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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

MARIENNE USZLER'S CONTRIBUTIONS TO PIANO PEDAGOGY

A Document

SUBMITTED TO THE GRADUATE FACULTY OF
THE SCHOOL OF MUSIC

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

IN

PIANO PERFORMANCE AND PEDAGOGY

By

Karen Elizabeth Beres
Norman, Oklahoma
2003

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MARIENNE USZLER'S CONTRIBUTIONS TO PIANO PEDAGOGY

A Document APPROVED FOR THE
SCHOOL OF MUSIC

BY

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MARIENNE USZLER'S CONTRIBUTIONS TO PIANO PEDAGOGY

ABSTRACT

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The University of Oklahoma, 2003

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Marienne Uszler is considered one of the prominent figures in the field of piano pedagogy during the late twentieth century and the early twenty-first century. Through her work as a professor at the University of Southern California, a leader in national organizations, and an editor and author for numerous pedagogical books, handbooks, journals, and magazines, she helped to shape the direction of the field since its early stages.

This study examines Uszler's life and work. Her childhood, education, and experiences that led to her accomplishments in the field of piano pedagogy are discussed. The path from her early dedication to the Catholic church to her appointment to the keyboard faculty at USC is traced. Uszler's influence on the development of the undergraduate and graduate pedagogy curriculum at USC is documented through her own recollections, interviews with her former colleagues, and qu3estionnaire responses from her former pedagogy students. Her work in pedagogy with the National Conference on Piano Pedagogy and the Music Teachers National Association is also studied.

Uszler's involvement and eventual editorship of *The Well-Tempered Keyboard Teacher*, completed in 1991, served as the starting point for her book publications, including *Sound Choices* with Wilma Machover and a second

edition of *The Well-Tempered Keyboard Teacher*. Her co-authored pedagogy handbooks served as a catalyst for change in piano pedagogy program and course content across the United States. The impact of each of these publications is examined in detail in this document.

Uszler's work as editor and author for national journals and magazines, including *The Piano Quarterly*, *American Music Teacher*, and *Piano & Keyboard*, is highlighted. Her journal articles are organized and studied by topic, and her main pedagogical ideas in her writings are surveyed. Interviews with contributing authors, editors, and publishers of these journals and magazines lend insight into her influence on the publications.

This study proves Uszler's substantial impact on the field of piano pedagogy. It concludes with calls for greater involvement by the younger generation of pedagogues and greater attention to other important figures in the development of piano pedagogy.

CHAPTER ONE

INTRODUCTION

Marienne Uszler (b. 1930) has enriched the field of piano pedagogy with her contributions for more than twenty-five years. She has impacted the piano profession through diverse avenues including her teaching at the University of Southern California, administrative duties at the university level, workshops on national and international levels, leadership responsibilities in national organizations, editorship of national piano publications, and writings in various major music journals. Her initiatives have fostered the development of a piano pedagogy sequence at USC, the prominence of musical journals as a source of inspiration and direction in the field of piano pedagogy, and the promotion of ideas aimed at expanding and improving the teaching and study of music.

As Professor of Keyboard Studies at USC, Uszler was responsible for establishing piano pedagogy courses and teaching supervision for performance majors at the request of the faculty. Starting as a single course, the program gradually became an integral part of the keyboard department. Uszler also served as Director of Undergraduate Studies at USC, and in this role she was able to impact the educational experiences of many more students outside of the keyboard department.

Uszler held leadership roles in the National Conference on Piano Pedagogy (NCPP) and the Music Teachers National Association (MTNA). As a committee chair of the Committee on Administration/Piano Pedagogy Liaison (1982-1985) for NCPP, she led efforts to formulate guidelines on the course

content and expected competencies for pedagogy majors at various degree levels. As a committee chair of the NCPP Committee on Historical Research (1986-1994), she worked with committee members to compile a critical piano pedagogy bibliography of significant materials and to assemble a list of dissertations on topics relating to pedagogy. Uszler was the first to fill the position of national coordinator of Music Learning and Research for the Music Teachers National Association.

Uszler proved to be a prolific author through her output of numerous articles, editorials, and reviews. She spearheaded a revolutionary series of articles in *The Piano Quarterly* (PQ) which paired reviews of American beginning piano methods with feedback from those responsible for designing and writing the methods. This series of articles has been used for many years in pedagogy courses. The review criteria that she established for this series have been utilized by other researchers as a basis for evaluating both new and updated piano methods. Subsequent journal articles by her addressed timely subjects such as competitions, adult music study, musical giftedness, technology, and the incorporation of related arts into music study. A review process developed by Uszler in *The Piano Quarterly* served to aid in evaluation of both new materials and noteworthy books and teaching music of the past fifty years. Editorials in *Piano and Keyboard* (P&K) supported classical music, reported and commented on outcomes of major piano competitions, provided overviews of piano history and looked to the future of piano performance and pedagogy, and offered advice to the pianist of today on how to make a difference in the world of music.

Interviews with prominent musicians emphasized career choices and avenues available to today's musician.

Uszler held leadership positions for two major keyboard journals including Editor for Articles and Reviews of *American Music Teacher* (1989-1995) and Editor of *Piano & Keyboard* (1995-2001). Her "Dear Reader" columns in *American Music Teacher* (AMT) addressed both the contents of the issues and the directions of the journal and the field of music. She caught the attention of the music community with the 1990 establishment of the June/July theme issues of AMT highlighting important issues of current interest to the field. Focus issues encompass adult music students, music in early childhood, music technology, incorporating related arts when teaching music, teaching students with special needs, and music teaching in the new millennium. The importance of this annual June/July issue lies in its presentation of one significant theme to the reader in a broad spectrum of applications and situations. For instance, in the first theme issue on the adult music student, articles include survey results of how music teachers regard the adult student, an overview of the Elderhostel program, and comments from the director of a community school adult center.

As editor of P&K from 1995-2001, Uszler redirected and expanded the focus of the publication. Under her management, traditional features of the magazine, such as interviews, articles, and reviews were kept while departments and contributing editors dealing with a wider variety of subjects were added. Broader coverage of national and international piano news and events became a

goal. Perhaps her greatest contribution to the magazine was her ability to listen, to direct, and to inspire others.

Uszler, in conjunction with Frances Larimer, compiled two handbooks providing guidelines for undergraduate and graduate piano pedagogy programs in the United States. These handbooks were first published by the National Conference on Piano Pedagogy in 1984 and 1986 and remain a useful resource in the study of pedagogy programs to this day. She also wrote a chapter for Richard Colwell's *Handbook of Research on Music Teaching and Learning* for the Music Educators National Conference. Her chapter, "Research On the Teaching of Keyboard Music," focuses on trends, investigations, and issues in the area of keyboard teaching.

Uszler, along with Stewart Gordon and Elyse Mach, recognized the need for a new piano pedagogy book that would extend the scope and depth of information covered in other pedagogy texts at that time. The three authors, along with several contributing writers, addressed this need through the 1991 edition of *The Well-Tempered Keyboard Teacher*, a text that included sections on learning and teaching theories, an historical overview of keyboard pedagogy, and an appendix of selected articles from keyboard journals about the business of teaching. The second edition (2000) contains new and updated sections and features focused on intermediate and advanced students, career choices, and more current developments in learning and teaching theories. This edition was lauded just as strongly as the first, as articulated by Dolores Frederickson: "The appearance of a second edition of *The Well-Tempered Keyboard Teacher* ...

indicates its significance within the field of piano pedagogy, where it has become a standard textbook."[1] The influence of the text may be seen in its frequent use in colleges and universities around the world.

Uszler and Wilma Machover collaborated in writing a music reference book for parents of young children. In this book, the authors present the many options available to parents interested in involving their child in music in a variety of ways. Choices of instruments, teachers, programs, ways of dealing with gifted and special children, and general resources are all explored in this groundbreaking book. *Sound Choices: Guiding Your Child's Musical Experiences* has garnered praise from worldwide critics in diverse areas of music. Lori Custodero states,

> *Sound Choices* provides a much-needed resource for parents covering current issues and concerns regarding the music education of their children. The authors' wealth of personal experiences and extensive research combine to furnish the reader with a comprehensive compilation of information.[2]

Another reviewer writes,

> The authors are educators whose extensive teaching experience is enriched by their thoughtful and sensitive interaction as human beings. They offer a handbook rich in both philosophical/psychological musings and practical advice to enable parents to open the world of music to their children.[3]

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[1] Dolores Frederickson, Review of *The Well-Tempered Keyboard Teacher*, 2d ed., by Marienne Uszler, Stewart Gordon, and Scott McBride Smith, *Clavier* 39, no. 3 (April 2000): 4.

[2] Lori Custodero, Review of *Sound Choices: Guiding Your Child's Musical Experiences*, by Wilma Machover and Marienne Uszler, *American Music Teacher* 46, no. 3 (December-January 1997): 54.

[3] Blance Abram, Review of *Sound Choices: Guiding Your Child's Musical Experiences*, by Wilma Machover and Marienne Uszler, *Piano & Keyboard* 182 (September-October 1996): 56.

Uszler remains active as a leader in the field of piano pedagogy with her continued efforts in cutting-edge activities and new publications. She served as a board member for YoungMusician.com, an organization whose goal was to guide young musicians through a mentoring program in order to, "...[facilitate] their transition to higher education in Universities, Schools of Music, Conservatories, and Colleges"[4] despite their financial status or geographic location. The non-profit organization operated on the worldwide web. Through virtual portfolios containing streaming video performing clips, students were matched with professional musicians and educators who served as mentors. These mentors offered guidance, advice, and critical assessment of the student's performances. The aims of the program included creating scholarship opportunities and acceptance to institutions of higher learning for participating students. Uszler's writing projects include a new series of small pedagogy books for independent piano teachers that will become available in the near future.

Through her diverse roles in the areas of piano pedagogy and music education, Uszler has earned a prominent place among notable keyboard educators in the United States and throughout the world. Her ability to generate ideas and, in conjunction with others, to realize them is her greatest legacy. A study of the attributes of Marienne Uszler in her many roles will serve to illuminate the characteristics of a teacher, administrator, pedagogue, leader, backer of causes, and generator of ideas important to the field of piano pedagogy during the last twenty-five years.

