Corner" published original essays, articles, poems, or teaching tips from teachers; "Sense from Senseney" featured an article by the President, Denny Senseney, in every issue; "People You Should Know" highlighted staff at the company through photographs and biographies; and occasionally, one of the Senseney Keyboard personnel reviewed music. By the third issue, Miller established a guest columnist feature, and over the years, Lynn Freeman Olson, Larry Harms, Andrew Trechek (WSU piano faculty), Donald Dillon (National Piano Foundation), Steve Betts, Kathy Fehrmann, and Judy Plagge all contributed articles. By 1988 DeeAnn Diller was regularly featured as Keyboard Sheet Music Manager at Senseney Music in a column "From DeeAnn" that announced upcoming workshops or new publications. Interspersed throughout the newsletter were articles highlighting innovative teaching or recitals by keyboard teachers in Kansas.

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[445]The number "88" in the title stood for the eighty-eight keys on the piano.

Similar to her writing in *Kansas Music Review,* Miller also used *Update 88* to promote the cause of professionalism, encourage membership in KMTA/MTNA and attendance at KMEA and KMTA conventions. A year in advance of the MTNA National Convention being held in Wichita in 1989, Miller wrote a lengthy feature article, "What is MTNA, KMTA and WSIC?"[446] detailing the history of MTNA, the benefits of membership, and financial planning for attendance at the national convention.[447]

Three years after its founding, *Update 88* received national recognition. In 1989 Senseney Music garnered the Leadership Award from the National Association of Music Merchants (NAMM) in the category of "Best Dealer Published Newspaper or Magazine" for its publications, *Update 88, Band Beat,* and *Choral Connection.* Other music dealers viewed *Update 88* as a model, and in 1990 Rieman Music in Des Moines, Iowa, published its first "Newsletter, Vol. 1, No. 1," imitating many features of the Senseney publication. Doug and Judy Dixon, owners of Riemann Music, in a letter to Miller, acknowledged her assistance in their publication.

> You will note that many thanks are due yourself and Denny Senseney as I borrowed freely from your excellent publication in Wichita. . . . Thanks for your contribution, and all the assistance you provided.[448]

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[446]WSIC stood for "Why Should I Care."

[447]Marguerite Miller, "What is MTNA, KMTA and WSIC?" in *Update 88,* Senseney Music Company Newsletter, Op. 3 no. 2 (April 1988).

[448]Doug and Judy Dixon, letter to Marguerite Miller, 8 November 1990, Marguerite Miller, personal memorabilia.

As discussed in chapter five, Miller collaborated with Denny Senseney in numerous other projects including workshops, the Harry and Lulu Awards, and the company's showcase presentations at three MTNA national conventions. Through these activities Miller addressed her concerns regarding professionalism to local independent music teachers in Kansas, and *Update 88* served as an important vehicle to promote Senseney Music Company's innovative ventures. Upon her resignation as editor, the following tribute was paid to Miller in the July 1992 edition of *Update 88.*

> After six years as the founding editor of *Update 88,* Marguerite Miller is retiring to other adventures. Marguerite has been the inspiration for many, many projects at Senseney Music and we could not have been as successful without her guidance, friendship, and enthusiasm.
>
> Marguerite Miller is one of the people we are fortunate to "be around," one who lifts everyone around her up to a higher level, and makes our lives the better for having worked with her.[449]

Keyboard Companion: "Technology Department"

In 1990, while continuing to edit *Update 88,* Miller accepted a position as associate editor of the "Technology Department" in a new journal, *Keyboard Companion.* Whereas her previous editing positions had been directed toward music teachers in Kansas, her role as associate editor of *Keyboard Companion* gave her a national audience. The issues that she promoted changed as well. As editor of Kansas publications, she unerringly promoted membership in professional organizations. With the editing position in *Keyboard Companion,* she moved to the more

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[449]"Many Thanks to a Special Friend," in *Update 88* Senseney Music Company Newsletter, Op. 7 no. 2 (July 1992).

singular topic of technology and its use by independent music teachers.

The story of Miller's assumption of the role of technology editor has been frequently told within piano pedagogy circles. Fred Kern related it in his introduction of Miller at the 1992 National Piano Pedagogy Conference awards banquet,[450] and Miller told the story in her last column for *Keyboard Companion*.[451] Richard Chronister, editor, related the incident in a phone interview.

> When we got the idea of starting *Keyboard Companion*, I knew I wanted Marguerite to be one of the ten associate editors. I called her, told her what we were doing, and finally asked if she would be interested in being associate editor for the reading department. She gave me that speech that she had just retired, wasn't interested in anything about the past, and "I really don't want to do it; I'll support you in every way I can but I just can't."
>
> I took her at her word but finally she said, "Who is going to take care of the new technology department?" I wasn't even planning on a technology department at the time. so I said something like, "I hadn't even thought of that. Do you think we should have one?"
>
> She said, "Oh certainly." And then she talked about the importance of the future and how we can't look back, we have to look forward. We have to make the new things work for us the best way that we can and that the teachers really have to be on top of this to make sure that it gets used right.
>
> Finally I asked, "Who in the world would do it?" She said, "I'll do it!"
>
> It was perfect because I think if I had planned it, I might have gone to somebody in the [technology] industry.[452]

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[450]R. Fred Kern, "Marguerite Miller," *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 111.

[451]Marguerite Miller, ed. "Technology Department," in *Keyboard Companion* 7, no. 4 (Winter 1996): 42.

[452]Richard Chronister, phone interview with author, 21 November 1996.

Fred Kern added,

> And to this day, Marguerite is the Technology column editor and Richard is doing the Reading column himself![453]

Miller provided an open forum in her column that encouraged dialogue among *Keyboard Companion's* reading community. In the first issue Miller stated,

> We want to provide an information network for those involved with, interested in, or just curious about this topic [technology]. Our success will depend on *your involvement* as reader, reactor, and contributor.[454]

Each column addressed specific questions posed by Miller, with various writers providing responses. Miller wrote,

> In 1989, when Richard Chronister called to tell me about his plans for a practical magazine on early-level music study and explained the format, I was genuinely excited. I have always been an advocate of:
>
> - **Experiential teaching**
>   Doing not telling
> - **The Socratic Method**
>   Checking on understanding
> - **Multiple methods and materials**
>   Accommodating individual learning styles
>
> So, the idea of posing the same practical question and having it answered by several experienced teachers quickly captured my attention.[455]

Miller also entered into dialogue with her readers as she introduced a new topic and sometimes responded in a brief "Back to the Editor" section. An example serves to illustrate. In 1994 Miller posed the

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[453]R. Fred Kern, "Marguerite Miller," *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 111.

[454]Marguerite Miller, ed. "Technology Department," in *Keyboard Companion* 1, no. 1 (spring 1990): 44.

[455]Marguerite Miller, ed. "Technology Department," *Keyboard Companion* 7, no. 4 (winter 1996): 42.

question," How do you use new technology in teaching improvisation?" She first related her own experience with improvisation.

> Being a piano student in the early 20th century, I can verify that improvisation and playing "by ear" were considered a "no-no"--totally unacceptable for a "real" musician! Needless to say, I feel *cheated.* However, that may account for my intense interest in piano pedagogy and comprehensive musicianship and a philosophy that includes *not teaching the way I was taught!*[456]

Following the three writers' articles on improvisation, Miller responded,

> If you are, like me, an improvisationally illiterate, traditional pianist/teacher, and you've read this far, I'll bet, like me, you can't wait to put down this magazine and start to improv! Or, if you are also using technology to teach improvisation, I hope you feel impelled to share your successful projects with us.[457]

Miller's solicitation of her reader's opinions resulted in frequent letters to the Technology Post Box where teachers shared their reactions to articles and experiences with technology. After Miller published a two-part series with writers providing examples of the new "monster concert" of the 1990s, Julie Romeo, Director of Educational Music Sales for Brooks Mays Music Company in Dallas, Texas, responded,

> I have just finished reading Marguerite Miller's article about monster concerts and was struck with a sense of pride. When I read her "back to the editor" invitation, I was sufficiently prompted to write you this letter.
>
> I am proud of the piano teachers in the cities,[458]

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[456]Marguerite Miller, ed. "Technology Department," *Keyboard Companion* 5, no. 1 (spring 1994): 52.

[457]Ibid., 56.

[458]Julie Romeo, "The Technology Post Box," *Keyboard Companion* 6, no. 2 (summer 1995): 46.

and she proceeded to describe activities of the teachers in Dallas and Fort Worth regarding their activities with monster concerts and keyboard ensembles.

Not afraid of controversy, Miller occasionally printed articles intended to cause her readers to react and form an opinion. In 1993 she printed two unsolicited letters that she featured as articles under the question, "Are you a victim of misguided MIDI misinformation?" One of the letters detailed the preconceived myths the author had about technology.[459] The second writer described at length why reading the "Technology Department" in *Keyboard Companion* gave her a "big knot in [her] stomach" because she was not interested in using technology.[460] Both articles provoked readers to debate the pros and cons of technology in subsequent issues.

Miller also solicited a wide range of writers to respond to issues. With the question, "How do you prepare parents for the new technology?" answers were solicited from Laurel Tiger, a young, independent music teacher, Nancy Cree, an independent studio teacher with seventeen years of keyboard teaching experience, and Larry Rast, a college professor, who since the 1950s has been on the "leading edge" of incorporating new technology into his teaching.[461] Miller's imaginative use of respondents also had her publishing answers from students. In 1992 six students from

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[459]R. G. Rhoades, "Are You a Victim of Misguided MIDI Misinformation?" *Keyboard Companion* 4, no. 1 (spring 1993): 40, 42.

[460]Jeanine Jacobson, "Are You a Victim of Misguided MIDI Misinformation?" *Keyboard Companion* 4, no. 1 (spring 1993): 43-44.

[461]Marguerite Miller, ed. "Technology Department," *Keyboard Companion* 2, no. 1 (spring 1991): 56.

around the United States responded to the question, "What technology do you have at home and how do you use it?"[462] In 1995 Miller published the winning essays from two of the D. H. Baldwin Fellowship winners, as they discussed their philosophy of incorporating technology into teaching.[463] (See chapter five for further discussion of the Baldwin Fellowship.)

In her role as editor of the "Technology Department" Miller chose the questions to be answered, found writers to respond, edited their responses, and tied everything together, creating a coherent event with each publication. Though she was the prime organizer, her role was not one of being an expert, but rather of being a facilitator. She posed very practical questions and then solicited responses from teachers in the field who were incorporating technology into their teaching. (Appendix L lists the questions Miller posed.) Chronister commented,

> What made her ideal is when she solicited writers, she solicited working-in-the-trenches teachers. Marguerite found out how they did it. Once in a while she would get people of the industry to write, but the most effective things were when the teachers were saying how they used technology. Nobody does that.[464]

After seven years and twenty-eight issues answered by almost a hundred knowledgeable teachers, Miller retired as Associate Editor of *Keyboard Companion* in 1996. It is fitting to conclude this section with Miller's parting words to her readers across the country upon her resignation. Although Miller's comments served as closure in 1996 to her

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[462]Marguerite Miller, ed. "Technology Department," *Keyboard Companion* 3, no. 3 (autumn 1992): 50.

[463]Marguerite Miller, ed. "Technology Department," *Keyboard Companion* 6, no. 3 (autumn 1995): 56.

[464]Richard Chronister, phone interview with author, 21 November 1996.

position as editor, she could have written them after the many initiatives she instigated and fostered throughout her career. Her comments demonstrate her love of life and her continual interest in what is new and is on the cutting edge of the piano pedagogy field.

> Before I hang that final period to all this, I want to say a special thanks to all our readers, to all the contributors, to the other editors, and to Richard. I have had a ball. I now realize that, in 1990, when I should already have been thinking about slowing down, you gave me an incentive to speed up, to investigate and invest in the new and exciting keyboard technology, to keep in touch with old friends and make many, many new ones. I have just finished rereading every issue, cover to cover. What a gold mine of creative, inspirational, and practical ideas. Taken collectively, they provide the best possible pedagogy course outline and text. I feel like I'm ready to start my pedagogy teaching career all over again.[465]

In summary, viewed collectively, Miller's positions as editor and columnist spanned her entire career from 1962 to 1996. For sixteen of those thirty-four years she addressed an audience, either regionally or nationally, within a column in a music journal or newsletter. Her positions as editor and columnist created bookends to her career beginning with *Kansas Music Review* (1962-1964, 1973-1975, 1978-1980), *Update 88* (1986-1991), and concluding with *Keyboard Companion* (1990-1996). When addressing a Kansas audience, the issues of professionalism and support of professional organizations, both KMEA and KMTA, received her unremitting attention. Addressing a national audience in *Keyboard Companion,* Miller provided a forum for discussion of her most recent

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[465]Marguerite Miller, ed. "Technology Department," *Keyboard Companion* 7, no. 4 (winter 1996): 42.

interest: helping independent teachers become acquainted with technology.

In the midst of her editing projects, Miller's three publications, *Piano Teaching Materials* (1968), *Mosaics* (1973), and *Projects in Piano Pedagogy* (1988-1989), also stretched across her career. More specifically than her writing as editor, Miller's publications addressed what she termed "felt needs" in the piano pedagogy field, providing piano pedagogy materials where there were none at the time.

CHAPTER SEVEN

ASSESSMENT OF MILLER'S LEADERSHIP STYLE AND CONTRIBUTIONS BY PROFESSIONAL COLLEAGUES OUTSIDE OF WSU

Chapter seven summarizes information gathered from fifteen interviews of professional colleagues of Miller outside of WSU, even though some of the information from these interviews is found in chapters five and six. Miller's activities were diverse, with her contributions spanning national movements and projects, music business, professional organizations at the national, state, and local levels, published works, and positions as editor with local, state, and national audiences. Colleagues were interviewed who worked with Miller in the following organizations and on the following projects and publications: Contemporary Music Project, World of Piano tours, Baldwin Piano and Organ Company, Alfred Publishing Company, Kjos Music, Senseney Music Company, KMTA, WAPTL, WMMTA, *Mosaics, Keyboard Companion, Kansas Music Review, Projects for Piano Pedagogy,* and *Update 88.*

Examining the interview data revealed that Miller's colleagues outside of WSU, though working with her in different decades and on diverse projects, gave remarkably similar observations regarding her style

as a leader and collaborator. Information in this chapter was gathered by evaluating the most frequent word choices and descriptions of Miller and presenting those findings. As a point of comparison, interviews from faculty colleagues of Miller at WSU were summarized in chapter three, and information from Miller's students, in the form of questionnaires, was highlighted in chapter four.

Leadership Style

All of Miller's colleagues outside of WSU remarked on her energy and enthusiasm. Comments ranged from "she was a cheerleader," [Charlene Cox-Clifton] to "she had infectious enthusiasm" [Tom Long]. These qualities were observed by several colleagues to apply to Miller both personally and professionally.

> Marguerite always had lots of enthusiasm about life and living and what she happened to be doing at the time. . . . She hasn't lost her exuberance.[466]

> Personally and professionally, [Marguerite is] vibrant. Really it is both personally and professionally. She is just effervescent. She is that way about everything. I think it's what has kept her so young.[467]

Comments regarding Miller's enthusiasm were often paired with remarks about her creativity. Colleagues who worked with her considered her an idea person. Charlene Cox-Clifton, who worked with Miller in KMTA, WMMTA, and the National Piano Foundation observed,

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[466]E. L. Lancaster, phone interview with author, 18 October 1996.
[467]Martha Hilley, phone interview with author, 15 November 1996.

> Marguerite's an idea person. She had a lot of ideas and she worked really hard at everything. She would spend a long time brainstorming before she started a project.[468]

Mary Ann Saulmon, who collaborated with Miller in the 1970s on Comprehensive Musicianship workshops, also spoke about Miller's enthusiasm and creativity.

> Marguerite had enthusiasm. When you are working with somebody with that kind of enthusiasm and acceptance of new ideas, ideas would generate one another when we would talk.[469]

Richard Chronister, editor of *Keyboard Companion,* echoed Saulmon and Cox's comments.

> I recall over and over seeing Marguerite at conventions, or at a conference, and she would stop me in the middle and say, "We have to sit down." She had thought of something that just had to be done right now. She just had millions of ideas, all about what we can do better than what we used to do.[470]

Eclectic was a word chosen by three colleagues to describe the way Miller's creativity manifested itself. As a leader she had the ability to pull many ideas together from a variety of people. E. L. Lancaster, professor of piano pedagogy at the University of Oklahoma, also commented that Miller instilled in her students a very eclectic approach to teaching.

> I've had at least two students who came from Miller's masters program in piano pedagogy. I know she instilled in them a very eclectic approach to being open to everything as opposed to being closed-minded to ideas.
>
> I think she is really an idea person just intrigued by the future. She was always reading things like *Megatrends* even after she was retired and didn't feel like she had to do that.[471]

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[468]Charlene Cox-Clifton, phone interview with author, 1 November 1996.
[469]Mary Ann Saulmon, phone interview with author, 12 November 1996.
[470]Richard Chronister, phone interview with author, 21 November 1996.
[471]E. L. Lancaster, interview with author, 18 October 1996.

Two colleagues similarly described Miller's creativity through her warmth, and from this rapport discussed how she generated ideas with people.

> Marguerite is creative. She had this interpersonal ability to make people feel like we're just sitting across the desk from each other. She could communicate to lots of people.[472]

> She would talk and you would just literally think you were sitting down and visiting about something. Everybody felt they were personal friends with Marguerite. She always got a lot of input before she settled down with an idea.[473]

The second most frequent comment about Miller's leadership style was her intrigue with the future. Nine colleagues described her as visionary and able to see the large picture. Tom Long, Educational Manager for Baldwin Piano and Organ Company, remarked on Miller's ability to welcome change.

> Another important thing about Marguerite, she embraced change. She is a change agent. You can't find many embracers of change among piano teachers. She is a forward-facing person with a sense of "I can't wait to get there."[474]

Paul Pollei worked with Miller in several capacities: he served on the National Piano Foundation Advisory Board with Miller, he was a faculty member at BYU while Miller worked on her doctorate and *Mosaics*, and he invited Miller to serve as Chairman of the Judges for the first Gina Bachauer competition. Pollei commented that Miller's interest in what was new, coupled with her vision and organizational ability allowed her to be an effective leader in the field of piano pedagogy.

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[472]Tom Long, phone interview with author, 30 October 1996.
[473]Charlene Cox-Clifton, phone interview with author, 1 November 1996.
[474]Tom Long, phone interview with author, 30 October 1996.

> As far as being a leader, she always was the first one in demand for that which was new in the United States. She seemed to always be on the forefront of knowing what was happening.
>
> She knew exactly what to do as far as taking an idea, like the National Piano Foundation, and developing it into a far-reaching program that would cover the United States.[475]

Many examples have been given throughout this document of Miller's use of the words "missionary project," "spread the gospel," and "felt need" to describe the current cause she championed. Again, two of her colleagues spontaneously chose similar analogies to describe Miller's approach to new projects she initiated, developed, and promoted. E. L. Lancaster, who worked with Miller on the Baldwin Educational Advisory Board and on the World of Piano Tours, observed,

> She was a cross between a missionary and evangelist. She charted territories that she strongly felt needed input. That would be her missionary effort. Her evangelistic effort would be to get information to the masses [of independent teachers]. Primarily her ways of getting information to them was through workshops, professional organizations, and to some extent, her writings.[476]

Fred Kern, collaborator with Miller on *Projects for Piano Pedagogy,* and a clinician on the World of Piano Tours, chose the same analogy to describe Miller.

> Marguerite projects things into the future and into uncharted territory. . . . She is really a crusader. She said that every seven years she has to have a new goal. And so she'll get on a crusade and really give it her all. It's almost a missionary zeal.[477]

In addition to the nine colleagues who described Miller as being future-oriented, five additional colleagues commented on Miller being a

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[475]Paul Pollei, phone interview with author, 30 October 1996.

[476]E. L. Lancaster, interview with author, 18 October 1996.

[477]R. Fred Kern, phone interview with author, 16 January 1997.

constant learner and "having an insatiable need to just know" [Denny Senseney]. Larry Harms, student at WSU who worked with Miller on the Baldwin Educational Advisory Board, Roland Educational Advisory Board,[478] MTNA, and KMTA, commented about Miller's continual interest in new knowledge.

> There's a Japanese word for perpetual improvement: self examination. [Looking for] new creative ways of experiencing music, students, and situations. That describes Marguerite.[479]

The third most frequent comment about Miller's leadership style was that she was a consensus-builder, a person who could bring divergent people together to work as a unified group. Brenda Dillon, a clinician in the World of Piano tours, remarked,

> I remember most her ability to pull a lot of people together, to select very, very diverse people. So when I think of her contribution, not only is it in that leadership role, but it's almost in that visionary role as well.
>
> What also comes to mind is her unfailing ability to place the needs of the project or the event above her own self interest or that of others. Always, when it comes to that old term about what's for the good of the organization, Marguerite had that down to a "T." She was always clear on that. If she has a self-serving bone in her body, I haven't met it. She was willing to set aside those highly developed egos of others and focus on what would benefit the common good. That makes her rare.[480]

E. L. Lancaster added,

> Whatever project she took on, she worked for that, not necessarily to glorify herself. Usually she was very much in the

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[478]The Roland Educational Advisory Board was formed in 1992. *Roland Keyboard Educator* 4, no. 1 (spring 1992): 3. Its activities were minimal compared to other industry boards in which Marguerite Miller was involved. The researcher found no other reference to her participation on the board.

[479]Larry Harms, phone interview with author, 18 November 1996.

[480]Brenda Dillon, phone interview with author, 3 February 1997.

> background, putting the interest of the people she was working with or the cause she believed in as the first thing regardless of whether it made her look good or was financially rewarding. She led by being a diplomat and not allowing her ego to enter into her leadership role.[481]

Noteworthy was the fact that four of Miller's colleagues described her as a mentor. Tom Long and Denny Senseney, both involved in music business, discussed in chapter five Miller's importance to them personally. Additional comments follow:

> I believe mentors are people who say something very meaningful to you at important times that have a lasting impression. They sort of bend the course of rivers. Marguerite is one of those. The unique thing about Marguerite for me is that the actual interaction has been brief, compared with a teacher, but just an occasional conversation leaves a lasting impression.[482]

> Marguerite was very much a mentor to me. She was a teacher of leaders and gave me confidence to be a leader. She introduced me to important people in the piano world and the publishing world. She did this for other people as well.[483]

Larry Harms and Charlene Cox-Clifton commented that Miller's mentoring style extended to many other leaders in the field of piano pedagogy.

> She is a guiding light because she has a flexible perspective, rather than a static position. In a true sense Marguerite is a luminary founding mother. We all have founding fathers, but she is a founding mother.[484]

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[481]E. L. Lancaster, interview with author, 18 October 1996.
[482]Tom Long, phone interview with author, 30 October 1996.
[483]Denny Senseney, phone interview with author, 29 October 1996.
[484]Larry Harms, phone interview with author, 18 November 1996.

> A lot of us owe a lot to Marguerite. She had this feeling about where somebody's strength was and really pushed in that area and really worked with it. . . . She mothered professionals.[485]

Contributions to the Field of Piano Pedagogy

All of Miller's colleagues in professional organizations were asked to comment about her contributions to the field of piano pedagogy. Though some comments reiterated assessments of her leadership style, they bear repeating as they were given specifically in response to what were Miller's contributions to the field of piano pedagogy. It should be noted that some interviewees gave a list of things that Miller contributed. In those instances the author attempted to assess those that were the most important. One interviewee did not respond to the question, as he felt his contact with Miller had been too narrowly focused to give a global assessment of her work.

Eight of Miller's colleagues who were interviewed assessed her most important contribution to be her visionary promotion of new trends in the piano pedagogy field. This corroborates the assessment colleagues gave of her leadership style.

> Marguerite recognized the cusps of change and geared her work appropriately to a given audience.[486]

> Marguerite liked pioneering new fields. She didn't pioneer group teaching, but she brought it more visibly to the front. She definitely was a pioneer in the midwest. I think the rest of the people working on group teaching were on the east coast. That may be my impression, but she seemed like the person pioneering those

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[485]Charlene Cox-Clifton, phone interview with author, 1 November 1996.
[486]Larry Harms, phone interview with author, 18 November 1996.

things. She had a lot of effect on the people who took these ideas and developed them.[487]

She has been at it for so many years you think of her now as being involved in technology, so you almost have to work backwards. In the formation of something, she was always there and abreast and always ahead. She was always very advanced, pedagogically thinking.[488]

I think her greatest contribution lies in the fact that she was able to do different things that she thought the profession needed and was able to get them out to the teachers some way or another. Even in her early days, you always heard her talk about performing duets and doing literature sessions for teachers to expose them to new literature even before twentieth-century [music] had become important to her.

Then she moved from there to working very strongly in professional organizations. National Piano Foundation, KMTA, MTNA, etc., all in addition to what she was doing in starting her own pedagogy program and training her teachers. I would really characterize her contributions as looking forward rather than looking backwards.[489]

Mary Ann Saulmon and Merrill Bradshaw specifically identified Miller's contribution to have been her promotion of twentieth-century idioms.

Two colleagues assessed Miller's greatest contribution to have been her contagious love of learning that inspired so many people.

I think Marguerite's largest impact on anyone who met her was her enthusiasm for learning and teaching and the fact that she could "turn people on." She and Lynn [Freeman Olson] ran a very close race. You could not sit through a session that Marguerite did and not get excited regardless of what it was.[490]

I think Marguerite's greatest contribution is her love for learning and sharing and caring because it is so contagious with her.

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[487]Charlene Cox-Clifton, phone interview with author, 1 November 1996.

[488]Paul Pollei, phone interview with author, 30 October 1996.

[489]E. L. Lancaster, interview with author, 18 October 1996.

[490]Martha Hilley, phone interview with author, 15 November 1996.

> She has tremendous capacity for creativity, questioning, and learning.[491]

Miller's ability to collaborate with people and help develop ideas was assessed to be her most significant contribution by two colleagues. Richard Chronister elaborated,

> Her greatest strength was working with other people as a collaborator in contributing and developing ideas, whether they were hers or somebody else's.[492]

One respondent commented that Miller's promotion of the piano pedagogy field to independent piano teachers was her greatest contribution.

> She made teachers feel that they were special as professionals. She has that real skill of making everybody feel important. She had tireless dedication to make teaching better, not only for others, but for herself.[493]

In summary, enthusiasm and creativity were personal and professional characteristics of Miller mentioned by all of her professional colleagues. Secondly, her colleagues characterized her as a leader who embraced change and was on the cutting edge of the profession. Just as Miller characterized the causes she championed as "missionary projects," two of her colleagues chose the same terminology, "missionary zeal, crusade, evangelist" to describe the energy and passion with which she promoted new information to independent piano teachers. Many of her colleagues also characterized her leadership style as consensus-building.

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[491]Beverly McGahey, phone interview with author, 31 October 1996.
[492]Richard Chronister, phone interview with author, 21 November 1996.
[493]R. Fred Kern, phone interview with author, 16 January 1997.