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[4] YoungMusician.com. 2002. Internet. Available from http://www.youngmusician.com; accessed 18 March 2002.

Purpose of the Study

The purpose of this study is to document the contributions of Marienne Uszler to the field of piano pedagogy by investigating her life and activities as a musician, teacher, teacher of teachers, leader of professional music organizations and publications, and author of pedagogical works. Specific questions answered by the study include the following:

1) What personal, educational, and musical experiences were instrumental in preparing Uszler for a career as a teacher, writer, and leader in the field of piano pedagogy?

2) What were the major contributions of Uszler's career at the University of Southern California? What are the characteristics of her teaching style and philosophy of piano pedagogy as identified by her students?

3) In what ways did Uszler work to foster the development and continued growth of national music organizations, including the National Conference on Piano Pedagogy, the International Society for Music Education, and the Music Teachers National Association? What additional workshops did she present that informed and encouraged musicians nationally?

4) What were Uszler's contributions to piano pedagogy and the keyboard world in general through her articles, reviews, and editorials in *American Music Teacher, The Piano Quarterly,* and *Piano and Keyboard*? To date, what impact have these writings had on the field? How did Uszler's editorial contributions to *Piano and Keyboard* restructure and redirect the format and focus of the journal?

5) What were Uszler's major contributions to piano pedagogy through her book chapters and handbooks: the first and second editions of the *Well-Tempered Keyboard Teacher, Sound Choices,* the handbooks *The Piano Pedagogy Major in the College Curriculum,* Parts 1 and 2, and her chapter "Research On the Teaching of Keyboard Music" in Music Educators National Conference's *Handbook of Research on Music Teaching and Learning?* In what ways have these publications made an impact on the field of piano pedagogy?

Need for the Study

Leaders in the field of music education have long attested to the need for historical research in music education. The understanding of the motivations, philosophies, and legacies of noted educators gained through historical research aids in encouraging new professionals in carving their own paths in the fields of music education and piano pedagogy. Renowned researchers George Heller and Bruce Wilson support continued projects in the area of historical research in music education. They define the value of this type of research in its abilities:

1) to satisfy interest or curiosity
2) to provide a complete and accurate record of the past
3) to establish a basis for understanding the present and planning for the future
4) to narrate deeds worthy of emulation[5]

Through her teaching career at the University of Southern California, leadership roles in organizations and publications, and impressive catalog of articles, editorials, and reviews, two handbooks, and book chapters, Uszler certainly may be identified as a pedagogical figure worthy of emulation, as set forth by Heller and Wilson. These two researchers expound even further on the need for historical research, pinpointing biographies in particular, in the following quote:

> Looking again at the state of our historical knowledge in music education, we recognize it as gapped and uneven, leaving great need for additional narrative history.... A subject area will merit selection according to the extent it can be documented and can add to our understanding of how music education functions in society. We need biographies, institutional and organization histories, and accounts of all aspects of musical pedagogy and its materials.[6]

---

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

[6] George N. Heller and Bruce D. Wilson, "Historical Research in Music Education: A Prolegomenon," *Council for Research in Music Education* 69 (Winter 1982): 8.

Numerous sources have reiterated the need for historical research centered on the major figures in music education. Charles Leonard's comments on historical research note this demand.

> 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.[7]

Steven Betts echoes this sentiment with his statement on leaders in pedagogy.

> 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.[8]

Barbara Fast adds comments in support of historical research in piano pedagogy in her dissertation on Marguerite Miller.

> In the last three decades, piano pedagogy has expanded into 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. However, as of 1994, in the field of piano pedagogy only twenty-seven biographical studies had been undertaken. As the field had grown so extensively, it is surprising that so little research had been done on the individuals who laid its foundation.[9]

In her dissertation on Celia Mae Bryant, Carol Baskins concludes,

> Additional studies on the contributions of prominent piano pedagogues ... are needed. Such research will document the past and create a base of knowledge upon which present and future educators may build.[10]

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

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

[9] Barbara R. Fast, "Marguerite Miller's Contributions to Piano Pedagogy," (Ph.D. diss., University of Oklahoma, 1997), 9.

[10] Carol Ann Baskins, "The Contributions of Celia Mae Bryant to Piano Pedagogy," (Ph. D. diss., University of Oklahoma, 1994), 106-7.

The field of piano pedagogy has experienced an enormous influx of new ideas, objectives, and energies during the past fifty years. With the growth of the field comes the need for leaders to channel this growth toward a unified objective and to put into writing the ideas and philosophies of a time and a population. Marienne Uszler stands as such a figure in the realm of piano pedagogy. Her work in the classroom, her contributions to national organizations, and her literary commentaries have all helped to guide both individuals and larger associations toward improvements in direction and organization.

Researchers describe characteristics that contribute to the identities of influential people. Uszler fits the definitions of several of these personalities deemed worthy of study by Elliot Eisner and Estelle Jorgensen. Eisner defines a critic's motivation as, "simply – and complexly – an effort to disclose the features, the meanings, and the interpretations of what one beholds."[11] As a critic by Eisner's definition, Uszler does not make derogatory comments about performances, people, or ideas in her writings as may be expected, according to a common definition of criticism. Instead, she makes these performances, people, and ideas more accessible to her readers through her concise yet eloquent literary style. Uszler also fits the description of a philosopher as defined by Jorgensen; this may be identified most closely in her capacity as an author of editorials. As a philosopher, she offers opinions that are not always aligned with popular consensus, yet these opinions serve to mobilize both those in agreement with and

---

[11] Elliot W. Eisner, "Qualitative Research in Music Education: Past, Present, Perils, Promise," *Bulletin for the Council for Research in Music Education* 130 (Fall 1996): 9.

those in opposition to her point of view. This ability to serve as a catalyst for exchange of ideas is echoed in Jorgensen's comments on philosophical method:

> Despite the potential difficulties of following such a path, the philosopher relentlessly pursues truth, variously understood, however elusive... The critique that philosophy brings and the vision that it offers may be destructive of complacency, yet they appeal to seekers for wisdom and understanding.[12]

Through her successes in diverse roles as teacher, clinician, author, editor, critic, and philosopher, Uszler has proven worthy of study as an exemplary model for future pedagogues.

Because no study exists to date that records Uszler's contributions to the field of piano pedagogy through her writings, and because Uszler and her co-authors are available for comment and collaboration, a detailed study of her literary work is particularly timely and necessary. We must always strive for a deeper understanding both of the people and the processes that have led the field of pedagogy to a position of greater strength that it occupies today. As articulated by Muller,

> ... A little consciousness is the most dangerous thing. And so we had better strive to become clearly and fully conscious of who we are, where we are, and how we got this way.[13]

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[12]Estelle R. Jorgensen, "On Philosophical Method," in *Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, ed. Richard Colwell (New York: Oxford University Press, Inc., 1992), 98-9.

[13] Herbert J. Muller, *The Uses of the Past* (New York: Mentor, 1952), 38.

Procedures

Modeled on the design of similar historical dissertations, the study of Uszler's contributions employed basic research techniques to gather and interpret data. The biographical and professional data necessary for this study were drawn from varied primary and secondary sources. Written documents (book chapters, handbooks, and articles) and interviews were relied upon for the bulk of the information.

Primary sources for the study included the following:

1) All of Uszler's published writings that appear in journals, books, handbooks, and conference proceedings.

2) Selected personal files including clippings, reviews, correspondence, and photos.

Primary information also was gathered through interviews and questionnaires. Permission was granted by Uszler to interview former colleagues and to send questionnaires to former pedagogy students at USC and colleagues outside of USC.

3) Interviews with Professor Uszler were conducted over the course of several days and included the following topics:

1) life experiences (personal, educational, musical) contributing to Uszler's development as a pedagogue, leader in the field of pedagogy, author, and editor

2) work at USC teaching studio piano and piano pedagogy courses

3) leadership roles in national music organizations and the impact that her work made on the development of those organizations

4) authorship of articles including the series on "American Beginning Piano Methods" in *The Piano Quarterly* and miscellaneous topics in *American Music Teacher* and the ways in which they have influenced thought and acquisition of knowledge in the field of piano pedagogy

5) collaboration on both editions of *The Well-Tempered Keyboard Teacher*, *Sound Choices*, and the handbooks *The Piano Pedagogy Major in the College Curriculum*, Parts 1 and 2 and their impact on the field

6) changes in the direction and scope of coverage in *Piano and Keyboard* under the editorial direction of Uszler and the relationship of the information to current trends in the field of piano pedagogy

Interview questions for Uszler can be found in Appendix C.

4) Uszler's collaborators on the first and second editions of *The Well-Tempered Keyboard Teacher* were interviewed. These individuals included Stewart Gordon and Scott McBride Smith. Uszler's relationship to her co-authors was examined along with her ideas and approach to writing. The cover letter and interview questions for these colleagues can be found in Appendix D.

5) Wilma Machover was interviewed involving her work with Uszler on *Sound Choices: Guiding Your Child's Musical Experiences*. Uszler's role in the development of the monograph and the expertise that she brought to the project were the focus of the interview. The cover letter and interview questions for Machover can be found in Appendix E.

6) Phone interviews were conducted with professional colleagues of Uszler at USC, *The Piano Quarterly*, and *Piano & Keyboard*. Questions focused on Uszler's leadership roles, her ideas, and the importance of her publications in the field of piano pedagogy. Those interviewed are:

Stewart Gordon	piano professor, USC
Bradford Gowen	contributing author, *Piano & Keyboard*
James Keough	former publisher, *Piano and Keyboard*
Thomas J. Lymenstull	former pedagogy colleague, USC
Barbara English Maris	contributor, *Well-Tempered Keyboard Teacher*
Maribeth Payne	editor, formerly at Schirmer Books/ Oxford University Press, currently at W.W. Norton and Company
Robert Rimm	contributing author, *Piano & Keyboard*
John Salmon	contributing author, *Piano & Keyboard*
Robert Silverman	former editor, *The Piano Quarterly*
Charles Timbrell	contributing author, *Piano & Keyboard*

The cover letter and interview questions for this research group can be found in Appendix F.