Additionally, four colleagues described Miller as an important mentor to them and others in the field of piano pedagogy.

When asked to assess Miller's most important contributions to piano pedagogy, over half of her colleagues responded that her promotion of new trends in the field was her most significant contribution. Others commented that her contagious love of learning, her ability to collaborate with people, and her promotion of professionalism were her most important contributions.

CHAPTER EIGHT

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Marguerite Miller's career spanned five decades. Assessed by her colleagues as visionary and unerringly guided by her personal sense of "felt need" to promote new projects, Miller contributed to the development of the field of piano pedagogy during the last half of the twentieth century at important junctures. This chapter summarizes her career and the responses from the interviews and questionnaires, presents conclusions about her contributions to the field, and closes with recommendations for further study.

Career Summary

Miller's teaching career in higher education began when she joined the faculty of Friends University at their downtown division (1945-1947). In 1946 Miller also began teaching at Wichita State University, and for thirty-eight years WSU provided the base for Miller's career. During the 1940s and 1950s, in addition to teaching, Miller was active in forming the first piano teachers group in Wichita, the Wichita Area Piano Teachers League. Also during the 1950s, Miller embarked on a long collaboration with Frances Wallingford, performing one-piano, four-hand repertoire, and co-presenting new materials workshops throughout Kansas. After

nearly a decade of workshops, their interest in teaching literature culminated in a joint publication, *Piano Teaching Materials,* that eventually underwent four revisions, the most recent occurring in 1985. Like all of Miller's contributions, *Piano Teaching Materials* provided a resource for piano teachers where none existed.

Throughout her career, Miller simultaneously carried out diverse roles. As an example, in the 1960s she completed her undergraduate degree at WSU, graduating in 1967 at the age of forty-seven while concurrently teaching at the University. Additionally, she initiated a pilot project in group piano teaching in 1962, the first of her many pioneering efforts. Because of Miller's initiatives, in 1964 WSU installed the first Wurlitzer piano laboratory in Kansas. Simultaneously to establishing the group piano program, Miller immediately began revising class piano proficiency requirements for non-piano music majors. Comprehensive Musicianship principles were applied to revisions of the piano proficiency requirement, and by the mid-1970s piano proficiency at WSU incorporated improvisation, modes, twentieth-century music, and knowledge of compositional techniques. One of Miller's primary contributions to WSU, as assessed by her colleagues, was her development of the group piano program and the piano proficiency exam. Her work had national and regional impact as she presented a session on proficiency requirements at a national convention, and in 1971, to junior colleges in Kansas, through a series of workshops sponsored by WSU.

Miller directed the first master's degree in piano performance with an emphasis in piano pedagogy in Kansas at WSU from 1975-1984.

Bachelor's degrees in piano pedagogy were initiated in 1977. Due to her increasing renown, the program drew students from around the United States. Because WSU required all performance majors to study piano pedagogy in addition to piano pedagogy degree candidates, Miller's classes were large, and she had the opportunity to influence hundred of students. In 1978 Miller was named coordinator of the keyboard division at WSU. Miller retired from WSU in 1984.

The most far-reaching event in Miller's professional life was her encounter of the Comprehensive Musicianship movement in 1970. After attending a CMP workshop, Miller promptly launched a collaboration with Mary Ann Saulmon and presented a series of workshops throughout Kansas, applying Comprehensive Musicianship principles to piano teaching. Spreading the "gospel" of Comprehensive Musicianship was the first of several crusades that Miller promoted throughout her career. The unprecedented nature of Miller and Saulmon's work was quickly realized, and in 1972 they were invited to present a workshop at the MENC National Convention. Miller later collaborated with composer Merrill Bradshaw in workshops at Divisional and National MENC conferences in 1973 and 1974. Miller's initial encounter of CM principles culminated in *Mosaics,* a singular work that combined avante-garde piano teaching pieces with interactive prose. The book was born out of a "felt need" by Miller, as no such work existed for beginning-level to intermediate-level piano students. Creative activities that Miller developed in her Comprehensive Musicianship workshops were incorporated into her World of Piano workshops and as previously discussed, infused the piano

proficiency requirements at WSU. Comprehensive Musicianship activities continued to appear in different guises in other workshops throughout Miller's career.

Miller was appointed Project Director for the National Piano Foundation's World of Piano tours, which she organized and led from 1978 to 1983. Becoming her next "missionary project," the purpose of the World of Piano was to promote group teaching and the use of electronic piano laboratories to independent piano teachers throughout the United States. The World of Piano tours occurred at three to five locations for three days on college campuses around the country. Miller organized a "cadre" of clinicians, many of whom became leaders in the field of piano pedagogy, who provided a varied, intense, hands-on experience. Workshop participants were organized into groups that worked on creative projects based on activities Miller had developed earlier in her Comprehensive Musicianship workshops. The World of Piano reached hundreds of teachers around the United States and promoted group teaching to independent piano teachers.

During the 1980s Miller promoted professionalism to independent piano teachers locally and nationally, her next "missionary project," through associations with music business. Beginning in 1982, Miller served on the Educational Advisory Board of the Baldwin Piano and Organ Company and eventually assisted the development of two ground-breaking projects, the D. H. Baldwin Fellowship and the Keyboard Teachers Video conferences (KTV) I, II, and III. Miller served as adjudicator for the first three D. H. Baldwin Fellowships, edited a video

that compiled footage from the KTV I and II video conferences, and wrote an accompanying study book for use in piano pedagogy classes. Miller participated as a panel member in KTV III. While the Baldwin KTV conferences used cutting-edge technology to promote professionalism to thousands of grass-roots independent teachers, the Baldwin Fellowship assisted young teachers beginning their careers.

Continuing to reach independent teachers on a national level through her associations with music business, Miller toured for Alfred Publishing Company, promoting their materials in piano pedagogy workshops throughout the country. Miller always considered her presentations to be extensions of her WSU piano pedagogy classes. Between 1986 and 1991 Miller presented 179 workshops to thousands of piano teachers for Alfred Publishing Company.

Simultaneous to her work with the Baldwin Piano and Organ Company and Alfred Publishing Company, Miller initiated projects with Senseney Music Company, music retailer in Wichita, Kansas. In addition to presenting a series of workshops that reviewed current teaching methods, Miller helped to organize other workshops sponsored by the company, served as editor of Senseney's newsletter, *Update 88,* helped initiate the Harry and Lulu awards for innovative piano teaching publications, and served as Master of Ceremonies for three company showcases at MTNA national conventions.

Always, Miller remained active with state and local music teacher organizations in the midst of her national involvements. In 1986 when the organization she had helped to found in 1951, the Wichita Area Piano

Teachers League (WAPTL), would not affiliate with the national organization, MTNA, Miller led the way in the formation of a new, nationally affiliated organization, the Wichita Metropolitan Music Teachers Association (WMMTA). To this day, there remain two local piano teacher associations in Wichita, of which Miller is a charter member of both. Additionally, Miller actively participated in KMTA and KMEA, serving as president of KMTA between 1978 and 1980 and presenting numerous workshops at state conventions. Her most notable contribution was the liaison role she served with KMEA throughout her career, first through her position as editor of the "Kansas Music Teacher Section" of the *Kansas Music Review,* a joint publication with KMEA, later through her position as KMEA-KMTA Liaison on the KMEA Advisory Board, and through numerous workshop presentations at KMEA state conventions.

Miller's editing and publishing projects stretched across her entire career. In 1962, the year she initiated her pilot project in group teaching at WSU, Miller was asked to serve as the first editor of the KMTA section of the *Kansas Music Review* (1962-1964), the first joint publication between KMTA and KMEA. She again held this position in 1973-1975. As editor Miller encouraged membership in KMTA, attendance at state conventions, and helped to raise awareness of professionalism among independent piano teachers. Her columns as president of KMTA in the same publication carried similar themes. Between 1986 and 1991 Miller served as editor for Senseney Music's newsletter, *Update 88,* continuing to address issues of professionalism to local teachers. Miller's editing during

the 1990s moved to a national platform with her assuming the associate editor position of the "Technology Department" in *Keyboard Companion* (1990-1996). At the age of seventy, Miller took on a new "missionary project:" encouraging the exploration and use of technology by independent music teachers.

Miller's earlier publications, *Piano Teaching Materials* and *Mosaics,* have been mentioned. Co-authored with Fred Kern, Miller's most recent publication, *Projects for Piano Pedagogy,* was a compilation of activities designed for use by students in piano pedagogy courses. Many of Miller's activities and projects that she assigned to her students at WSU appeared within the books. Again, *Projects for Piano Pedagogy* was created out of a need, as no such workbook of activities existed.

Described by her students and colleagues as a trail-blazer and pioneer, Miller's most recent activities are indicative of the future-oriented stance she has maintained throughout her career. At the age of seventy-seven, in 1996-1997 Miller chaired the first MTNA Electronic Composition Competition. Returning from the 1997 MTNA National Convention where the winning compositions were presented in concert, Miller, with great excitement, reported,

> It was just fantastic. The compositions were so imaginative and creative. This was a real first for MTNA and it restores my faith in them [the organization]. I have always felt the MENC was more forward thinking, but I know we're headed in the right direction for the twenty-first century.[494]

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[494]Marguerite Miller, phone conversation with author, 12 April 1997.

Questionnaire and Interview Summary

Three populations were addressed with two different research tools to provide information regarding Miller's contributions to the field of piano pedagogy. Questionnaires were sent to thirty-four of Miller's former students.[495] Utilizing an interview guide, phone interviews were conducted with nine of Miller's WSU faculty colleagues and fifteen of her colleagues in professional organizations.[496] Two individuals answered both the student questionnaire and colleagues in professional organization interview form and were counted in both populations.

Though Miller's piano pedagogy students, WSU faculty colleagues, and professional colleagues outside of WSU knew her in varying roles and in different milieus across five decades, the similarity in response among all three groups was remarkable. Certainly it was assumed that the research tools would provide necessary information regarding details of Miller's contributions. What was unexpected and became an important finding was the unanimity of responses, within each group and also among the three populations, regarding Miller's personal qualities and leadership style. Previous chapters presented information from within each group. The student questionnaires provided assessments of Miller's teaching style and pedagogy courses and were summarized in chapter four. Information from interviews with Miller's WSU faculty colleagues was presented and summarized in chapter three. Information from her colleagues outside of WSU was presented throughout chapters five and

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[495]Three of the twenty-four questionnaires were answered by phone interview.
[496]One interview was conducted in person.

six, while their discussion of her leadership style and contributions to the field of piano pedagogy was summarized in chapter seven. The following summary is based on the integrated responses from the three populations.

Students and colleagues unanimously described Miller as creative, enthusiastic, and energetic. Many respondents mentioned that this quality was the first thing that came to mind when they thought of her. Both Miller's students and her colleagues outside of WSU described her enthusiasm as inspiring and infectious. Students commented that Miller's energetic style became a role model for their own teaching. Morty Manus, president of Alfred Publishing Company, assessed her ability to inspire teachers who attended her workshops to be the most important quality she possessed, more important than the information she presented. Miller's WSU colleagues also commented on her enthusiasm and energy, even though her colleagues did not always mirror her optimistic outlook in all circumstances.

Miller's forward-looking stance in the piano pedagogy field was commented on by all three groups, but received the most attention from her colleagues outside of WSU. This is understandable as her contributions were on the cutting-edge, and individuals who would have invited her to lead a project, or who she would have invited to work with her, would have had a similar vision or would have valued that quality in Miller. Over half of her colleagues in professional organizations cited her championing of new trends to be her most important contribution to piano pedagogy. Miller's orientation to the future was mentioned in numerous other contexts and was valued as an important component of

her leadership style. Half of Miller's students specifically chose the word visionary in describing Miller.

Miller's consensus-building style of leadership was the quality her WSU faculty colleagues mentioned most frequently and received more attention than any of her national contributions or her contributions in piano proficiency and piano pedagogy at WSU. Several of Miller's administrators remarked that she was able to resolve tensions that existed within the department at the time she became coordinator of the keyboard area. Among Miller's colleagues outside of WSU, her consensus style of leadership was the third most frequently discussed quality of her leadership style.

Professionalism was the most frequently mentioned concept learned by Miller's piano pedagogy students. Eighteen students commented about her advocacy of professionalism and teaching as a viable career. One of Miller's colleagues outside of WSU mentioned that he felt this was her most valuable contribution to the piano pedagogy field. Promoting professionalism to independent teachers was an underlying theme throughout her career, but came to the forefront in the 1980s as she identified it as one of her "missionary projects." As discussed earlier, her workshops and projects with music industry allowed her to reach independent teachers throughout the United States.

Conclusions

Miller contributed to important developments in the field of piano pedagogy in the last half of the twentieth century by "recognizing the cusps

of change."[497] Through her workshops and writing, she promoted Comprehensive Musicianship, group teaching, and technology to independent teachers. Through her development of piano proficiency at WSU and in the state of Kansas, her piano pedagogy publications, and direction of the first master's degree in piano pedagogy in Kansas, Miller also contributed to piano pedagogy becoming a defined academic field of study by the mid-1980s.

Miller's workshops, conducted nationally, regionally, and locally, were her most important venue for reaching independent piano teachers. It was assessed earlier, in chapter five, that her workshop presentations totaled over a year, with over half of them being day-long events. Her six years of workshops with the National Piano Foundation (World of Piano) and eight years of workshops with the Alfred Publishing Company literally put her in contact with thousands of independent piano teachers around the United States. It was in her workshops and through her vivacious personality and infectious enthusiasm that her love of teaching and excitement about music was most easily transmitted to teachers.

Amidst these various contributions, Miller's greatest legacy lies in the thousands of people she influenced, including students, colleagues, and teachers. In chapter one, educator Rudolf Radocy was quoted as saying that "studying the life of a significant contributor to music education may inspire a teacher. . . ."[498] His assertion that historical and biographical research is important because it can illumine role models for future

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[497]Larry Harms, phone interview with author, 18 November 1996.

[498]Rudolf E. Radocy, "The Research Effort-Why We Care," *Music Educators Journal*, 69 (February 1983): 29.

generations of teachers serves as a fitting recap when summarizing Miller's contributions to the piano pedagogy field. Miller, identified as creative, future-oriented, professional, organized, and eclectic by the students and colleagues who studied and worked with her, serves as a model in the piano pedagogy profession of an effective, inspiring, and visionary pedagogue. The following statements by a former colleague and student of Miller's attest to her youthfulness, energy, creativity, love of learning, and forward-looking stance.

> I think there are not that many people in piano pedagogy who have the kind of enthusiasm or have the kind of effect on the general public that Marguerite did. I think it's an attribute that's not talked about enough because, aside from the facts that you may learn . . . if you have got somebody to turn people on at the drop of a hat, that's what they are going to remember.
>
> Even when Marguerite retired she didn't retire. She will forever and always be active in some way or another and eternally interested. This woman does not cease to learn. "She just can't wait for the next bend in the road." She wears me out sometimes. She is one of my favorite people in the world. Incredible.[499]

> Marguerite Miller, my mentor, my friend. Always clear in her motives, long after others have given up or burned out, she endures-flowing with life while remaining devoted to her high ideals. A role model of self-education, always thinking, questioning, learning. As a teacher she has always believed that the "seed is within" . . . and remarkably has the ability to lead her students to see that too. She raises her students to a new level of thinking. Before I begin my teaching each fall, I get out notes from Marguerite's pedagogy classes and reread them. It never fails to inspire![500]

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[499]Martha Hilley, phone interview with author, 15 November 1996.

[500]Judy Plagge, quoted in Fred Kern, "Marguerite Miller," *Proceedings and Reference, 1994-95* (Los Angeles: The National Conference on Piano Pedagogy, 1995): 112.

Recommendations

This document has focused specifically on Miller's contributions to piano pedagogy. As a result of this study, the following topics have emerged as warranting further study.

1. Studies of other important piano pedagogues from the second half of the twentieth century such as Robert Pace, William Gillock, and David Carr Glover are needed to further complete a history of the leaders in piano pedagogy.

2. Studies of regional figures in the field of piano teaching should be completed. Many states have teachers and pianists who have contributed much to an area's musical heritage. The lives and contributions of these people should be documented to contribute to regional music history.

3. The history of the class piano movement in the early part of the twentieth century intertwined with developments in piano teacher training in higher education. As the development of class piano has been thoroughly researched, this information needs to be integrated within the overall history of piano pedagogy in the twentieth century.

4. Music business and music industry have played an integral role in the development of piano pedagogy in the second half of the twentieth century, as Miller's work with the National Piano Foundation, the Baldwin Piano and Organ Company, and the Alfred Publishing Company indicate. While the role of piano manufacturing on the development of piano study in the nineteenth century and early part of the twentieth century has been researched, the role of music industry in piano teaching in the later half of the twentieth century has not been fully explored and warrants further investigation.

5. A significant chapter of piano pedagogy history has emerged, developed, and come to fruition during the twentieth century. The history of piano pedagogy in the twentieth century needs to be fully researched and written.

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Marguerite Miller Memorabilia.
Made available by Marguerite Miller, these include personal and professional records, books, correspondence, clippings, brochures, unpublished papers, workshop scripts, faculty annual reports, tenure file, convention booklets, course syllabi, and other items.

Wichita State University Music Department Archives.
These include materials pertaining to Marguerite Miller which include various recital programs, newspaper clippings, annual reports, NASM reports, photographs, and other items.

Wichita State University Ablah Library, Special Collections.
Material pertaining to Marguerite Miller including College of Fine Arts Annual Reports for years: 1970-1978; College of Fine Arts Long Range Academic Planning Report: 1972-1977; Newspaper clippings; Marguerite Miller personal file; Annual and Biennial Catalogues 1895-1984.

Wood, Joan Eleanor. "A History of Piano Instruction and Performance at Wichita State University, 1956-1980." Research Paper in Partial Fulfillment of the Requirements for the Course, Research Seminar in Music Education Music 854. Wichita State University: Music Library, 1983.

APPENDIX A

INTERVIEW GUIDE FOR MARGUERITE MILLER

INTERVIEW GUIDE FOR MARGUERITE MILLER

I. Essential information on pre-professional life.

Goal: To compile a narrative of events in Miller's early life that helped shape her career and character.

A. Verification of personal data
   1. Birth date, place
   2. Birth parents, adoption, parent's occupation
   3. Pre-college education, location/date
   4. Early college education, location/date
   5. Marriage and children, names/dates

B. Thinking back to your early years, what stands out as influential events or characteristics of family members and community?

C. What has stayed with you about your experience in elementary school and high school?
   1. Extracurricular activities (non-musical)
   2. Any particularly inspirational teachers

D. Describe memorable characteristics of music teachers and musical experiences, elementary years through high school.
   1. Who were your music teachers?
   2. What materials did you study?
   3. What did you learn from your teachers?
   4. How would you characterize their influence?
   5. Important performances or competitions?

E. Describe your experience at the Lamont School of Music.
   1. How did this happen?
   2. How did you travel to Denver?
   3. With whom did you study?
   3. How did this influence you?

F. What stands out from your early college education at Tonkawa Jr. College and Chickasha College for Women?
   1. What was your emphasis of study?
   2. With whom did you study piano?
   3. How did these two years influence you?

G. Describe the circumstances surrounding your move to Wichita, study at the Wichita Business College and subsequent employment at Boeing.
    1. Did this experience in the business world influence your career within music?
    2. What were your musical experiences during this period of your life?

II. Career at Friends University and Wichita State University

Goal: To document Miller's account of influences in her early years at WSU, and the nature of her duties and contributions throughout her career at WSU. Particular emphasis will be placed on her role in the development of the piano pedagogy major at WSU. *Piano Teaching Materials* will be discussed in this portion of the interview.

A. Describe the circumstances surrounding your employment at Friends University.
    1. What were your duties?

B. Describe the circumstances surrounding your being hired by Wichita State University.
    1. What were your initial duties?

C. What stands out as important events and personal contributions at WSU between 1946-1962?
    1. What were your teaching responsibilities?
    2. Describe your performing career during this time.
    3. Describe the musical climate at WSU during the 1950s and 1960s. How did this influence you?

Eunice Boardman, a faculty colleague of yours during the late 1950s and 1960s, described Walter Duerkson (dean) and the climate at WSU:

> When he (Duerkson) had an opening, he would scour the country to find THE right person for that job. And then once he found them, the heck with the search committees . . . The faculty was really a very closely-knit faculty--we socialized, we did everything together . . . (There was) always that

> combination of letting you know that he believed in you because he gave you this assignment, both by hiring you in the first place, and then through the different kinds of tasks that you were given, but always expecting a little more than what you yourself feel you can do. But, then, . . . you somehow rise to meet it.[501]

Was your experience similar or dissimilar?

D. When did you begin work towards completion of your undergraduate degree in music?
   1. What was your major/minor?
   2. With whom did you study piano?
   3. What motivated you to finish your degree?

E. Reconstruct the circumstances surrounding your pilot project in class piano in 1962 and the subsequent official class piano program in 1964.
   1. What motivated you to initiate the pilot program?
   2. What were the outcomes?
   3. How did you develop skills as a group piano teacher?

F. How were you involved in the development of piano proficiency at WSU?
   1. How did the 1970 national MENC presentation of piano proficiency come about?

G. WSU piano colleague Gordon Terwilliger in his 1965 book, *Piano Teacher's Professional Handbook,* acknowledges your assistance in reading the manuscript and providing useful ideas. Describe your assistance in the publication of this book.

H. Describe the circumstances surrounding the publication of *Piano Teaching Materials.*
   1. What motivated you and Frances Wallingford to compile the book?

---

[501]Katherine Marie Baker, "Significant Experiences, Influences and Relationships in the Educational and Professional Development of Three Music Educators: Gretchen Hieronymus Beall, Eunice Louise Boardman, and Mary Henderson Palmer," (Ed.D. thesis, University of Illinois at Urbana-Champaign, 1988), 157-158.

2. Was it initially designed for piano pedagogy classes or for the independent teacher?

I. A piano pedagogy course was listed in a WSU 1956 catalogue. When were you first involved in teaching piano pedagogy at WSU? Describe the circumstances.

J. How did the piano pedagogy major originate at WSU? Was there impetus from the administration, piano faculty, you personally?

K. What were your models for the design and curriculum of the pedagogy program?
   1. Were you familiar with the Burrows/Pace tradition at Teachers College, the Frances Clark tradition at Westminster Choir College, or Louise Bianchi's program at Southern Methodist University?
   2. Were you or the WSU faculty responsible for your own design?
   3. Did WSU engage any outside consultants?

L. Describe the first masters pedagogy curriculum at WSU. How did it change over the years?

M. Describe the content of your pedagogy courses.

N. What were your goals in your work with students who were planning careers as teachers?

O. What was your underlying philosophy in teaching piano pedagogy?

P. How did your students gain practical experience in teaching?

Q. Describe the first undergraduate piano pedagogy curriculum at WSU. How did it differ from the masters program?

R. You were named Coordinator of Keyboard Studies. Describe the nature of your administrative duties.

S. What were your goals as administrator of the keyboard department? What were your major accomplishments as Coordinator of Keyboard Studies?

III. PROFESSIONAL ACTIVITIES

Goal: To discuss Miller's professional activities outside WSU. A discussion of *Mosaics* and her editing of the Baldwin KTV video and video guide will be included in this portion of the interview.

A. CMP

1. CMP primarily involved individuals in music education. What motivated you as a pianist to attend the 1970 summer CMP Institute held at WSU?
2. Were you or the piano faculty affected by local or national CMP activities prior to the workshop you attended?
3. How did you and Mary Ann Saulmon begin to work together?
4. What was your motivation in putting together the workshops immediately following the CMP institute?
5. What were the principles from CMP that you found particularly relevant for pianists and piano teachers?
6. Describe the workshop you and Mary Ann Saulmon designed.
7. You were asked to present at the 1972 MENC convention. Describe the CMP faculty "scene." How did this influence you?

B. Doctoral Work at Brigham Young University and Gina Bachauer Competition

1. What was the impetus to take a leave of absence and begin work towards a doctorate?
2. Who or what events were influential from BYU?
3. Describe the nature of your collaboration with Merrill Bradshaw and the subsequent presentations at regional and national MENC conferences.

4. Explain your role as Chairman of the Judges at the Gina Bachauer International Competition.

C. *Mosaics*

1. What was the motivation and underlying philosophy behind compiling *Mosaics?*
2. The book is interactive, asking students to compose in addition to studying and performing the repertoire. Discuss the importance of this.
3. How did you choose the repertoire that was included?

D. National Piano Foundation World Of Piano

1. Describe the circumstances surrounding your appointment to the board of National Piano Foundation.
2. What was the underlying motivation/philosophy behind World of Piano. Was this an initiative from the board or from several individuals?
3. Discuss your role as project director of World of Piano. What were your duties?
4. How did you choose the clinicians who worked with you?
5. Describe a typical World of Piano workshop.

E. Alfred Tours

1. What motivated you to present 178 workshops over an eight-year period with Alfred Publishing Company?
2. What was the content of your presentations?
3. What are your underlying principles in putting together and presenting a successful workshop?

F. Baldwin: Fellowship and KTV

1. Elaborate on your initial involvement with both the Fellowship and KTV projects.
2. You adjudicated the Baldwin Fellowship for several years. How did the Fellowship evolve and what were your contributions?
3. You were involved with KTV from its inception, then editing the KTV video and video guide and finally appearing as a panelist on KTV III.

Describe your various roles with this project as it evolved.

4. How were the Fellowship and KTV important to the piano profession?

G. KMTA

1. Describe your activities with KMTA in the 1950s and 1960s. What were the issues at the time?
2. What were your major accomplishments during your presidency in 1979-1980?
3. You have said that the 1993 multi-keyboard concert at the State Convention reminded you of organizing World of Piano tours. Explain your role in this event.
4. Discuss your current appointment as Advisor to the 21st Century.

IV. WRITING, ADVISORY BOARDS, PHILOSOPHY

Goal: To discuss Miller's remaining publications, including her editing work, advisory board appointments and general philosophy

A. *Kansas Music Review*

1. Describe the newsletter you initiated before becoming KMTA editor for the *Kansas Music Review*
2. You were appointed as editor of the KMTA section of the first joint KMTA-KMEA publication. What contributed to its success?
3. You were again appointed editor in 1973. How did the organization or issues change?

B. Senseney Newsletter

1. How did the newsletter begin?
2. What did your editorial role include?
3. What did you particularly enjoy about your editorial role?

C. *Keyboard Companion*

1. Describe the circumstances surrounding your becoming associate editor for the technology column in *Keyboard Companion.*

2. Many individuals have contributed to the column. How have you become acquainted with so many teachers using technology?

D. *Projects for Piano Pedagogy,* 2 vol.
   1. Discuss how *Projects* came about with Fred Kern.
   2. What was the underlying philosophy and motivation behind the books?

E. Discuss the following appointments
   1. Roland Advisory Board
   2. National Conference on Piano Pedagogy: Futures Committee

F. Looking back over your life, what have been the key influences on you as a person and as a musician?

G. Looking back to 1946 when you began your career at WSU, how has the profession of piano pedagogy changed in the last 50 years?