7) Questionnaires were sent to Uszler's professional colleagues outside of USC. Information elicited from these associates will pertain to personal experiences working with Uszler in national organizations and Uszler's impact in the pedagogy community through her writings. Those individuals responding to the questionnaire are:

E.L. Lancaster	former professor, University of Oklahoma
Connie Arrau Sturm	professor, West Virginia University

The cover letter and questionnaire for these colleagues can be found in Appendix G.

8) Questionnaires were sent to former pedagogy students in the program at USC who studied with Uszler. Students were chosen from the earliest years of the pedagogy course at USC through Uszler's last years on the faculty. Questions covered aspects of Uszler's course content and teaching. Responses from students documented her impact on their training as teachers and their subsequent careers. A cover letter explaining the research focus was sent with

each questionnaire. The cover letter and questionnaire can be found in Appendix H.

Secondary sources for the study included:

1) Reviews of materials authored or co-authored by Uszler.

2) Dissertations and theses related to important piano pedagogy figures and innovators in other disciplines.

3) Texts and monographs relevant to the study of piano pedagogy on the collegiate and graduate levels.

Limitations

A complete and detailed biography of Marienne Uszler was beyond the scope of this study. Therefore, only biographical information necessary to understand important events in Uszler's growth as a musician, teacher, administrator, author, editor, and leader in the field of piano pedagogy is presented.

To the greatest degree possible, evaluation of Uszler's contributions as a pedagogy teacher and colleague was drawn from responses to questionnaires sent to her former pedagogy students at USC and interviews with professional colleagues and collaborators on her various projects. The author assessed Uszler's content choices in her writings and made observations as to the timeliness and originality of her ideas. Conclusions were drawn concerning Uszler's influences on her students, colleagues, and the field of piano pedagogy through her teaching, service in national organizations, editorship of journals, and

writings. An assessment of the significance of Uszler's work culminates in a projection of her impact on the future of piano pedagogy.

Similar Studies of Other Music Educators and Piano Pedagogues

No studies of the life or work of Marienne Uszler exist at this time. Historical, experimental, descriptive, and analytical studies form the majority of pedagogy studies, and some studies from the more established field of music education may also be applicable to this examination of the contributions of Marienne Uszler. Biographical dissertations and theses considered relevant to this study include those from two main categories: 1) pedagogues and authors of pedagogical materials, and 2) music educators and advocates of change in the direction of the field of music.

The following pedagogues and authors of pedagogical materials have been the subject of historical research: William Mason[14], John Thompson[15], Frances Clark[16], Boris Berlin[17], Willard A. Palmer[18], Louise Wadley Bianchi[19],

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

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

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

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

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

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

two dissertations[20] and a thesis[21] on Lynn Freeman Olson, Jon George[22], Celia Mae Bryant[23], Marguerite Miller[24], and Maurice Hinson[25]. All of these musicians contributed to the training of teachers through work with students of piano, through the authorship of musical prose and/or musical composition, or through both. William Mason is considered to be one of the first individuals involved in the training of teachers through pedagogy classes and workshops for piano teachers. His involvement centered on a piano method of which he was a co-author and a system of piano technique that he developed. He is known as a pioneer in the field of pedagogy due to these early roles. Similarities between the roles of Mason and Uszler may be seen; both were involved in teaching pedagogy courses and giving workshops for teachers, and both contributed to the field of pedagogy through publishing, Mason through his piano method and Uszler through her books and articles.

Thompson, Clark, Berlin, Palmer, Olson, Bianchi, and George are all

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[20] 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).

[21] 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).

[22] Dianne Evans Garvin, "Jon George: The Composer and His Contributions to Piano Pedagogy," (D.M.A. diss., University of Miami, 1998).

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

[24] Barbara R. Fast, "Marguerite Miller's Contributions to Piano Pedagogy," (Ph.D. diss., University of Oklahoma, 1997).

[25] Vernon Twilley Cherrix, "Maurice Hinson: An Annotated Bibliography of His Writings," (D.M.A. diss., Southern Baptist Theological Seminary, 1997).

known for their contributions to teaching methods and materials in North America. All either authored or co-authored piano methods for children, many of which are in wide use today. John Thompson, Frances Clark, and Boris Berlin are especially recognized for their materials, which have the distinction of being among the most important publications in the history of the piano method in North America. Palmer, Olson, and Bianchi added to the body of piano methods through their collaborations in beginning piano series. Jon George also co-authored a course of study with his wife, Mary Gae George. Pedagogical materials contributed by Uszler do not follow the same format of methods as established by these pedagogues. Instead, Uszler's pedagogy texts, handbooks, and series of articles on beginning piano methods may be considered her greatest contributions to materials used in piano pedagogy teaching.

Two more dissertations of particular interest to this research are those on Marguerite Miller and Celia Mae Bryant. Both women are recognized for their contributions in the area of piano pedagogy through their teaching at the university level, organizational leadership at the regional and national levels, and writing of various books, articles, and reviews. Miller's editorship of a technology column in *Keyboard Companion*, the Kansas Music Teachers Association *News and Views*, and two newsletters parallels many of Uszler's actions in her editorial positions for *Piano & Keyboard* and *American Music Teacher*. Bryant's "From the President" column in *American Music Teacher* serves as a vehicle for her educational thoughts in the same way as does Uszler's

"Dear Reader" columns in later issues of the same publication and her editorials in *Piano & Keyboard.*

Other points of interest regarding piano pedagogy texts appear in dissertations by Kern and Fast. Clark and Miller have authored or co-authored texts that are widely used in piano pedagogy courses today. Clark's *Questions and Answers*[26] and Kern and Miller's two volumes of *Projects in Piano Pedagogy*[27] serve as supplementary sources for pedagogical information and assignments in top pedagogy programs around the country. Holland chronicles Bianchi's process of writing a pedagogy text that remains unpublished. *The Well-Tempered Keyboard Teacher* by Uszler, Gordon, and Smith is recognized today as one of the most widely used pedagogy texts in colleges and universities.

Cherrix's dissertation on Hinson was also of interest to the present study on Uszler due to Hinson's influence as a prolific music author. Cherrix's volume annotating the various articles, books, and videocassettes of Hinson is a solid example of a study focused on the writings of a piano pedagogue. Hinson, known as an authority on piano literature, has written on topics encompassing literature, pedagogy, and performance practice. His articles have appeared in publications including *American Music Teacher, Clavier, The Journal of the American Liszt Society, Piano & Keyboard,* and *The Piano Quarterly,* among others. Cherrix used the books, articles, and videos as the basis for his research; primary sources

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[26] Frances Clark, *Questions and Answers: Practical Advice for Piano Teachers* (Northfield, IL: The Instrumentalist Co., 1992).

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

such as these will also serve as a central body of research material for study of Uszler's writings.

All of the researchers utilized similar methods of gathering information in their studies. Baskins, Beauchamp, Dibble, Fast, Holland, Kern, and Schubert were all able to hold personal interviews with the subjects of their studies, while Garvin interviewed George's widow as a primary source of information. Both Viss and Herbert examined interviews with Olson conducted by earlier researchers. Dibble, Kern, and Schubert interviewed former students of their subjects in order to gain information on the educator's philosophy of music and teaching style. Other researchers, including Baskins, Beauchamp, Fast, and Holland used questionnaires as a mode of gathering information from former students. Baskins, Beauchamp, and Fast include comprehensive, pilot-tested questionnaires along with corresponding cover letters used to elicit comments and memories from former students. These questionnaires were used as references in the design of a questionnaire sent to Uszler's students. Co-authors and colleagues of research subjects were all personally interviewed by Betts, Fast, Holland, and Schubert. Both Betts and Fast provide interview guides that prove beneficial in the design format of questions for Uszler and for those with whom she collaborated on her projects.

All of the researchers examined available published and unpublished writings by their subjects for more information to support their research. In addition, reviews of materials written by the subject of the dissertation were used by Holland, Betts, and Schubert. Reviews of *The Well-Tempered Keyboard*

Teacher and *Sound Choices* reinforce the importance of these materials in contemporary music study and will be used to establish the significance of Uszler's contributions to the field.

While each of the dissertations on pedagogical figures is unique, they all share similarities. In each instance, a biographical overview builds a foundation for understanding of the pedagogue's philosophies and accomplishments. Each outlines important achievements in the personal and professional lives of the subjects. Each teacher/author/composer has influenced both individuals and the field of pedagogy as a whole and is therefore a viable topic for a research study in piano pedagogy.

Several dissertations provide examinations of persons whose accomplishments precede those of Uszler yet share many resemblances. These include studies on Barbara Andress[28], Claire Reis[29], W.W. Charters[30], and Laura Zirbes[31]. Barbara Andress, an internationally-known music educator, author, clinician, and organizational leader, is important for her early childhood materials as well as her involvement in writing two early childhood books, many booklets, newsletters, and articles, and co-authoring the *Holt Music Series*. She worked for *Music in Early Childhood* as editor, a position that she has held since 1997.

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[28] Janette Donovan Harriott. "Barbara Andress: Her Career and Contributions to Early Childhood Education," (Ph.D. diss., University of Oklahoma, 1999).

[29] Penny Thomas. "Claire Reis: Advocate for Contemporary Music," (Ph.D. diss., University of Florida, 1991).

[30] Sheldon A. Rosenstock. "The Educational Contributions of W(errett) W(allace) Charters," (Ph.D. diss., The Ohio State University, 1983).

[31] Tony Reid. "Towards Creative Teaching: The Life and Career of Laura Zirbes, 1884-1967," (Ed.D. diss., University of North Carolina at Chapel Hill, 1993).

Harriott conducted two days of interviews to gather data for the research study, and also examined the writings of Andress while conducting research for her dissertation.