H. Looking back over your career in music, what do you perceive as your primary contributions?

I. What has been the motivational force that kept you actively involved and on the cutting edge of the profession long after retirement?

J. What do you perceive to be the challenges and opportunities facing musicians and piano pedagogues as we move into the 21st century?

APPENDIX B

COVER LETTER AND INTERVIEW GUIDE FOR FACULTY COLLEAGUES OF MARGUERITE MILLER AT WICHITA STATE UNIVERSITY

COVER LETTER FOR FACULTY COLLEAGUES OF
MARGUERITE MILLER AT WICHITA STATE UNIVERSITY

Dear _____,

The contributions of Marguerite Miller to piano pedagogy are the subject of my doctoral dissertation at the University of Oklahoma. As one of her faculty colleagues at Wichita State University, you are a primary source of information for this study. I urge you to accept my invitation to be individually interviewed by telephone according to the enclosed guide at a date that is mutually convenient. Each interview should require approximately ten to thirty minutes. I will be contacting you by phone in the near future to arrange the details and will discuss probable length of interview with you.

All interviews will be tape recorded. Please plan to respond to questions with your best recollection as succinctly and candidly as possible. My goal is to arrive at a balanced, accurate document that will preserve the significant contributions of Marguerite Miller for future generations of piano pedagogues.

I have enclosed my office and home phone numbers, should you have immediate questions before I contact you by phone. Additionally, all correspondence can be handled by e-mail if you prefer.

Thank you for your assistance with this project.

Sincerely,

Barbara Fast
Coordinator of Group Piano and Piano Pedagogy
Instructor of Piano

Office Phone: (319) 273-2793
Home Phone: (319) 266-0438
e-mail: barbara.fast@uni.edu

INTERVIEW GUIDE FOR FACULTY COLLEAGUES OF MARGUERITE MILLER AT WICHITA STATE UNIVERSITY

1. What years were you associated with Marguerite Miller at WSU?

2. What was your professional relationship to Marguerite Miller?

3. How would you describe the character, personality and style of Miller as a person?

4. What was the nature and significance of Miller's contributions to the School of Music at Wichita State University?

5. What distinguishing characteristics marked Miller's teaching of piano, class piano and piano pedagogy?

6. How would you characterize Miller's style as an administrator and Coordinator of Keyboard Studies?

7. How did the piano department change as a result of Miller's contributions?

8. If you also worked with Miller in professional settings outside of WSU, what was the nature of your work and what were her contributions beyond the university?

APPENDIX C

COVER LETTER AND INTERVIEW GUIDE FOR COLLEAGUES OF MARGUERITE MILLER OUTSIDE OF WSU

COVER LETTER FOR COLLEAGUES OF MARGUERITE MILLER
OUTSIDE OF WSU

Dear _____,

The contributions of Marguerite Miller to piano pedagogy are the subject of my doctoral dissertation at the University of Oklahoma. As one of her professional colleagues, you are a primary source of information for this study. I urge you to accept my invitation to be individually interviewed by telephone according to the enclosed guide at a date that is mutually convenient. Each interview should require approximately ten to thirty minutes. A few interviews will necessitate an hour of time due to the many facets of association with Miller. I will be contacting you by phone in the near future to arrange the details and will discuss probable length of interview with you.

All interviews will be tape recorded. Please plan to respond to questions with your best recollection as succinctly and candidly as possible. My goal is to arrive at a balanced, accurate document that will preserve the significant contributions of Marguerite Miller for future generations of piano pedagogues.

I have enclosed my office and home phone numbers, should you have immediate questions before I contact you by phone. Additionally, all correspondence can be handled by e-mail if you prefer.

Thank you in advance for your assistance in this project.

Sincerely,

Barbara Fast
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Instructor of Piano

Office Phone: (319) 273-2793
Home Phone: (319) 266-0438
e-mail: barbara.fast@uni.edu

INTERVIEW GUIDE FOR COLLEAGUES OF MARGUERITE MILLER OUTSIDE OF WSU

1. How long have you known Marguerite Miller professionally?

2. In what organizational and/or professional activities have you worked directly with Marguerite Miller?

3. What was the nature and significance of Miller's contributions to the organization or project?

4. If you solicited Miller to direct a project, how would you characterize Miller's style as a leader?

5. If you worked together with Miller on a project, how would you characterize Miller's style as a collaborator?

6. What, in your opinion, are Miller's greatest contributions to the field of piano pedagogy?

APPENDIX D

COVER LETTER AND QUESTIONNAIRE FOR INDIVIDUALS WHO STUDIED PIANO PEDAGOGY UNDER MARGUERITE MILLER

COVER LETTER FOR INDIVIDUALS WHO STUDIED PIANO PEDAGOGY UNDER MARGUERITE MILLER

Dear _____,

I am writing to you as a former student of Marguerite Miller, whose contributions to piano pedagogy are the subject of my doctoral dissertation. This dissertation is a requirement for my Ph.D. in music education, with an emphasis in piano pedagogy, at the University of Oklahoma. A large portion of this research will investigate Marguerite Miller's influence and effectiveness as a teacher of piano pedagogy.

Because of your association with Marguerite Miller, you are in a unique position to provide crucial information for this research. The enclosed questionnaire is designed to solicit your recollections and opinions about your study with her. Your input is of great value in my attempt to present a complete and accurate picture of Marguerite Miller.

I would be grateful if you would answer the questions as honestly and completely as possible, adding any remarks or details you think would be helpful in clarifying your response. Feel free to use the back of the question sheets or additional paper, if necessary.

I would prefer to quote you by name. However, I will honor your wish for anonymity if you leave the signature line blank at the end of the form.

Because my deadlines are approaching rapidly, please return your completed questionnaire to me in the enclosed self-addressed, stamped envelop by <date>. If you prefer, this questionnaire can be sent to you via e-mail and you can return it to me by the same format. My e-mail address and phone numbers are included at the bottom of this letter.

Thank you in advance for your assistance in this research.

Sincerely,

Barbara Fast
Coordinator of Group Piano and Piano Pedagogy
Instructor of Piano

Office Phone: (319) 273-2793
Home Phone: (319) 266-0438
e-mail address: barbara.fast@uni.edu

QUESTIONNAIRE FOR INDIVIDUALS WHO STUDIED PIANO PEDAGOGY UNDER MARGUERITE MILLER

please use reverse side when necessary

1. Did you earn a degree in piano pedagogy at Wichita State University? _____Yes _____No

   If yes, what degree did you receive? please circle one: B.M. M.M.
   Did you also study piano with Marguerite Miller? ___Yes ___No

2. If you did not earn a degree in piano pedagogy, list the piano pedagogy courses you took under Marguerite Miller.

   Did you study piano with Marguerite Miller? ____Yes ____No
   What was your major at WSU? _____
   What degree did you receive? please circle one: B.M. M.M.
   Other_____

3. What years did you study with Marguerite Miller? 19___ to 19___

4. What is your current occupation?_____

5. When you think about Marguerite Miller what first comes to mind?

6. Describe the personal qualities and/or skills that set Marguerite Miller apart from other teachers.

7. In your opinion, what were Marguerite Miller's greatest strengths as a teacher?

8. In your opinion, what were Marguerite Miller's weaknesses as a teacher?

9. In a few words, please characterize Marguerite Miller as:

   a. A teacher of college piano pedagogy students

b. A teacher of college piano students

c. A teacher of group piano

d. A teacher of teachers

10. If you studied piano with Marguerite Miller, describe a typical lesson.

11. To the best of your ability describe the content and design of the piano pedagogy courses you took under Marguerite Miller.

12. What did you learn from Marguerite Miller regarding the following?

a. Learning styles

b. Teaching various age groups

c. Sequencing of musical concepts

d. How to motivate students

e. Teaching music reading, technic and tone production

f. Musicianship

g. Choosing methods and repertoire

h. Teaching Functional Skills

i. Technology

j. Professionalism

K. Other

13. Did you have an opportunity to gain practical teaching experience during your study with Marguerite Miller? If yes, please describe the experience.

14. What aspects of Marguerite Miller's philosophy and approach to teaching have you incorporated into your own teaching/career?

15. Did Marguerite Miller influence any other aspect of your life? If yes, please explain.

16. Have you attended any workshops given by Marguerite Miller?
___yes ___no
If yes, please describe content and highlights that stand out in your mind.

17. Have you been associated professionally with Marguerite Miller in music/piano organizations outside of WSU? ___yes ___no
If yes, please name the organizations and describe your association with Miller.

What have been her contributions to these organizations?

18. What, in your opinion, are Marguerite Miller's most enduring contributions to the field of piano pedagogy?

19. Please share any illustrations or recollections of specific events that would add to my research.

20. Additional comments. (Please use reverse side if necessary.)

If I may use your name in connection with your remarks, please sign below.

Signature_____Date_____

Please return by November 2 to:

Barbara Fast
110 Russell Hall
School of Music
University of Northern Iowa
Cedar Falls, Iowa 50614

APPENDIX E

COVER LETTER FOR PILOT-TESTING OF INTERVIEW GUIDES AND QUESTIONNAIRE AND LIST OF PILOT-TEST PARTICIPANTS

COVER LETTER FOR PILOT-TESTING OF INTERVIEW GUIDES AND QUESTIONNAIRE

Dear _____,

The subject of my doctoral dissertation at the University of Oklahoma is Marguerite Miller's Contributions to Piano Pedagogy. An important portion of the research will be data gathered through interviews with Miller, her former colleagues and professional associates, and a questionnaire to former students.

To determine if questions are ambiguous or redundant, I am pilot-testing the questionnaire and interview guides with individuals who have completed similar dissertations at the University of Oklahoma.

I would appreciate your critique of the four research instruments. There are three interview guides: 1) for Marguerite Miller, 2) for colleagues of Marguerite Miller from Wichita State University, 3) for colleagues of Marguerite Miller outside of WSU. The fourth instrument is a questionnaire to be sent to individuals who studied piano pedagogy with Marguerite Miller.

In the space beneath each question please comment regarding clarity, redundancy, and any other reactions you have. Your suggestions will be incorporated in revisions of the instruments.

Because my deadlines are approaching rapidly, please return your response to me in the enclose self-addressed, stamped envelope by <date>. Also feel free to respond by e-mail.

Thank you for your invaluable assistance.

Sincerely,

Barbara Fast
Coordinator of Group Piano and Piano Pedagogy
Instructor of Piano

Office Phone: (405) 273-2793
Home Phone: (405) 266-0438
e-mail: barbara.fast@uni.edu

LIST OF PILOT-TEST PARTICIPANTS

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Dr. Sam Holland
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Dr. Steven Roberson
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Indianapolis, IN 46208

Dr. Kathleen Schubert
202 N. 3rd. Ave.
Cleveland, MS 38733

APPENDIX F

CATALOGUE OF PUBLICATIONS BY MARGUERITE MILLER

CATALOG OF PUBLICATIONS BY MARGUERITE MILLER

Books and Pamphlets

Miller, Marguerite, ed. *Mosaics: Thirty-Two Piano Pieces for Learning Musicianship.* Utah: Sonos, 1973; Distributed by Alfred Publishing Co., 1990.

Miller, Marguerite. *Video Tape Study Guide.* for video: "Business Practices for the Independent Studio Teacher." Loveland, Ohio: Baldwin Piano & Organ Co., 1988.

Co-Authored Books

Kern, Fred R. and Marguerite Miller. *Projects for Piano Pedagogy,* 2 vols. San Diego, CA: Kjos West, 1988-1989.

Miller, Marguerite and Frances Wallingford. *Piano Teaching Materials: A Syllabus.* Kansas: Wichita State University Press, 1968; 2d ed., 1971; 3d ed., 1975; 4th ed. 1980.

Miller, Marguerite, Frances Wallingford and Charlene Cox. *Piano Teaching Materials: A Syllabus.* Kansas: Wichita State University Press, 5th ed., 1985.

Articles

Kern, Fred and Marguerite Miller. "Making Music Together." *Junior Keynotes* (spring 1991): 8-10.

Miller, Marguerite. "Adjudicating." *Sounding Board.* Baldwin Piano & Organ Co., Newsletter (1986).

_____. "From Your Editor." *Kansas Piano Teachers News.* Senseney Music Inc., Newsletter (August 1986).

_____. "From Your Editor." *Kansas Piano Teachers News.* Senseney Music Inc., Newsletter (January 1987).

_____. "From Your Editor." *Update 88.* Senseney Music Inc., Newsletter 2, no. 3 (August 1987).

_____. "From Your Editor." *Update 88.* Senseney Music Inc., Newsletter 3, no. 3 (August 1988).

_____. "From Your Editor." *Update 88.* Senseney Music Inc., Newsletter 4, no. 1 (January 1989).

_____. "From Your Editor." *Update 88.* Senseney Music Inc., Newsletter 4, no. 2 (April, 1989).

_____. "From Your Editor." *Update 88.* Senseney Music Inc., Newsletter 6, no. 1 (January 1991).

_____. "From Your Editor." *Update 88.* Senseney Music Inc., Newsletter 6, no. 2 (spring 1991).

_____. "From Your Editor." *Update 88.* Senseney Music Inc., Newsletter 6, no. 3 (fall 1991).

_____. "Life Without Music Would be a Mistake." *Rieman Music Newsletter* 1, no. 1 (October 1990).

_____. "Marguerite Miller." *Proceedings and Reference 1994-95.* Los Angeles: The National Conference on Piano Pedagogy, 1995, p. 112.

_____. "The American Beginning Piano Method, Part 4: The Piano Library--Bastien." *The Piano Quarterly* (fall 1983): 25-33.

_____. "The President's Corner." *KMTA News and Views,* in *Kansas Music Review* (December 1979): 10.

_____. "The President's Corner." *KMTA News and Views,* in *Kansas Music Review* (February 1979): 46.

_____. "The President's Corner." *KMTA News and Views,* in *Kansas Music Review* (February 1980): 42.

_____. "The President's Corner." *KMTA News and Views,* in *Kansas Music Review* (March/April 1979): 17.

_____. "The President's Corner." *KMTA News and Views,* in *Kansas Music Review* (March/April 1980): 25.

_____. "The President's Corner." *KMTA News and Views,* in *Kansas Music Review* (October/November 1979): 12.

_____. "The President's Corner." *KMTA News and Views,* in *Kansas Music Review* (October/November 1980): 12.

_____. "The President's Corner." *KMTA News and Views,* in *Kansas Music Review* (September 1979): 10.

_____. "The President's Corner." *KMTA News and Views,* in *Kansas Music Review* (September 1980): 17.

_____. "What is MTNA, KMTA and WSIC?" *Update 88.* Senseney Music Inc., Newsletter 3, no. 2 (April 1988).

_____. "Yes, But is it Music?" *The Keyboard Consultant.* Carl Fischer Newsletter (fall 1978): 2, 10-11.

Editor: Journals

Miller, Marguerite, ed. *KMTA News and Views,* in *Kansas Music Review* (1962-64, 1973-1975).

Miller, Marguerite, assoc. ed. *Tomorrow Today: Technology,* in *Keyboard Companion* (1990-1996).

Editor: Video

Miller, Marguerite, ed. *Business Practices for the Independent Studio Teacher,* Loveland, Ohio: Baldwin Piano & Organ Co., 1988, videocassette.

Editor: Newsletter

Miller, Marguerite, ed. *Kansas Piano Teachers News.* Senseney Music Inc., Newsletter (August, October, 1986; January, 1987).

_____. *Update 88.* Senseney Music Inc., Newsletter (January 1987-fall 1991).

APPENDIX G

MUSIC TEACHERS NATIONAL ASSOCIATION AND MUSIC EDUCATORS NATIONAL CONFERENCE: REGIONAL AND NATIONAL CONFERENCE SESSIONS PRESENTED BY MARGUERITE MILLER

MUSIC TEACHERS NATIONAL ASSOCIATION AND MUSIC EDUCATORS NATIONAL ASSOCIATION REGIONAL AND NATIONAL CONFERENCE SESSIONS PRESENTED BY MARGUERITE MILLER

Date	Event	Topic
March 1970	MENC Biennial Convention Chicago, IL	"College Piano Proficiency Requirements"
March 1972	MENC Biennial Convention Atlanta, GA	"Comprehensive Musicianship: Its Implications for Enhancing the High School Keyboard Class" (Presented by Miller-Saulmon)
Feb 1973	MENC Western Divisional Convention, Tucson, AR	"New Teaching Materials" (Presented by Bradshaw-Miller)
March 1974	MENC Biennial Convention, Comprehensive Musicianship Keyboard Sessions, Anaheim, CA	"New Teaching Materials" (Presented by Bradshaw-Miller)
April 1978	MTNA National Convention Chicago, IL	"Creative Strategies in the Private Lesson"
Feb 1979	MENC Southwestern Division Biennial In-Service Conference	"Keyboard Experiences"
March 1980	MTNA National Convention Theory-Composition Session Washington, D.C.	"Comprehensive Materials for the Piano"
Jan 1984	MTNA Southern Division Conference, Southern Methodist University, Dallas, TX	National Piano Foundation Showcase Program: "A Mini World of Piano"
March 1987	MTNA National Convention Student Chapters/Independent Music Teachers Forum New York City, NY	"The Judges Point of View"
April 1993	MTNA National Convention Independent Music Teachers Forum/Local Associations Spokane, WA	"Improving Communication Between Teachers"

APPENDIX H

NATIONAL PIANO FOUNDATION WORLD OF PIANO TOURS PRESENTED BY MARGUERITE MILLER

NATIONAL PIANO FOUNDATION WORLD OF PIANO TOURS PRESENTED BY MARGUERITE MILLER

The following list contains World of Piano tours organized and directed by Marguerite Miller between 1978-1983. The list was compiled from *Clavier* advertisements and workshop listings, Miller's notes, and World of Piano brochures 1978-1983. All local clinicians may not be listed.

Date	Location	Personnel Involved
10-12 July 1978	University of Southern California Los Angeles, CA	Marguerite Miller E. L. Lancaster Dorothy Bishop Marjorie Oldfield
17-19 July 1978	College of St. Catherine St. Paul, MN	Marguerite Miller Lynn Freeman Olson E. L. Lancaster Mary Ann Hanley
31-1 July/Aug. 1978	University of South Florida Tampa, FL	Marguerite Miller Lynn Freeman Olson E. L. Lancaster Jan Khorsandian
13-15 June 1979	University of Oregon Eugene, OR	Marguerite Miller Lynn Freeman Olson Fred Kern Doris Allen
19-21 June 1979	Brigham Young University Provo, UT	Marguerite Miller Lynn Freeman Olson Fred Kern
9-11 July 1979	Clayton Junior College Morrow, GA	Marguerite Miller Lynn Freeman Olson Fred Kern Brenda Rager Jeannine Morrison
23-25 July 1979	University of Denver Denver, CO	Marguerite Miller Lynn Freeman Olson Fred Kern Steven Lee

30-1 July/Aug. 1979	Bowling Green State University, Bowling Green, OH	Marguerite Miller Lynn Freeman Olson Fred Kern Anna Belle Bognar
13-15 August 1979	West Chester State College West Chester, PA	Marguerite Miller Lynn Freeman Olson Fred Kern Ted Pandel
16-18 June 1980	Southern Methodist University, Dallas, TX	Marguerite Miller Lynn Freeman Olson Martha Hilley Louise Bianchi David Karp
19-21 June 1980	Brigham Young University Provo, UT	Marguerite Miller Lynn Freeman Olson Martha Hilley Paul Pollei Tony Caramia
23-25 July 1980	Alverno College Milwaukee, WI	Marguerite Miller Lynn Freeman Olson Martha Hilley Tony Caramia Sister Benedicta Fritz
28-30 July 1980	Memphis State University Memphis, TN	Marguerite Miller Lynn Freeman Olson Martha Hilley Angie Newport Tommie Pardue Caroline Fruchtman
22-24 June 1981	Holy Names College Oakland, CA	Marguerite Miller Lynn Freeman Olson Brenda Rager Anne Poverello Elizabeth Adams Betty Woo
13-15 July 1981	Wichita State University Wichita, KS	Marguerite Miller Lynn Freeman Olson Brenda Rager Charlene Cox Mary Ellen Titus Jan Shumway

3-5 August 1981	Lesley College Boston, MA	Marguerite Miller Lynn Freeman Olson Brenda Rager Edmund Ostrander Linda Ostrander Jean Stackhouse
12-14 July 1982	University of Missouri Columbia, MI	Marguerite Miller Lynn Freeman Olson Martha Hilley Janice Wenger Raymond Herbert
19-21 July 1982	Elon College Elon College, NC	Marguerite Miller Lynn Freeman Olson Martha Hilley Max Camp Walter Westafer E. Gregory Nagode
2-4 August 1982	University of Washington Seattle, WA	Marguerite Miller Lynn Freeman Olson Martha Hilley Mary Sabol Gloria Burnett
27-29 June 1983	University of Miami Coral Gables, FL	Marguerite Miller Lynn Freeman Olson Martha Hilley Lawrence Rast Robert Floyd Agnes Youngblood
18-20 July 1983	California State University Fullerton, CA	Marguerite Miller Lynn Freeman Olson Martha Hilley Lawrence Rast Martha Baker M'Lou Dietzer
25-27 July 1983	Northwestern University Evanston, IL	Marguerite Miller Lynn Freeman Olson Martha Hilley Lawrence Rast Frances Larimer Marcia Bositz

APPENDIX I

ALFRED PUBLISHING COMPANY WORKSHOPS PRESENTED BY MARGUERITE MILLER

ALFRED PUBLISHING COMPANY WORKSHOPS PRESENTED BY MARGUERITE MILLER

The following list is a compilation of workshops given by Miller for the Alfred Publishing Company between 1986 and 1993. The information was provided by the Alfred Publishing Company and is assumed to be complete.

Date	Dealer	Location
11 Aug 1986	McKinney's, Chen & Green	Enid, OK
25 Aug 1986	Mississippi Music, Inc.	Picayune, MS
27 Aug 1986	Mississippi Music	Jackson, MS
28 Aug 1986	Mississippi Music, Inc.	Meridian, MS
3 Sept 1986	Forbes Piano Co.	Birmingham, AL
5 Sept 1986	A B Stephens Music, Inc.	Huntsville, AL
10 Sept 1986	Schuttler Music	Evansville, IN
12 Sept 1986	Loomis Music Center	Centralia, IL
15 Sept 1986	Sordyl's House of Music	Springfield, IL
16 Sept 1986	Royal Music	Bowling Green, KY
17 Sept 1986	Treva Reed Music	Kalamazoo, MI
19 Sept 1986	Turner Music	Van Wert, OH
22 Sept 1986	Toon Shop	Prairie Village, KS
24 Sept 1986	Music Lovers Shoppe, Inc.	Rochester, NY
26 Sept 1986	Poppenberg's Music	Amherst, NY
27 Sept 1986	Poppenberg's Music	Fredonia, NY
6 Aug 1987	Brier & Hale Music	Liberal, KS
7 Aug 1987	Brier & Hale Music	Dodge City, KS
28 Aug 1987	Menchev Music Service	Hanover, PA
31 Aug 1987	The Music Shop	Virginia Beach, VA
2 Sept 1987	O' Neil's Music Center	Waldorf, MD
3 Sept 1987	Foxes Music Co.	Falls Church, VA
8 Sept 1987	Lanning Music	Wilmington, DE
10 Sept 1987	Haddonfield Music Center	Haddonfield, NJ
12 Sept 1987	Music Emporium	Sparta, NJ

14 Sept 1987	The Music Score	Wethersfield, CT
15 Sept 1987	Blodgett's Music Store	Springfield, MA
17 Sept 1987	Van Curler Music Co.	Albany, NY
22 Sept 1987	Hansen & Son, Inc.	Shelbourne, VT
2 Oct 1987	Shields Piano Company	Tulsa, OK
5 Oct 1987	Dietze Music House	Lincoln, NE
6 Oct 1987	Marv Frey Baldwin Piano	Omaha, NE
8 Oct 1987	Carleton Stewart Music Co	Mason City, IA
12 Oct 1987	J. Hall Keyboards	Iowa City, IA
14 Oct 1987	Shattinger Music Co.	St. Louis, MO
15 Oct 1987	Hammell Music, Inc.	Livonia, MI
16 Oct 1987	Hammell Music, Inc.	Sterling Heights, MI
26 July 1988	Springfield Music Co.	Springfield, MO
29 July 1988	The Music Shop	Morfreesboro, TN
1 Aug 1988	Autrey Music	Louisville, KY
3 Aug 1988	Dave's Music Den	Ft. Wayne, IN
5 Aug 1988	Marshall Music Company	Lansing, MI
8 Aug 1988	Warren Music Centre	Warren, OH
10 Aug 1988	Pellegrino Music	Canton, OH
26 Aug 1988	Jay's Music	South Sioux City, NE
29 Aug 1988	Engel Music Inc.	Aberdeen, SD
31 Aug 1988	Sound Image	Willmar, MN
10 Sept 1988	NW MO State U./Hume Music	Maryville, MO
12 Sept 1988	Music Suite, Opus 1	Columbia, MO
19 Sept 1988	The Music Mart	Albuquerque, NM
26 Sept 1988	Byassee Keyboard Co.	Marion, IL
28 Sept 1988	Shirk's Piano & Organ Co.	Mishawaka, IN
3 Oct 1988	Boston Music	Boston, MA
6 Oct 1988	Falcetti Music Center	Indian Orchard, MA
8 Oct 1988	Gallery Music	Portland, ME
10 Oct 1988	Music Center of Norwich	Norwich, CT
12 Oct 1988	Taylormusic	Willow Grove, PA
17 Oct 1988	Music Shoppe of Normal	Normal, IL

27 July 1989	Dietze Music House	Lincoln, NE
31 July 1989	Zeagler Muic	Monroe, LA
1 Aug 1989	Zeagler Music	Baton Rouge, LA
3 Aug 1989	The Music Room, Inc.	Rome, GA
7 Aug 1989	Chick Piano Company	Athens, GA
8 Aug 1989	R & M Music	Aiken, SC
10 Aug 1989	Fox Music	Charleston, SC
11 Aug 1989	Swanners Music Emporium	Myrtle Beach, SC
15 Aug 1989	Carlisles' Music	Morristown, TN
17 Aug 1989	Kleeb's Piano & Organ Center	Morgantown, WV
18 Aug 1989	Carl's Keyboard Center, Inc.	Parkersburg, WV
21 Aug 1989	Zwick Music Company	Ashland, KY
22 Aug 1989	Currier's Music World	Richmond, KY
24 Aug 1989	Halpin Music Co.	Alton, IL
28 Aug 1989	Malone Music Co.	Cedar Rapids, IA
29 Aug 1989	Rieman Music	Mason City, IA
31 Aug 1989	Rieman Music	Fort Dodge, IA
5 Sept 1989	Gilliam Music	Edmond, OK
8 Sept 1989	Garber Music Co.	Mesa, AZ
11 Sept 1989	Old Town Music	Pasadena, CA
12 Sept 1989	Huntington Music	Huntington Beach, CA
14 Sept 1989	San Diego Music	San Diego, CA
19 Sept 1989	Millers Sheet Music Sales, Inc.	Fresno, CA
21 Sept 1989	Abinante Music Store	Monterey, CA
26 Sept 1989	Rainey Music	Chico, CA
28 Sept 1989	Village Music	North Bend, OR
29 Sept 1989	Day Music Company	Portland, OR
2 Oct 1989	Ted Brown Music Co.	Tacoma, WA
3 Oct 1989	Mills Music, Inc.	Bothell, WA
4 Oct 1989	Talcott Music Store, Inc.	Yakima, WA
10 Oct 1989	Music Center	Missoula, MT
13 Oct 1989	Nicholls Music Centre	Great Falls, MT
26 July 1990	Fees' Sharp & Nichols	Oklahoma City, OK