Thomas' document on Claire Reis portrays her as an advocate for contemporary music who also wrote numerous articles and books about composers and their works. Through her varied efforts, Reis managed to serve as a catalyst for the support and promotion of contemporary music performance and composition. In much the same way, Uszler may be considered an advocate for piano pedagogy, since it is through her teaching, leadership roles, and writings that her voice of support for growth in piano pedagogy is heard. Thomas relied upon an earlier interview of Reis by Vivian Perlis for data because of Reis's death twelve years prior to the study. In addition to this interview, Thomas' main sources for the study were the newspaper and journal articles and books authored by Reis.

As an innovator in the field of curriculum development, W.W. Charters "represented leadership and action."[32] His reforms led to the exploration of new directions in curriculum, paralleling the effect of some of Uszler's writings on piano pedagogy curriculum. Research on Charters was accomplished through examination of formal documents, unpublished materials of Charters, and writings about him after his death. Interviews were held with individuals

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[32] Sheldon A. Rosenstock. "The Educational Contributions of W.W. Charters," (Ph.D. diss.. The Ohio State University, 1983), 12.

associated with Charters; these individuals included relatives and colleagues of the noted educator.

Reid's dissertation on Zirbes focuses on an individual whose "personal philosophy influenced her educational philosophy, and how in turn she tuned her whole life to her educational philosophy."[33] Interviews and correspondence with colleagues, students, and acquaintances form the majority of the data supporting Zirbes' work. Zirbes' love for professional organizations may also be used as a comparison between herself and Uszler. Zirbes' connection between her life and her educational philosophy may undoubtedly be seen in the work and the actions of Marienne Uszler.

J.S. Edwards[34] documented the contributions of *The Piano Quarterly* to the piano field in her dissertation. Included in this source is an account of the circumstances surrounding the creation of the series on American beginning piano methods edited by Uszler in the publication. Inspiration for this series of articles and guidelines for both evaluations and responses are given, and reviewers and authors included in the study are named.

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[33] Tony Reid. "Towards Creative Teaching: The Life and Career of Laura Zirbes (1884-1967)", (Ed.D. diss., University of South Carolina, 1993), v.

[34] Jacqueline Sue Edwards. "A History of *The Piano Quarterly*", (Ph.D. diss., University of Oklahoma, 1994).

Organization of the Study

This study is divided into six sections. Chapter One is introductory in nature, presenting the problem, purpose, need, procedures, organization, and limitation of the study, and an overview of related literature in the fields of piano pedagogy and music education. Chapter Two furnishes a biographical background of Uszler's life. Topics explored include childhood events, early musical training, and educational experiences that helped to guide Uszler toward her career choices and professional goals. Chapter Three identifies attributes of Uszler and her pedagogy program at USC that distinguish her as a mentor and leader in the field of piano pedagogy. Information was gathered through responses to questions posed to previous pedagogy students of Uszler, interviews with professional colleagues at USC, and questionnaires sent to professional colleagues in other pedagogy programs around the country. Chapter Four focuses on Uszler's involvement in national organizations, particularly in her work as chair of various committees for the National Conference on Piano Pedagogy and the Music Teachers National Association. Workshops presented for the International Society of Music Education and at various cites around the United States are examined. Chapter five outlines Uszler's contributions to piano pedagogy through her writings in *American Music Teacher, The Piano Quarterly,* and *Piano & Keyboard.* Interviews with individuals associated with Uszler at the journals were used to collect information concerning her work as an author and editor. Articles were analyzed for content according to the list of topics including current trends, competitions, piano pedagogy, repertoire, and various other

categories. A list of articles organized by the journal in which they appeared is found in Appendix A. A full list of articles arranged by topics appears in Appendix B. A look at the impact that these articles have had on the field of piano pedagogy is presented in this chapter. Uszler's influence as an editor was determined through inspection of changes in format and content of journals that occurred under her direction as well as through responses from former colleagues at *The Piano Quarterly*, *American Music Teacher*, and *Piano & Keyboard.* Chapter Six identifies the particular contributions of the *Well-Tempered Keyboard Teacher* (1st and 2nd editions), *Sound Choices*, the handbooks *The Piano Pedagogy Major in the College Curriculum*, Parts 1 and 2, and the chapter "Research on the Teaching of Keyboard Music" to the study of piano pedagogy in this country. A summary and recommendations for further study concludes the main body of the dissertation in Chapter Seven.

Appendix A lists all journal publications by Uszler according to the source of each article. Appendix B outlines the broad topic areas addressed by Uszler in her journal publications and includes complete listings of Uszler's journal articles, reviews, and editorials from *The Piano Quarterly*, *American Music Teacher*, and *Piano & Keyboard* along with brief annotations noting the subject covered in each article. Appendix C contains questions to be asked of Uszler in personal interviews. Appendix D contains a cover letter and questions to be asked of Stewart Gordon and Scott McBride Smith. Appendix E contains cover letters and questions asked of Wilma Machover, co-author of *Sound Choices*. Appendix F includes a cover letter and questions used in phone interviews with Uszler's

professional colleagues at USC, *The Piano Quarterly,* and *Piano & Keyboard.* The cover letter and questionnaire for Uszler's professional colleagues outside of USC may be found in Appendix G. The cover letter and questionnaire for former USC pedagogy students of Uszler is located in Appendix H.

CHAPTER TWO

BIOGRAPHICAL SKETCH

Introduction

Powerful influences during Marienne Uszler's childhood, early adulthood, and career years contributed to her appreciation of diverse interests, a sense of commitment to excellence, and a need to seek out truth in its various forms. The philosophies and skills on which she relied during her tenure at USC, in her work in national organizations, and in her roles as author and editor were all based on experiences encountered during the earlier years of her life. These influences may be understood more easily through the knowledge of her early years, young adulthood and education, resulting professional career as a teacher, pedagogue, author, and editor, and time of semi-retirement.

Early Years

(Joan) Marienne[35] Uszler was born November 15, 1930 in Milwaukee, Wisconsin, to Joseph and Lorraine Uszler. She was the oldest of three children. Her brother, Michael, was born ten and a half years later, followed after six and a half more years by her younger sister, Mary. Her father, Joseph, was a pharmacist and always loved classical music. As she remembered,

> Our house was always filled with classical music. My father owned a drug store—a mom-and-pop drugstore—and he would play classical recordings in the drugstore. People would come in and say, "Oh

[35] Marienne's birth name is actually Joan Uszler. Marienne was a name given to her as a nun, and she has kept that name since leaving the community because by that time, everyone knew her as Marienne, both personally and professionally.

> Joe, what do you have that stupid music on for?" It was part of growing up.[36]

This love of music on the part of her father stemmed from a musical legacy on his side of the family. Marienne Uszler's paternal grandfather was a well-known organist for St. Josephat's Basilica in the city of Milwaukee in the late 1800s. Uszler's father Joseph and all thirteen of his brothers and sisters were involved in music, with most of them singing in his father's choir at the Basilica. One of Joseph's sisters had an independent piano studio and served on the faculty of the Wisconsin School of Music, now known as the Wisconsin Conservatory. There was no such musical background on the maternal side of the family, but Uszler's mother Lorraine acted as a full-time partner with her father in the drugstore, working behind the counter and keeping the books.

At the age of five, Uszler began piano lessons. According to her,

> It was just taken for granted that I would take music lessons. It wasn't a heavy decision. I don't think that I showed any particular talent of any kind when I was young.[37]

Her first lessons were with her aunt in the private piano studio that her aunt ran, but soon thereafter she became a student in the Catholic music school located across the street from her family home. The nuns ran an excellent music program, and from that point on, all of her musical study would center around this particular community of teachers. Uszler studied piano using the John Thompson method because there were few choices in piano methods available at that time,

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[36] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 16 July 2002.

[37] Ibid.

but her lessons also included use of a technique study book and regular recital performances.

Soon after Uszler began lessons, the nuns came under the influence of Guy Maier, a noted piano pedagogue, and this influence led to a change in pedagogical thought for them. She also was fortunate enough to have a couple of private piano lessons with Guy Maier himself. Her many words of praise for the quality of her early music study included:

> I was very fortunate in getting very good instruction, and it was a serious program and you went through an elementary, junior, and senior level. The levels were from them [the nuns], not from the Piano Teacher's Guild or anything. The recitals that I remember being in and attending were by and large really good. So I think that was a fortunate kind of happening for me.[38]

Music was something in which she was interested, but it did not occupy the center of her life as a young person. In addition to musical pursuits, she was active as a drum majorette, took dancing and dramatic arts lessons, and was a member of the debate team. As she recalled,

> I was never good at twirling. I was never good at dancing. I was always the last flower in the last bush. But nonetheless, all of those experiences were things I liked doing, and I have since come to realize that even if I was not good at them, they broadened my life immensely in terms of what it takes to do them. I gained an appreciation for the kinds of culture that went along with that. . . . As long as my mom and dad saw [an activity] as being educational, or especially for my dad, if it had anything to do with classical music or classical training, it was okay. Now if I asked to go to the movies or out to have fun with the kids or go ice skating, that I had a harder time with. Doing all of these things was always seen as good.[39]

As an elementary school student, Uszler attended the Catholic

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[38] Ibid.

[39] Ibid.

parochial school located across the street from her home. The school was considered a "laboratory school" where the best teachers from the convent were assigned duties teaching the elementary-level students. In this environment, the teachers were encouraged to try all of the latest methods. Because of the atmosphere created by this freedom to experiment, Uszler received a strong education at this level.

By the time she reached high school, Uszler's interests had blossomed even further. The high school that she attended, Mercy High School, had a student body of only about three hundred girls. She stated,

> I didn't get such a good education at Mercy High School. . . . I still had a great time because of all of the extra-curricular stuff. We had big plays, and I was in the drama club. I edited the newspaper and did all sorts of things. I went around with a very large group of girls, all of whom liked to be involved in a lot of things. Music was only one of the things that I did.[40]

One of the great influences on her development of an appreciation of various fields was the group of nuns who served as her music teachers through high school. She credited them with always setting a good example as music teachers.

> At that time, when I was in high school, I was taking piano lessons, organ lessons, and voice lessons. So I think all my life I was always involved in a lot of different things. From the get-go, I never saw myself as totally concentrating in one area. All of those three teachers that I had were all nuns in the order that I eventually joined, but they were all superior teachers, and I got both the right stuff in terms of instruction and lesson content, but also had truly believable models, like "this is how I'd like to sound, or play, or be." . . . I think I was very fortunate in receiving very good teaching from very good teachers, so that all my life I kind of grew up knowing what good teaching was and how it should happen. At that time, there was certainly nothing like give-and-take or question-

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[40] Ibid.

> asking or improvisation. . . . All three of them [Uszler's music teachers] were very interested in mid-twentieth century music, and so once again I was very fortunate in growing up always playing and singing things that were being written right at the time. Not all of them were avant-garde, but there weren't that many people in Milwaukee in the 1950s or late 1940s who spent much time playing pieces by Debussy or Bartok or Ravel. That was thought cutting-edge stuff. . . . I played a lot of very much more avant-garde and dissonant and challenging music, because a lot of the European [composers] and especially the Dutch were coming out with really quite revolutionary things. I got that right along. That was part of my natural diet. So that certainly was an influence.[41]

Both Uszler's brother and sister were encouraged to study music as part of their childhood education in addition to maintaining a well-rounded balance of extra-curricular activities. However, her siblings did not take to music lessons as naturally as their older sister had. Michael was not fond of piano lessons and soon convinced his parents to let him quit. He is now head of nuclear medicine at Santa Monica Hospital in California. Mary took cello lessons, but she also stopped taking them to follow other pursuits. She currently holds a position as a Program Manager in the Information Technology group at Microsoft in Redmond, Washington. In this position, she manages training events for Microsoft's IT staff of 2,400 people. She has also been a cellist in the Microsoft Symphony Orchestra. In addition, she is beginning an intensive Feldenkrais training program to prepare her to be a Feldenkrais practitioner. Throughout their childhood, all three siblings felt the influence of music, even though it was not the sole focus of their activity.

[41] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 18 July 2002.

Young Adulthood and Education

A choice that Marienne Uszler made at the end of her senior year of high school in 1948 ensured a drastically new direction in her life. When it came time to make a decision at age seventeen concerning what path she was to follow after graduation, Uszler chose to join the convent with which she had been so active in her music study. She was accepted into the School Sisters of St. Francis in Milwaukee as a nun. As she explained,

> I made up my mind senior year of high school. That isn't something that I had thought about since childhood, but when it came time to make a decision, that was the decision I made. . . . I thought I was following the truth as I could perceive truth at that time, and I wanted to do that particular thing.[42]

In the convent, each member was expected to contribute to the life of the church through her work, and nuns were assigned duties deemed appropriate for them by the elders. Uszler joined the convent because of its focus on music as a way of interacting with the community. Because she had enjoyed such a wide range of activities in high school, she never assumed that she would go into music as a career. As a matter of fact, at one time she imagined a career in radio, because of her work on the debate team and with elocution classes. However, when the time came for her duties to be assigned, the nuns chose music as her career within the sisterhood. She gained all of her early college training while in the convent and had the opportunity to work with a group of revolutionary musicians there. As she remembered,

> The people that I was with were highly educated women, not just

[42] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 16 July 2002.

> in music, but in all academic subjects. People with whom I worked were very good musicians, they were very good teachers, they were very forward-thinking. At that time, in the 1950s, Sister Xaveria was, together with one or two other teachers, in the forefront of piano readiness programs and reading readiness, and they were developing books. At the time, there was that kind of influence and people doing all of these things around me. Obviously, that had a lot to do with pedagogy—we never used the word pedagogy at the time. All the time that I was getting my education, I was also teaching, because that was what you did. We had the equivalent of a little music studio near the motherhouse, and there were six or seven of us who gave music lessons in this little building. They were all very good teachers, and we talked about teaching and looked at books together. We saw all of the latest things. At that time, although there weren't a lot of people coming around and doing clinics and workshops, if they came anywhere in Milwaukee, they came to us. I saw a whole panorama of people in those fermenting stages. . . . I saw people like Robert Pace, Frances Clark, and Guy Maier. All of that was just totally natural, and it all played a big part in my understanding of the methods. I tried a lot of them. We weren't forced to use certain methods. Each nun could choose what she wanted to teach from, which in itself was kind of rare. We didn't all agree. We had arguments about which ones we liked, but it's that kind of atmosphere that you wouldn't think would be part of growing up in a convent, but it was definitely there.[43]

Uszler received her undergraduate degree in piano performance from Alverno College, studying there from 1948-1952, just as she was beginning life at the convent. At the same time, she continued her teaching duties and maintained an active performing schedule in the community. Several years after her undergraduate degree was completed, Uszler was accepted into the Master's program at DePaul University, where she studied piano with Katja Andy and composition with Leon Stein on a weekly basis over the course of three years. Upon completion of this second degree in 1958, she continued to explore and seek new avenues in teaching. She discovered a link between her affinity for music theory and composition and the use of improvisation and creativity in teaching

[43] Ibid.

piano. This innovation was being touted by leading figures in piano pedagogy at that time, namely Robert Pace and Frances Clark. Uszler's involvement with improvisation and creativity led her to teach using the Pace method for a time. However, as she stated,

> You went to a lot of workshops and then you came home and did the best you could with what you had learned. You could have gone to Columbia University to work with Bob Pace. By that time, that looked to me [to be] too specified. Although I could believe in some of those things, I really didn't want to be trained yet more to do these particular kinds of things.[44]

In 1967, Marienne Uszler convinced her religious superiors to agree to let her travel to the University of Southern California to work on a doctoral degree in music composition. This agreement was very unusual in the order, as most members who went on for further study in various fields would attend either a Midwestern or an eastern school such as Eastman, the University of Michigan, Michigan State University, or the University of Illinois. She recalled her reasons for this decision.

> I had been to several conventions. Even as nuns, we went to the MTNA conventions and belonged as members and were involved in that kind of stuff, as they still do. I heard various people from USC doing presentations. I heard their music. I talked to some of them, and at the time I came out here [California] to study, USC was an extremely fine school of music across the board. The one thing I didn't want to do was study piano, even though they had an excellent piano faculty. I came out simply to study with Halsey Stevens and Ingolf Dahl. I did get a chance to do that, and so that was really the drawing card. It was a combination of meeting the people from the school, all of whom seemed to be really "with it," and making an application to come out here.[45]

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[44] Ibid.

[45] Ibid.

It was at this point that Uszler encountered two of the individuals whom she would consider as having some of the greatest influence on her life as a musician--Ingolf Dahl and Pauline Alderman. Ingolf Dahl, a professor on the faculty of USC, possessed the skills of a "renaissance man" in his capabilities as a composer, conductor, arranger, and music history teacher. Professor Dahl brought a sense of constant challenge to his classroom that had not yet been encountered so intensely by Uszler. Under his tutelage, a student was continually pushed to expand his or her horizons of thought and knowledge. As she explained, "It was a combination of who he was and what he could do and what you became in his presence.... You were always reaching out to where he was."[46] Of particular importance in Uszler's recollections are her private lessons in orchestration with Professor Dahl.

> I was absolutely petrified to go in, because I knew relatively little about orchestration in comparison with other people. Back in Milwaukee, I did okay, but you come into the real world and you find out what's out there ... I remember that I spent hours and hours preparing my assignment for Ingolf for my first lesson, and I came into the room, and the very first thing he said to me—he was a man of very few words—and he said "In ink? How presumptuous." And then he took a look at what I had on there, and I think took only about three minutes looking through what I had presented that day, but it seemed like an eternity to me. And he looked at me and said, "Where did you learn your orchestration from, Tommy Dorsey?" And that's how lessons went with him. It was both scary and also enormously challenging.[47]

Professor Dahl also served as the conductor of the orchestra during Uszler's doctoral studies at USC. Uszler had the opportunity to sing in the

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[46] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 18 July 2002.

[47] Ibid.

concert choir in order to fulfill a large ensemble requirement for her degree, and in this capacity, she sang with the orchestra on several major works. Under Dahl's direction, the ensemble performed such works as Stravinsky's *Symphony of Psalms* and Webern's *Das Augenlicht.* Professor Dahl also conducted a class entitled *Collegium Musicum* in which class members brought contemporary music that they had selected to the class. Each member was expected to prepare a presentation on the piece for the group and then the class performed each work. It was through this experience that Uszler gained an even broader understanding of and appreciation for contemporary music.

Of similar importance were the classes led by Professor Dahl on topics of music history. Filling in for a professor on sabbatical, Dahl held his history students' interest through accounts of Stravinsky and Schoenberg and other contemporary composers, all of whom he knew personally. His involvement with each piece of music that he discussed in class made a lasting impression on Uszler.

> I also had a whole Romantic and late Romantic history under him, and even though I don't like the music of Bruckner and Mahler myself, Ingolf loved it and he could talk about it in such a way, and even if he was playing it—he could play almost anything—he would have tears rolling down his cheeks at the beauty of what he was playing.[48]

Pauline Alderman was another of Marienne Uszler's major influences during her time as a doctoral student at USC. She was a legend in the music department at USC due to her vast knowledge and accessible teaching style. However, until her first class meeting with Pauline, Uszler had never seen her.

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[48] Ibid.

She described that lasting first impression from a graduate music history class with Professor Alderman.