27 July 1990	Luyben Music	Kansas City, MO
9 Aug 1990	Baker Piano & Organ Co.	Gadsden, AL
11 Aug 1990	Mississippi Music Inc.	Meridian, MS
13 Aug 1990	The Music Shop	Murfreesboro, TN
14 Aug 1990	Music House Keyboards North	Knoxville, TN
16 Aug 1990	Herbert Music Company	Charleston, WV
17 Aug 1990	Moore Music Co.	Greensboro, NC
20 Aug 1990	Burrage Music Co.	Raleigh, NC
23 Aug 1990	Melody Music Center	Columbia, SC
24 Aug 1990	Music Ltd., Inc.	Tucker, GA
27 Aug 1990	Georgia Music	Macon, GA
29 Aug 1990	Mathis Music Inc.	Sarasota, FL
14 Sept 1990	Keyboard Unlimited	Fayetteville, AR
17 Sept 1990	Byassee Keyboard Music	Marion, IL
18 Sept 1990	Schmitt Music	O'Fallon, IL
21 Sept 1990	Royal Music Center	Royal Oak, MI
24 Sept 1990	Beaver Valley Music	Beavercreek, OH
15 Sept 1990	Sordyl's House of Music Inc.	Springfield, IL
8 Oct 1990	Schuttler Music	Evansville, IN
11 Oct 1990	Keppler Music Center	West Seneca, NY
13 Oct 1990	Falcetti Music Center	Indian Orchard, MA
15 Oct 1990	Londonderry Organ & Piano	Portsmouth, NH
18 Oct 1990	Haddonfield Music Center	Haddonfield, NJ
19 Oct 1990	Taylormusic	Willow Grove, PA
23 Oct 1990	Battle Creek Piano Co.	Battle Creek, MI
31 July 1991	Hill Music Company	Laramie, WY
2 Aug 1991	Brier & Hale Music	Garden City, KS
5 Aug 1991	Spurrier Music	Quincy, IL
15 Aug 1991	Senseney Music, Inc.	Wichita, KS
19 Aug 1991	Prince George Sight & Sound	Prince George, BC Canada
21 Aug 1991	Terracer Sight & Sound	Terrace, BC Canada
22 Aug 1991	Anderson Music	Cranbrook BC Canada

23 Aug 1991	Rideau Music	Calgary, AB Canada
26 Aug 1991	Gordon Price Music Ltd.	Edmondton, AB Canada
28 Aug 1991	Collier Music House Ltd.	Saskatoon, SK Canada
29 Aug 1991	Collier Music House Ltd.	Regina, SK Canada
19 Sept 1991	Huntington Music	Huntington Beach, CA
12 Sept 1991	Big Valley Music	Northridge, CA
16 Sept 1991	Stockdale Music Inc.	Bakersfield, CA
18 Sept 1991	Miller Sheet Music Sales, Inc.	Fresno, CA
19 Sept 1991	Langlois Music Company	Modesto, CA
21 Sept 1991	Don Lee Piano	Redding, CA
23 Sept 1991	Talcott Music Store, Inc.	Yakima, WA
24 Sept 1991	Capitol Music Co.	Seattle, WA
27 Sept 1991	Burt's Music & Sound	Coeur d'Alene, ID
1 Oct 1991	The Book Table	Logan, UT
3 Oct 1991	Hedge Music	Powell, WY
7 Oct 1991	Good News Piano & Organ, Inc.	Colorado Springs, CO
13 July 1992	Gardner Music Co.	Woodward, OK
18 July 1992	Johnson Music Center	Hutchinson, KS
27 July 1992	Capital Music Center	Austin, TX
28 July 1992	Lake Air Sheet Music Sales	Waco, TX
30 July 1992	Tolzien Music Co.	Amarillo, TX
31 July 1992	G & G Music Company's Piano	Lawton, OK
10 Aug 1992	Mathis Music, Inc.	West Bend, WI
11 Aug 1992	Henri's Music Co.	Green Bay, WI
13 Aug 1992	The Melody Shop	Bemidji, MN
14 Aug 1992	Morgan Music	Eau Claire, WI
17 Aug 1992	Sound Image	Willmar, MN
18 Aug 1992	Engel Music	Aberdeen, SD
21 Aug 1992	The Music Center	Huron, SD
26 Aug 1992	Schmitt Music Center	Omaha, NE
28 Aug 1992	Hume Music, Inc.	Topeka, KS
8 Sept 1992	Jensen's Music Store	Enid, OK
19 Sept 1992	Harmony House Music	Chattanooga, TN

16 Sept 1992	Peltz - Colwell Music House	South Bend, IN
8 Oct 1992	Roseberry Piano House	Hattiesburg, MS
9 Oct 1992	Amro Music Store	Memphis, TN
12 Oct 1992	Skyline Music	Westlake, OH
14 Oct 1992	Annie's MUSIConnection	Rochester Hills, MI
16 Oct 1992	Conservatory of Music	Terra Haute, IN
22 July 1993	Welborn Family Music Center	Durant, OK
26 July 1993	Smith-Holden Music, Inc.	Bloomington, IN
28 July 1993	Heartland Music, Inc.	Peoria, IL
30 July 1993	Music Gallery 2	Virden, IL
2 Aug 1993	Ken Stanton Music	Marietta, GA
13 Aug 1993	Farr Music House	Greenwood, SC
16 Aug 1993	Farr Music House	Anderson, SC
18 Aug 1993	Playground Music Center	Ft. Walton Beach, FL
20 Aug 1993	Abe Music	North Miami, FL
23 Aug 1993	Kraft Piano & Organ Co.	Spencer, IA
24 Aug 1993	Ellis Piano & Organ	Birmingham, AL
25 Aug 1993	Eckroth Music	Moorhead, MN
26 Aug 1993	Dietze Music House	Lincoln, NE
27 Aug 1993	Jacobs & Meidi Music	New Ulm, MN
27 Aug 1993	Hedge Music	Powell, WY
30 Aug 1993	Treva Reed Music	Kalamazoo, MI

APPENDIX J

ADDITIONAL MUSIC TEACHER ASSOCIATION WORKSHOPS PRESENTED BY MARGUERITE MILLER

ADDITIONAL MUSIC TEACHER ASSOCIATION WORKSHOPS PRESENTED BY MARGUERITE MILLER

The following list has been compiled from WSU Annual Reports, notices in *Kansas Music Review, Clavier,* KMTA scrapbook, conference and workshop fliers, Miller's personal memorabilia, newspapers and correspondence. It is probably incomplete.

Date	Location	Topic/Purpose
10-14 June 1963	Wichita University School of Music Wichita, KS	Summer Keyboard Workshop: "Guide to a Balanced Teaching Program" (Miller-Wallingford)
8-12 June 1964	Wichita University School of Music Wichita, KS	Piano Workshop (Miller-Wallingford, WSU faculty)
June 1965	Wichita State University Wichita, KS	"Piano Materials Workshop: Contest Materials List" (Miller-Wallingford)
1 Nov 1966	KMTA State Convention Wichita, KS	"Recent Additions to Contemporary Teaching Literature" (Miller-Wallingford)
1968	unknown	"Teaching Materials" Then and Now" (Miller-Wallingford)
1969	Topeka, KS	"Technique Through Materials," "Teaching Materials: Then and Now" (Miller-Wallingford)
1969	Nebraska State College Graduate Piano Students Kearney, NE	unknown (Miller-Wallingford)
March 1970	Hesston College Pedagogy Class Hesston, KS	"Piano Teaching Materials: Then and Now" (Miller-Wallingford)

1970	Dodge City Piano Teachers League, Dodge City, KS	"Technique" "20th Century Teaching Materials" (Miller-Wallingford)
27 June 1970 18 July 1970 24 Sept 1970 5 Nov 1970	Wichita State University, KS Wichita State University, KS Coffeyville Junior College, KS Great Bend Junior College, KS	Proficiency Workshops for Junior Colleges
20 Feb 1971	Northwest Piano Teachers Clinic Goodland, KS	unknown
13 March 1971	KMTA State Convention Hays, KS	Moderator of Certification and Theory Session
1-4 June 1971	Wichita State University Wichita, KS	Summer Keyboard Workshop: "Class Piano Laboratory," "Harpsichord Literature Applied to Piano," "College Preparation for Piano Proficiency," "New Materials" (Miller, Reed, Fear, Wallingford, Saulmon)
4 April 1971 16 May 1971 15 June 1971 16 June 1971 4 Sept 1971 19 Sept 1971	Kansas State University, Fort Hays State College, Dodge City Community College, Garden City Community College University of Kansas Hutchinson Community College	CMP approach to musicianship and its relevance to private instruction: KMTA sponsored throughout Kansas
25 Feb 1972	High Plains Piano Teachers League, Goodland, KS	unknown (Miller-Wallingford)
24 March 1972	KMEA State Convention Wichita, KS	"Implementing the Concept of Comprehensive Musicianship in the Keyboard Laboratory"
7 May 1972	Wichita Area Piano Teachers Wichita, KS	"Teaching Musicianship to the Younger Student" (Miller-Wallingford)

29 May 1972	College Music Educators Wichita State University CMP Sponsored	"Creative Musicianship" (Miller-Saulmon)
Nov 1972	Utah Valley Piano Teachers Provo, UT	"Creative Musicianship"
10 Jan 1973	Utah Valley Piano Teachers Provo, UT	"Piano Teaching Materials"
12 March 1973	Brigham Young University Provo, UT	"Mozart's Four-Hand Sonatas"
22-23 Feb 1974	Northwest Piano Teachers Goodland, KS	"Self-Renewal for the Piano Teacher"
21 April 1974	Wichita Area Piano Teachers Wichita, KS	"Self Renewal for the Piano Teacher" featuring *Mosaics*
6 Sept 1974	Manhattan Piano Teachers League Manhattan, KS	"Piano Materials" (Miller-Wallingford)
3-5 Nov 1974	KMTA State Convention Lawrence, KS	Member of Panel Discussion for Piano Teachers
14 Feb 1975	North Central Piano League Norton, KS	"Teaching Balanced Repertoire"
20 April 1975	Wichita Area Piano Teachers Wichita, KS	"20th Century Teaching Materials and Creative Strategies"
June 1975	Utah Music Teachers Convention Provo, UT	"Mosaics"
1975	Wichita State University Summer Workshops Wichita, KS	"New Piano Teaching Materials Selected by Miller-Wallingford"
20 Feb 1976	KMEA State Convention In-Service Workshop Wichita, KS	"Publisher's Showcase of Materials"
9 April 1976	Joplin Piano Teachers Joplin, MO	"Piano Teaching Materials: Then and Now"

19-20 May 1976	Piano Teacher and Students Hugoton, KS	Master Class
21 May 1976	Piano Teacher and Students Wichita, KS	Master Class
2 April 1977	WSU Student Piano Teachers 2nd Annual Festival Wichita, KS	unknown
18 June 1977	Brigham Young Summer Piano Festival Provo, UT	"Creative Strategies for Teaching 20th-Century Music"
10 Oct 1977	El Dorado Piano Teachers El Dorado, KS	"Piano Pedagogy"
12 Nov 1977	KMTA State Convention Hays, KS	"Piano Pedagogy"
21 Jan 1978	North Central Piano Teachers Logan, KS	unknown
28 Jan 1978	Northwest Piano Teachers St. Francis, KS	unknown
17 Feb 1978	KMEA State Convention Wichita, KS	In-Service Workshop
13 March 1978	Hume Music Store Topeka, KS	"Creative Strategies for the Private Lesson"
17-18 March 1978	Piano Students Hugoton, KS	Master Class
15 April 1978	Wichita Student Teachers Clinic Wichita, KS	Master Teacher
5-6 May 1978	Hutchinson Piano Teachers Clinic Hutchinson, KS	Master Teacher
22 June 1978	Brigham Young Summer Piano Festival Provo, UT	"Pedagogy"
24 Aug 1978	Hume Music Wichita, KS	"New Materials Workshop"

23 June 1979	Brigham Young Summer Piano Festival Provo, UT	Panel Presentation: "Music Profession in America"
3 Oct 1979	Kansas City Music Teachers Kansas City, MO	"Comprehensive Musicianship: What is It and How Can We Teach It"
3 Sept 1980	Hutchinson Piano Teachers Hutchinson, KS	"Piano Pedagogy Course in Miniature"
23 Oct 1980	National Conference on Piano Pedagogy Urbana, IL	"The Master of Music Degree with Piano Pedagogy Emphasis at Wichita State University"
26 Sept 1981	Central Kansas Piano Teachers Great Bend, KS Sponsored by: Nelson Music Co. Hutchinson, KS	"Piano Pedagogy"
31 Oct 1981	Nebraska Music Teachers State Convention Kearney, NE	"Piano Teaching: Yesterday, Today, Tomorrow"
1 Feb 1982	High Plains Piano Teachers League Hays, KS	"A Pedagogical Potpourri"
1982	KMEA State Convention	"Projects for Teaching Necessary Concepts: First Steps for Developing Accompanists" (Marguerite Miller-Charlene Cox-)
13-14 March 1982	St. Joseph Area Music Teachers St. Joseph, MO	"Creative Strategies and Materials for the Piano Teacher," "Valuable Resources for the Independent Piano Teacher," "Getting the Most Mileage out of Your Time, Your Studio, Your Students, Your Materials"