> I didn't know what to expect for the first class. And I can only say, here was this dumpy little old woman with huge ankles that were falling over her shoes, and she had on some floppy sandals and a little housedress. I thought, "This is Pauline Alderman?" I was expecting some slick dame in a suit. And I was poised there for her first important words, and the first thing she did was beam at us and say, "I wear hearing aids!" And I thought, "Oh, this is going to be some class."[49]

The class was memorable to Uszler, not in the way that she had originally thought, but because of the vast knowledge she gained through two courses with Professor Alderman in Baroque and Classical music history. Despite Uszler's awareness of historical happenings during these two periods, she really felt that she knew nothing in comparison to this woman who was to be one of her greatest teachers. As she related her experience of being in Alderman's classes,

> [She had an] ability to make you understand what research meant. She had a great sense of humor, and she was in fact quite bawdy. She could go to the piano and play abominably, but it was so wonderful, and she'd sing all of these things. But it was out of this depth of knowledge that you couldn't get anywhere else, and she believed in a lot of student involvement. . . . God almighty, did that woman really know what history was. And mostly she hardly ever referred to her notes.[50]

This sense of history gained in the classes of Pauline Alderman would foster Uszler's own interest in historical studies and lead to projects in history for the National Conference on Piano Pedagogy and *The Piano Quarterly*.

Both Ingolf Dahl and Pauline Alderman made lasting impressions on this relatively young musician at a crucial time. As she was discovering who she

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[49] Ibid.

[50] Ibid.

wanted to be in her career, Uszler relied on examples set by such teachers as Dahl and Alderman. In her own words, she expressed,

> I would say . . . these two as teachers—who they were, what they represented, and what they forced me to do at that stage in my own career—were certainly influential. Neither one was a mentor in that sense, but they certainly made an impact on my life.[51]

It was upon nearing the completion of her doctoral degree at USC in 1970 that Marienne Uszler made another crucial decision that would once again redirect her life's efforts. She had been joined in her decision to pursue advanced schooling in California by another of her Catholic sisters, who was admitted to the University of California-Los Angeles to study art history. Moving to Los Angeles had opened Uszler up to new opportunities, situations, and ideas. These new experiences led to a decision to leave the sisterhood that she had joined over two decades earlier. She explained,

> I think when we came out here to California and began associating just in the process of going to school, our eyes were opened to so many things, whether this was cultural, social, ethnic, ethical. . . . We had never seen such an assortment of people. I mean, I had never talked to a Southern Baptist in my life in Wisconsin! . . . So suddenly I found myself, and she did too, in a population of people who were worlds different in both of our fields. We were dealing with so many more kinds of people representing so many different kinds of things and standards. That certainly played a role in opening my eyes faster, I imagine.[52]

This exposure to new people and new philosophies acted as the catalyst for Uszler to truly start to question her personal motivations. Having led the life of a Catholic nun for twenty-two years, she was faced with a decision that meant

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[51] Ibid.

[52] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 16 July 2002.

leaving all of the people with whom she was most closely aligned. By choosing to leave the order, she was committing to one of what would be several shifts in the direction of her life and her career. As she described her thought process,

> . . . just as I thought I was seeking absolute truth in becoming a nun, by that time I could see that absolute truth for me was someplace else. So I was not unhappy with the community life. I was certainly not unhappy with the community of women I was living with, because we were one of the most forward communities in the country, on the cutting edge of this and that, so it really did not have anything to do with . . . I was perfectly happy being in the community. . . . It really was a matter of what I see as spiritual and personal truth. And when you get to a point where you can't believe anymore truthfully what you say you are supposed to be believing in, you need to do something about it.[53]

Uszler made this monumental decision at the time when she had all but completed her doctoral work. The only hurdle she had yet to clear was the final project, a major compositional work. Faced with the prospect of this final project that would require the better portion of a year and a half to complete, she chose instead to leave the program and direct her energies to finding a job in teaching, where her contributions might be felt more strongly.

When a Catholic nun decides to leave the community of a convent, there are great implications that must be considered. Uszler recalled these concerns.

> You are leaving a life and a group . . . You come out and you don't know who you are. You are a free person, but you don't have much baggage. . . . When you break away from the community, you have no money. They don't give you any—well, there's no "here's fifty bucks to get you going" kind of thing! You take a big chance![54]

Due to financial constraints, Marienne Uszler immediately searched for a job and secured a position on the faculty of Loyola Marymount University, a four-

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[53] Ibid.

[54] Ibid.

year Catholic university located in Los Angeles, for the school year of 1971-1972. She was hired to teach theory due to her extensive experience in theory and composition while working on her doctorate at USC. Although she was happy teaching at Loyola Marymount University, Uszler chose to leave the school the following year to accept a position on the theory faculty of USC. This career move solidified a long association with and tenure on the faculty of the University of Southern California.

Professional Career

In 1972, Marienne Uszler was appointed to the theory faculty of the University of Southern California as an Instructor. At the time, the music department was teaching integrated theory and history classes under the direction of the Ford Foundation, and Uszler team-taught one of the sections in conjunction with a history faculty member. She gradually assumed a dual role in the music department, with her time divided between the theory and keyboard departments. By this point, she had taken over the piano pedagogy course, which had been handed from one faculty member to the next each year.

At the same time, Uszler was also involved in setting up the Crossroads School, a Santa Monica private school for middle school and high school students with an extremely strong arts element. Her input in designing the program and teaching in it required even more division of her time, and she made the decision to relinquish her duties at the Crossroads School after five or six years.

In the late 1970s, Uszler was appointed to the keyboard department as a full-time faculty member, with her load encompassing the one existing pedagogy class, group piano classes, and private piano students. To her surprise, she found that there were other tasks that would add to her load.

> Then when I finally said that I would be full-time in the keyboard department, they made me chair of the department right away. . . . no one else wanted the job. That is not a coveted position. . . . The department was pretty much in shambles, and I thought, "Well, I can put them back on their feet." And I did.[55]

In 1979, Uszler seized the opportunity to attend the first meeting of the National Conference on Piano Pedagogy. Richard Chronister and James Lyke organized the conference, which was held in Independence, Missouri. The meeting gave many pedagogy teachers one of the first chances to assemble with their colleagues. She recalled,

> When we came together in 1979, we were meeting for the first time. And finding out that we had the same interests, the same problems, the same questions, the same solutions sometimes, that was a very different kind of grouping than what you find at pedagogy conferences now. . . . I think through those early pedagogy conferences it's also how people who eventually became leaders in the field identified themselves and were identified amongst their peers.[56]

After a few years in the keyboard department, Uszler assumed responsibility for organizing the group piano program and supervising the teaching assistants who were assigned to teach in the program. Over the next few years, group piano became one of the focal points for the pedagogy program, and Uszler began to attract more graduate students who came to USC with a

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[55] Ibid.

[56] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

supervised teaching assistantship in group piano. She instituted teaching auditions for incoming graduate students in order to assess their potential in a classroom setting. As the group piano program strengthened, the pedagogy program gained support as well. Under Uszler's urging, the pedagogy courses became mandatory requirements for undergraduate and graduate pianists at USC. Courses of special interest in pedagogy were added as the need arose.

The decade of the 1980s heralded the beginning of Marienne Uszler's contributions to pedagogy through her positions as author and editor for various publications. Work on *The Well-Tempered Keyboard Teacher* started in 1981. Robert Silverman contacted Uszler around that time and proposed the idea of a series of articles on American beginning piano methods. Work continued on this series, with Uszler serving as editor and presenter, and the subsequent articles in *The Piano Quarterly* appeared in the publication from 1982-1984. She remembered the experience of working with Robert Silverman as another defining influence in her life.

> Certainly Bob Silverman, he gave me my first chance to write in publications, and . . . was gutsy enough to let me do some of this stuff. I think in that sense he certainly clued me in to the music business world, of which I had no experience whatsoever at that time. But here was a person who knew all the old guard editors and publishers, and he was very, very generous in sharing that information, and he has always been very supportive and also very challenging. So I really do owe him [for] the chance to have gotten started in some way. I don't know that I could have become . . . I would have found that many avenues in which to write if he hadn't given me that chance to get started in PQ.[57]

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[57] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 18 July 2002.

Many opportunities for collaboration amongst various pedagogues came about in the 1980s. Uszler used her leadership talents to organize committees for the National Conference on Piano Pedagogy. Starting out as head of the Committee on Administration/Piano Pedagogy Liaison from 1982-1985, she moved on to chair the Committee on Historical Research from 1986-1994. This second group allowed her to work on projects concerned with creating historical records of piano pedagogy and compiling bibliographies of important pedagogical documents. Her love of history, fostered in the classrooms of Ingolf Dahl and Pauline Alderman, found an outlet for action in this committee.

Due to her work in a strong pedagogy program in the 1980s and her involvement with curriculum development on the NCPP Committee on Administration/Piano Pedagogy Liaison, Uszler was asked to work with Frances Larimer on a project for the National Conference on Piano Pedagogy in cooperation with the National Association of Schools of Music. The aim of the project was to prepare a handbook offering more fully developed position statements and curricular guidelines for pedagogy programs in the United States. Effects of the project were seen in the insertion of wording in the NASM requirement concerning pedagogy courses and majors. The first handbook for undergraduate piano pedagogy majors was published in 1984 and was followed soon after in 1986 by the graduate edition of the handbook.

Uszler's work for *The Piano Quarterly* continued in 1986 with the establishment of a review board for educational piano materials headed by her. The board, consisting of nine members, reviewed selected materials in a unique

format in which three members submitted anonymous reviews for each piece or book. She also assumed the role of sole reviewer for later installments of the review column. In collaboration with Patricia Tupta, she presented a brief history of jazz and acted as review editor for the subsequent article on reviews of educational jazz keyboard materials.

In 1988, Uszler assembled a group of four individuals--Wilma Machover, Barbara English Maris, Willard Schultz, and herself--to give a series of five workshops on pedagogy at the Canberra, Australia meeting of the International Society for Music Education. She was also asked by the president of MTNA to serve as the head of a new area concerned with physiology, psychology, and music. Through this appointment, Uszler came into contact with many people both in the field of music and in related fields of psychology and learning theory. Barbara English Maris thought back on Uszler's involvement in such collaborations in the following comment:

> I really think that one of the special strengths of Marienne is the fact that she has made a point of knowing people, and knowing people who weren't necessarily in the piano pedagogy field, and then drawing on those people and putting them together in wonderfully diverse ways.[58]

Through the suggestions of Bob Elias, Uszler was offered the editorship of *American Music Teacher*, the publication of the Music Teachers National Association. In September 1989, she accepted the position of Editor of Articles. The June/July issue of *American Music Teacher* saw the inauguration of the yearly theme issue, an idea brought about through her work. Timely topics such as the adult music student, music and preschool, music and motivation, the future

[58] Barbara English Maris, interview by author, tape recording, 9 July 2002.

of the arts, music technology, and across-the-arts relationships offered opportunities for voices from various branches of music and related areas to be heard. Uszler directed the efforts of this issue from its inception in the summer of 1990, until her resignation from the position of Editor of Articles and Reviews in July of 1995.