8-9 Nov 1982	Baldwin Arts Foundation Philadelphia, PA Indianapolis, IN	"A Potpourri of Piano Pedagogy Materials," "Piano Teaching Then and Now," "The Newest and Nowest Teaching Literature," "Ensemble Materials: The Latest and Greatest"
29 Jan 1983	Northeast Music Teachers Topeka, KS	Master Class
24 Oct 1983	Baldwin Arts Foundation St. Louis, MO	"Pedagogy Potpourri," "New Piano Materials"
8-11 March 1984	Baldwin Music Education Center Kitchener, ON, Canada	"A Potpourri of Piano Pedagogy," "Teaching Music Then and Now," "Recent Teaching Strategies," "Resource Materials and Useful Aids for Piano Teachers," "Motivational Devices: Preventing 'Burnout'; Keeping the Student Turned On," "Things I Wish My Teacher Had Taught Me"
5 April, 1984	KMUW Radio Wichita, KS	Guest Conductor
9 Oct 1984	University of Oklahoma Piano Pedagogy Class Norman, OK	Lecture/Demonstration
10 Oct 1984	Oklahoma City Music Teachers Oklahoma City, OK	"A Potpourri of Piano Pedagogy"
22 Oct 1984	Eastern Illinois University Piano Pedagogy Students Charleston, IL	Lecture/Demonstration
21 Feb 1985	KMEA In-Service Workshop Wichita, KS	Performance and Presentation of KMTA Commissioned Work
19-21 June 1985	Harris Piano Festival Hastings, NE	"A Potpourri of Piano Pedagogy"

21 Sept 1985	Area Music Teachers Workshop Maryville, MO	unknown
9 Nov 1985	Oklahoma Music Teachers Convention Edmond, OK	"About Musical Literacy (Sight Reading/Playing)," "About Sequencing Materials," "About Evaluating New Literature"
19 Jan 1986	Senseney Music Wichita, KS	"New Materials: A 1985 Retrospective"
31 Jan 1986 7 March 1986	Senseney Music Wichita, KS	"Piano Methods: Review and Comparison"
8 Feb 1986	Dodge City Area Piano Teachers Dodge City, KS	"A Potpourri of Piano Pedagogy: A Refresher Course for Busy Piano Teachers"
25-27 April 1986	Iowa Federation of Music Clubs State Convention Waterloo, IA	Unknown
16-19 June 1986	University of North Carolina Chapel Hill, NC	"A Potpourri of Piano Pedagogy"
25-27 June 1986	Summer Workshop Kent State, OH	unknown
10 Aug 1986	Music Teachers Association Enid, OK	"A Potpourri of Piano Pedagogy: A Refresher Course for Busy Piano Teachers"
3-4 Oct 1986	Texas Group Piano Teachers Anniversary Convention Dallas, TX	"Don't Lose the Magic"
3 April 1987	Indiana State University Terra Haute, IN	"A Potpourri of Piano Pedagogy: A Refresher Course for Busy Piano Teachers"
12 June 1987	Southwest Oklahoma State Univ. Weatherford, OK	"A Refresher Course for Busy Piano Teachers"

6 Nov 1987	Mississippi Music Teachers State Convention Jackson, MS	Conductor: Multi-Keyboard Concert, Clinician: "Multiples: Kids and Keyboards"
1988	KTV III Baldwin Piano and Organ Company	KTV III, Panelist
24 Jan 1988	Senseney Music Wichita, KS	"Senseney Retrospective" (Miller-Wallingford)
18-19 Sept 1988	Clinician Albuquerque, NM	unknown
5 Nov 1988	KMTA Convention Manhattan, KS	Independent Music Teaching in the 21st Century: Challenges and Opportunities"
1989	MTNA Convention Showcase Little Rock, AR	Senseney Music Master of Ceremonies Harry and Lulu Award
12 April 1989	Phillips University Enid, OK	"Piano Pedagogy for Busy Piano Teachers: A Fresh Look at Old Problems with Practical Motivational Strategies, Ideas, Suggestions and Materials for Immediate Use"
14 Feb 1990	Wichita Metropolitan Music Teachers Wichita, KS	"Trends and Challenges to the Music Teacher in the 21st Century"
23 Feb 1990	KMEA In-Service Workshop Wichita, KS	"I Hear and I Forget; I Do and I Understand, Parts I and II" (Kern-Miller)
19 March 1990	Walnut Valley Music Teachers Winfield, KS	"Trends and Challenges to the Independent Music Teacher in the 21st Century"
March 1990	MTNA Convention Showcase Little Rock, AR	Senseney Music Master of Ceremonies Harry and Lulu Award

7-8 June 1990	Butler University Indianapolis IN	"I Hear and I Forget; I Do and I Understand, Parts I and II" (Kern-Miller)
10-12 June 1990	Southwestern Music Workshop Weatherford, OK	unknown
March 1991	MTNA Convention Showcase Miami, FL	Senseney Music Master of Ceremonies Harry and Lulu Award
10-12 July 1991	Wichita State University Wichita, KS	"Keyboard Teaching in the 90s and Beyond" (With WSU Faculty)
15-16 Aug 1991	Senseney Music Wichita, KS	"Super 88" (Miller, Fred Kern, Sam Holland, Catherine Rollin)
8 Oct 1991	Colorado Springs Music Teachers Colorado Springs, CO	"A Potpourri of Piano Pedagogy: Some of My Favorite Things"
6 June 1992	Oklahoma Music Teachers State Convention" Lawton, OK	"A Potpourri of Piano Pedagogy: Past, Present and Future"
20-24 July 1992	Xavier University Cincinnati, OH	"Teaching Music with Technology"
22 July 1993	Southeastern Oklahoma State University Durant, OK	"A Potpourri of Piano Pedagogy" (10 sessions)
4-6 Nov 1994	KMTA State Convention Hutchinson, KS	"Technology for KMTA Teachers"

APPENDIX K

REGIONAL AND NATIONAL ORGANIZATIONS: ADMINISTRATIVE POSITIONS HELD BY MARGUERITE MILLER

REGIONAL AND NATIONAL ORGANIZATIONS: ADMINISTRATIVE POSITIONS HELD BY MARGUERITE MILLER

The following list has been compiled from WSU Annual Reports, organizational proceedings, memorabilia and personal notes from Marguerite Miller. It is probably incomplete.

Date	Position	Organization
1960 (-1962)	Assistant Historian	MTNA West-Central Division
1964	President	Wichita Area Piano Teachers League
1964 (-1969)	Secretary of Certification	Kansas Music Teachers Association
1970	Scholarship Committee	Wichita Area Piano Teachers League
1970 (-1972)	Theory/Workshop Committee	Kansas Music Teachers Association
1971	Concerto Audition Committee	Wichita Area Piano Teachers League
1972	Program Chair	Wichita Area Piano Teachers League Banquet
1972	Co-Chair Keyboard Division CMP Faculty	MENC Convention
1974	Scholarship Committee	Wichita Area Piano Teachers League
1976	Convention Chair	Kansas Music Teachers Association
1977	Convention Chair 2nd Vice President	Kansas Music Teachers Association
1977	Committee Chair: Piano Proficiency Exam	Kansas Music Teachers Association
1977	Chairman of Keyboard Area KMEA/KMTA Liaison	Kansas Music Educators Association

1977	Advisory Board	Sonos Music Publishers
1978 (-1980)	President	Kansas Music Teachers Association
1978 (-1983)	Educational Advisory Board Project Director for World of Piano Tours	National Piano Foundation
1980	Touring Artist	Kansas Arts Commission: Musical Artists Program
1980 (-1982)	Chair: High School Auditions	MTNA West Central Division
1982	Educational Advisory Board	Baldwin Arts Foundation
1982	Committee on Administration/ Pedagogy Liaison	National Conference on Piano Pedagogy
1983	Consultant for Group Piano Program	Brigham Young University
1983	Chair: Group Piano Session	MTNA Convention
1984	Committee on Administration Pedagogy Liaison	National Conference on Piano Pedagogy
1985	Moderator: Group Piano Session	MTNA Convention
1986	Futures Committee	National Conference on Piano Pedagogy
1986	Advisory Committee	D. H. Baldwin Fellowship
1986	Honorary-Advisory Member	Texas Group Piano Association
1986	Chair: Nominating Committee	WMMTA (Wichita Metropolitan Music Teachers Association)
1987	Educational Advisory Board	Baldwin Foundation
1987	Editorial Board	*The American Music Teacher*

1987	Chair: Speakers Bureau	WMMTA
1988	Futures Committee	National Conference on Piano Pedagogy
1988	Advisory Committee	Baldwin KTV III
1988	Editorial Board	*The American Music Teacher*
1989	Editorial Board	*The American Music Teacher*
1990	Advisory Committee	D. H. Baldwin Fellowship
1990	Committee on Conference Development	National Conference on Piano Pedagogy
1991	Advisory Board	Baldwin Arts
1991	Educational Advisory Board	National Piano Foundation
1992	Honorary Advisory Board	Roland Corporation
1992	Committee on the Future of Piano Pedagogy	National Conference on Piano Pedagogy
1993	Consultant for the 21st Century	Kansas Music Teachers Association
1993	Multi-Keyboard Co-Chair Honors Ensemble Concert	Kansas Music Teachers Association Convention
1994	Technology Chairman	Kansas Music Teachers Association
1994	Committee for Musicianship Auditions Growth	Kansas Music Teachers Association
1994	Committee on the Future of Piano Pedagogy	National Conference on Piano Pedagogy
1996	Electronic Composition Competition Committee	MTNA

APPENDIX L

KEYBOARD COMPANION: "TECHNOLOGY DEPARTMENT" QUESTIONS POSED BY MARGUERITE MILLER

KEYBOARD COMPANION: "TECHNOLOGY DEPARTMENT" QUESTIONS POSED BY MARGUERITE MILLER

The following questions were chosen by Marguerite Miller, Associate Editor, to serve as topics for the "Technology Department" in *Keyboard Companion* between 1990 and 1996. Miller found writers to respond to each question and edited their responses for each publication.

Are You Using Technology in Your Piano Lessons?
1, no. 1 (spring 1990)
Why do You Like the New Keyboard Technology?
1, no. 2 (summer 1990)
How Did You Integrate Technology Into Your Traditional Teaching?
1, no. 3 (autumn 1990)
How Did You Choose and Pay For the Technology in Your Studio?
1, no. 4 (winter 1990)

How Did You Prepare Parents for the New Technology?
2, no. 1 (spring 1991)
How Does Technology Enhance Your Traditional Approach to Teaching?
2, no. 2 (summer 1991)
What is Your Favorite Piece of Technology and How do You Use It?
2, no. 3 (autumn 1991)
How Do You Include Technology in Your Recitals?
2, no. 4 (winter 1991)

What is Your Favorite Use of Computers in Your Studio?
3, no. 1 (spring 1992)
How Do You Use Technology with Intermediate Students and Intermediate Repertoire?
3, no. 2 (summer 1992)
What Technology Do You Have at Home and How Do You Use It?
3, no. 3 (autumn 1992)
Do You Plan Special Summer Activities Using Technology for Your Students?
3, no. 4 (winter 1992)

Are You a Victim of Misguided MIDI Misinformation?
4, no. 1 (spring 1993)
How Do You Use Technology in Your Group Teaching?
4, no. 2 (summer 1993)
What Special Tips Do You Have for Preparing Multi-Keyboard Ensembles?
4, no. 3 (autumn 1993)
How Do You Use a Sequencer to Prepare Your Own Practice/Performance Disks?
4, no. 4 (winter 1993)

How Do You Use New Technology in Teaching Improvisation?
5, no. 1 (spring 1994)
What is the New Monster Concert?
5, no. 2 (summer 1994)

How Does Technology Enhance Theme Recitals?
5, no. 3 (Autumn 1994)
What is the New Monster Concert? Part II
5, no. 4 (winter 1994)

Does Practice on a Digital Keyboard in the Early Years of Study Prevent a Student From Becoming a Good Pianist? Part I
6, no. 1 (spring 1995)
Does Practice on a Digital Keyboard in the Early Years of Study Prevent a Student From Becoming a Good Pianist? Part II
6, no. 2 (summer 1995)
Krista, Laura, Debra--Who Are They? And Why Should We Care?
6, no. 3 (autumn 1995)
Multimedia--What is it and How Do You Use it?
6, no. 4 (winter 1995)

The Net: What Does it Do For Me, and How Do I Use It?
7, no. 1 (spring 1996)
What Do You See in Your Crystal Ball?
7, no. 2 (summer 1996)
IBM or Mac--Which Do You Use?
7, no. 3 (autumn 1996)
Do You Want an Elementary Student to Use a Digital Keyboard for Home Practice?
7, no. 4 (winter 1996)

APPENDIX M

PHOTOGRAPHS



Marguerite Smith, ca. 1942
(Photo from Marguerite Miller, personal memorabilia)



Marguerite Miller and Luther Miller, ca. 1943
(Photo from Marguerite Miller, personal memorabilia)



Marguerite Miller and Frances Wallingford, ca. 1959
(Photo from Marguerite Miller, personal memorabilia)



Marguerite Miller, 1996
(Photo by John Alt. Used by permission of Alt Photographers, Wichita, Kansas.)