After a decade of continuous work, the authors of *The Well-Tempered Keyboard Teacher* finally brought the text to publication in 1991[59]. Marienne Uszler, Stewart Gordon, and Elyse Mach wrote the majority of the book, with Barbara English Maris, Gayle Kowalchyk and E.L. Lancaster, Louise Lepley, and Thomas J. Lymenstull adding portions on the intermediate student, competitions, and new technology respectively. The book was well received by pedagogy teachers and reviewers alike and remains the most widely used pedagogy text in undergraduate piano pedagogy courses in the United States.[60] Several years after the release of the first edition of *The Well-Tempered Keyboard Teacher*, the decision was made to start work on an updated version of the text. Collaborating with Stewart Gordon and Scott McBride Smith, Uszler again edited and organized the text, incorporating such new ideas as the "Stop and Think" sections in each chapter.[61]

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[59] Marienne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer Books, 1991).

[60] Victoria Johnson, "A Survey of Undergraduate Piano Pedagogy Core Course Content" (Ph.D. diss., University of Oklahoma, 2002), 57-63.

[61] Marienne Uszler, Stewart Gordon, and Scott McBride Smith, *The Well-Tempered Keyboard Teacher*, 2nd ed. (New York: Schirmer Books, 2000).

In 1992, Marienne Uszler and Wilma Machover started work together on a book for parents about making choices concerning their child's musical experiences. Inspired by a comment from a former editor, Uszler invited Machover to join her on the project. Over the next four years, the two women researched options available to parents concerning a child's musical education at various ages, stages, and abilities. *Sound Choices* was released in 1996.[62]

Concurrent with her final year on the faculty of USC, Uszler entered into an agreement with James Keough, the new publisher of *Piano & Keyboard* magazine. She consented to be the new editor for the publication and over the next year struggled to maintain a balance between her work in pedagogy at the university and her work on the magazine. As she remembered,

> I did about a year [at Piano & Keyboard] while I was still teaching. Now that was really hard, because I was more drawn to what I was doing with the magazine and seeing how terribly time consuming this was going to be and how much I had to learn in order to do it. . . . In the responsibility of putting the whole thing together, I saw that I could not do two jobs at once. Otherwise, I was going to go crazy. This was a much nicer way for me to live. It certainly wasn't as much money, but I thought, "Well, this is a good time for me." . . . Again, I think I've always been attracted by trying something new and this was something new I could do and I could learn. Again, I could make a contribution . . . I could help the magazine and I kind of knew what I thought the readers wanted, so I thought this was something I could do. And it seemed that was a natural break for me.[63]

Due to this new opportunity, Uszler decided to retire from her position on the faculty at USC in 1996 in order to make the editorship of *Piano & Keyboard*

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[62] Wilma Machover and Marienne Uszler, *Sound Choices: Guiding Your Child's Musical Experiences* (New York: Oxford University Press, 1996).

[63] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

her full-time job. In doing this, she executed the next in her series of major life shifts in leaving the university setting and moving her office to her home in order to oversee *Piano & Keyboard.* She maintained editorship of the magazine, writing editorials, articles, and reviews and editing the work of other authors, until the dissolution of the magazine in 2001. With the discontinuation of the publication came yet another great shift in her career.

Semi-Retirement

Despite being "semi-retired", in her words, Marienne Uszler continues to contribute to pedagogy through her service on the advisory board of youngmusician.com, in her position as editor of Frederick J. Harris's new pedagogy newsletter, and with her new series of pedagogy books for independent piano teachers, to be released in the near future by Frederick J. Harris. As a member of the advisory board of youngmusician.com, Uszler was particularly helpful in the early stages of setting up the website. She offered important advice on "how to locate teachers who ought to be involved in the project, schools that ought to be involved, summer programs they ought to go and visit, and who the contact people were in all of these places."[64] Serving on the advisory board of a new Internet site for musicians fits in with her ideals very well. As she commented, "I believe very strongly in what they are doing, otherwise I wouldn't have said yes."[65]

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[64] Ibid.

[65] Ibid.

Uszler is currently leading a new project for Frederick J. Harris Publishers--a project focused on disseminating pedagogical information to pedagogy students in programs across the country. In addition to promotional items and music from F.J.H., each issue will contain columns on subjects such as learning theories and educational psychology, technology, "family trees" in piano pedagogy, and business guidelines for independent piano teachers. The publication will serve pedagogy students through its focus and semi-annual circulation and will be offered at no cost to the schools or students.

In addition to the newsletter, a series of books by Uszler is soon to be released by F.J.H. Focused on the pedagogical needs of the independent piano teacher, the series will be short, fifty-page handbooks, each devoted to a specific teaching technique. The first volume addresses strategies for asking questions and will be followed by a second volume aimed at the idea of using repetition well in piano practice. Plans for expanding the books into a larger series are under way, and she has definite ideas about the expansion.

> My real aim would be to develop a whole series of books like that on very specific topics, and I don't necessarily want to write them all. But I would remain the editor of such a series, and then look for people in addition to myself . . . who could write about a specific topic.[66]

Even in "semi-retirement," Marienne Uszler is active constantly, always involved with a new project or a new idea. She gains energy from everyone with whom she comes into contact, and that group of people she would consider her last great influence.

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[66] Ibid.

> I would say in a general sense, I probably owe everybody that I came in contact with as colleagues, in particular, who not only have formed but who continue to form a very special kind of group and with whom I have some personal friendships as well as collegial friendships, and from whom and together with whom I have learned a great many things because we all were learning a great many things as we were going. As you do in any peer group, you learn by watching what other people do, what other people say, or how they respond. So you name anybody that's anybody in piano pedagogy, and I can tell you I've learned something from them, without being able to say I've learned a particular thing from each one. Their philosophy is not your philosophy, but you see them expressing their philosophy and they do it very passionately, and you say, "Well then, I have to acknowledge that there are people who think this way and believe this way, but I'm not one of them." And there were some nice, friendly arguments along the way. So I really must say, I have learned something from everybody.[67]

One hallmark of Marienne Uszler's life, from her youth through her retirement from USC and into her current projects, is her ability to assume new roles and redefine her life in terms of who she is and what she does. From her life as a member of the Catholic sisterhood to her career as a pedagogy professor at USC, through her experiences writing for and editing some of the major journals of the field and up to her current period of "semi-retirement," Marienne Uszler has been able to choose a new direction and move forward with confidence and authority to make contributions to the field in a new and different way. As Wilma Machover noted,

> She entered the life of the common man when she was about forty. Marienne has had four major changes in her life. One was being a nun. Two was coming out and learning about what the secular life was about and just turning the page. She began a new life with a certain amount of dedication to that. The third was when she became very involved in writing. . . . When P&K folded, she now has a new chapter in her life. But in each of those, she always had a tremendous courage to make the

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[67] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 18 July 2002.

> change, accept the change, and make an absolutely stunning foray into the next chapter with no fuss, with no inner turmoil. She was just able to close the door on the last chapter and begin a new one with consummate ability.[68]

Uszler explained the same attribute from her point of view.

> That's a waste of time, to spend any time in the past. I'm an existentialist to that degree, that you have only the moment that you are living right now. You have no control over what you did in your past. You can't change that. You have no control over what is going to happen tomorrow. So put all of your energies into where you are right now and be there completely. . . . There are so many things to do in the world . . . that if you can't do one thing, there is something else you can do, and you can be there, and you can be happy doing it, and you don't have to do it forever. . . . There are still lots of people in this country who don't believe that at all, who lead their lives on the basis of, "This is who I am and this is what I'm supposed to do." I don't know why that is. I can say why I think it is. I think many people are much happier being led than leading, many more people are happier being told what to do than figuring out what to do, many people see that as the least difficult way of accepting responsibility. . . . It takes a lot of energy to do that, and some people don't want to spend that much energy.[69]

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[68] Wilma Machover, interview by author, tape recording, 8 July 2002.

[69] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 16 July 2002.

CHAPTER THREE

CONTRIBUTIONS TO THE UNIVERSITY OF SOUTHERN CALIFORNIA

Through her efforts to contribute to the growth and vitality of the piano pedagogy program at the University of Southern California, Marienne Uszler gradually assumed increasingly more complex roles in the School of Music at large. Starting as a professor with full-time duties in the theory department, she soon agreed to serve as the piano pedagogy teacher for the one-course sequence in place at that time. Following her inauguration into the keyboard department, Uszler took on leadership positions including Chair of the Keyboard Department and head of the group piano program. She also designed new pedagogy courses and drew up curriculum requirements for undergraduate and graduate keyboard students. During her final years on the faculty of USC, she served as Director of Undergraduate Studies for the School of Music. Throughout her tenure, she struggled to gain and maintain respect for the field of piano pedagogy through her work. She made many inroads toward the accepted legitimacy of piano pedagogy at USC as well as in the wider community of pedagogy across the country because of her high work ethic, demand for excellence, and breadth of knowledge.

When Uszler joined the USC music faculty in 1972, her assigned duties all fell within the confines of the theory department. At that time, only one piano pedagogy course existed in the curriculum requirements for keyboard majors. The responsibility for teaching the one-semester course was constantly being

transferred from one piano faculty member to another, because nobody was committed to it, yet each was expected to take his or her turn. Consequently, the content of the course fluctuated widely. Additionally, the professor assigned to teach the pedagogy course during a given semester was not necessarily someone who believed adamantly in or was interested in the concepts important to pedagogical study. Because of the lack of a designated pedagogy professor on the faculty and Uszler's experience in studying pedagogy and teaching young students, members of the keyboard department offered the position to her. She recalled the situation surrounding this initial invitation to teach the class.

> . . . Somehow they knew I had some background in it. I don't actually know quite how we found each other. I mean, I was always friendly with those faculty members because I was a pianist, but they asked if I would have any interest, in addition to teaching theory, in teaching this one class in pedagogy. And so I said, "Yes, I could do this." That is where I started, and one class led to another class, led to another program, led to the whole business of teaching assistants and so on. [70]

From the beginning, Uszler was faced with designing a solid curriculum for the pedagogy class. Prior semesters of the class taught by the different members of the piano faculty had covered a variety of topics, but with little or no continuity and focus. As she remembered,

> In fact, when I got the course, it was so nondescript as to what should be going on in the course that I thought, "This is all junk. I'm just going to throw it out and create something new." Nobody looked over my shoulder to see what I was doing, and nobody put up any arguments, because nobody cared.[71]

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[70] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 16 July 2002.

[71] Ibid.

Uszler's early pedagogy courses concentrated on beginning students, with study focused on what should be taught, how it should be taught, and what methods might be used to facilitate the teaching process. A great deal of time was devoted to careful analysis of piano method content and format, and students were directed in discovering the benefits and drawbacks of each piano method. While the need for this knowledge was understood, students were not told to use particular methods in their teaching. Rather, they were encouraged to make educated decisions concerning methods based on their comparisons of all materials available to them. In this way, Uszler fostered the creation of independent thinkers who were able to back up their decisions with solid research and through investigation of the gamut of possibilities.

At the same time that Uszler was beginning to teach the pedagogy course, a group piano program was in operation at USC under the supervision of Marge Oldfield. When Professor Oldfield made the decision to leave the faculty, two of the best group piano teaching assistants were hired to fill the vacancy left by Oldfield and to run the program. Once again, a situation arose in which Uszler was asked to step in and fill the vacated position. She recalled this transition.

> After Marge resigned, there was nobody left, so they got two of the better TAs to run the program. . . . They [the administration] looked at me and said, "You can probably run this better," and I said, "Sure." So at that point, I took over the group teaching, not because I was hell-bent on trying to do this, but once again nobody else wanted to do this job, and that really became the focal point of the real pedagogy program.[72]

The following sections of this chapter will be devoted to the growth and improvements that Marienne Uszler brought to the School of Music at USC

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[72] Ibid.

through her work in the pedagogy courses, her leadership of the group piano program, and in her role as Director of Undergraduate Studies. Following this overview of her teaching and administrative career at USC, an examination of her effectiveness as a pedagogy professor at USC will be conducted. Her success will be measured through a comparison of her goals for her students upon leaving her program at USC and her former students' views on their assimilation of the ideas and concepts comprising these same goals. Comments from former colleagues will also lend understanding of Uszler's place among the administration and faculty of the School of Music at USC.

Piano Pedagogy Courses and Requirements at USC

Upon assuming the role of pedagogy professor at USC, Marienne Uszler was confronted with the need to set up a new framework of courses and course content in the keyboard pedagogy area. Her first few years of teaching pedagogy resulted in a structured, single-semester undergraduate course aimed at beginning instruction, with young children, various other age levels of students, and keyboard classes examined in the context of the beginning piano lesson. Also included in this semester of undergraduate pedagogy was a requirement of intensive observation of various piano teachers, along with critiques of sequencing, content, and other lesson elements. The number of students enrolled in the undergraduate pedagogy course in any given semester typically ranged from twelve to sixteen. During the first years of Uszler's involvement, the pedagogy class was not linked with the group piano program in any way, and no

opportunities existed for supervised teaching experience for students enrolled in the class.

Instituting a mandatory pedagogy class for Master's keyboard students was next on Uszler's agenda. She described the process through which changes in course requirements and content were executed.

> Certainly in the early years, if I would fight hard enough to say, "We need to have this course" and "We need to do it this way," I got plenty of arguments. Not everybody believed me. But ultimately, I won their respect, largely because of the students who were telling their performance teachers, "You know, we're actually getting something out of this." They were happy, so the performance teachers were happy. . . . If you would talk to Fran Larimer or you would talk to Barbara Maris, or you would talk to Joanne Smith or people like Jim Lyke and Reid Alexander [prominent pedagogues across the United States], it was our incessant passion for talking about the fact that this [mandatory pedagogy courses] had to be done and just refusing to take "no" for an answer. It certainly helped [for me] to be the chair of the department as we were making some of these changes![73]

While the undergraduate pedagogy course focused solely on the many types of beginning students and instruction, the graduate class was designed to be a study of pedagogy and keyboard literature on an intermediate level. Music of Baroque, Classical, Romantic, and Contemporary composers was explored, along with teaching techniques relevant to the intermediate piano student. Master's students coming to the keyboard program with no background in pedagogy classes were required to take the undergraduate pedagogy course as a prerequisite to the graduate-level intermediate pedagogy class. In addition, doctoral students entering graduate study at USC with no previous pedagogy class experience were required to successfully complete the graduate pedagogy course. Because of these

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[73] Ibid.

requirements, class sizes in the graduate class started as low as fifteen students and occasionally reached numbers of near thirty students. However, it was through mandatory pedagogy requirements that all keyboard students were ensured that they would leave their studies at USC with at least some knowledge of pedagogical principles and materials.

Uszler's next change to the USC pedagogy sequence was the addition of a second semester of undergraduate pedagogy in which students were given the opportunity to participate in a supervised teaching experience. At first, student teachers from the pedagogy class were responsible for finding their own pupils for the semester. However, Uszler quickly found this situation less than desirable.

> At first, we tried it with each one [pedagogy student] getting their own students from someplace. That really never worked—they would get friends, or they would get any kids to give free lessons to. It was totally out of control! Strangely enough, though USC had a preparatory department, called a community school, they would not participate with the university because the heads of both schools couldn't agree on who would pay the money and who was going to get the credit. So we couldn't ever utilize those children and those teachers, because who would pay the salaries? It was as mechanical as that. . . . That's why the student teachers taught in those classes--because that was a situation that I could control.[74]

Soon, alternate arrangements were made for the undergraduate pedagogy students to serve as student teachers for the non-music major group keyboard classes offered in the School of Music. Student teachers gradually assumed more responsibilities in teaching the class to which they were assigned, but they were always working in conjunction with Professor Uszler, or during later years with Thomas J. Lymenstull, the second piano pedagogy professor on the faculty at

[74] Marienne Uszler, interview by author, tape recording, 30 September 2002.

USC. Uszler described what was for many of the student teachers their first experience in teaching class piano.

> They [the student teachers] didn't ever have full responsibility for the class. They would teach a five-minute segment, and in a few weeks they would do a ten-minute segment, then twenty minutes, and by the end of the semester, if they were able—not all of them were able—they would teach an entire class. So they built up to the process. But they were videotaped and observed, and we had meetings. For some of them, this was the most grueling thing they had ever done in their lives.[75]

Occasionally, Uszler would be given the opportunity to teach special graduate classes in the area of pedagogy. Such a chance would arise when a semester came in which none of the keyboard performance faculty was offering a literature class, leaving room in the schedule for an additional pedagogy course. Issues addressed in special pedagogy courses ranged from a study of the history of keyboard pedagogy, including discussions with performance faculty on their own keyboard training backgrounds, to intensive review of the teaching literature of certain composers or periods, for instance Grieg, Heller, Clementi, and Czerny, among others.

A special pedagogy class offering proving particularly attractive to graduate students was one consisting of individual sessions led by members of the keyboard faculty, in which the performance professor would chose a topic for discussion interesting to him or her. Again, topics ranged widely, from teaching traditions to period keyboard instruments, from being a chamber musician to contemporary piano literature. Selected members of the class would meet with

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[75] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 16 July 2002.

the visiting professor prior to his or her appearance in class to discuss the group's expectations for the session. The same two or three members then were responsible for writing up a summary of the lecture following the visit. Uszler commented very positively on these particular classes.

> Once or twice, we did a class in which we got all of the keyboard faculty to cooperate by coming in to do one session under my guidance in which we would talk about issues that were interesting to them. It was more a discussion type of thing, and they could say what it was that they wanted to talk about when they came in. . . Those were very popular with the students because they involved all of the keyboard faculty. . . . I must say, these were very interesting classes to me. Truly, if more schools would do that, I think it is a very healthy thing![76]

A final avenue in which Uszler interacted with graduate students through pedagogy was in her work with doctoral students choosing pedagogy as a minor area of concentration. In the doctoral music program at USC, each student had to select one major and three minor topics of study. In the case of a doctoral piano student, the major must be piano, and one of the minor fields was required in music history. A second minor concentration had to be chosen from areas outside of the field of music, and the fourth could be an optional field of the student's determination. A number of students, particularly those who worked as teaching assistants under Uszler's supervision, opted to take their fourth concentration in pedagogy, and in that instance worked with her individually. Topics of projects were hand-picked by the students in conjunction with Uszler, and subjects studied by the pedagogy minors delved into areas such as twentieth-century music for

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[76] Ibid.

children, the theories of Piaget as they applied to children and music learning, and the teaching processes involved in coaching a singer.

Upon collaborating with Uszler on the selection of a topic, students met with her six to eight times within a fifteen-week semester. Two semesters of research on the topic were followed by a final document, consisting of anything from a written paper to a recital or videotape. The chosen topic was also part of the body of information included in the doctoral student's final written and oral comprehensive exams. She recalled her times of working with students on doctoral projects as something that she relished.

> It did [take a lot of time]. But you see, that was much more interesting to me than just churning out the ordinary kinds of things. Kids who made those choices were heavily involved with what they were doing, so it was really more of a pleasure than anything else.[77]

Even though performers were presented with lots of useful pedagogical information in the required courses, not all of them fully appreciated the opportunities offered to them in pedagogy. Because USC was known as a very strong performance school in the keyboard area, students came to the university to concentrate on their playing skills and could not always see the importance of gaining a solid pedagogical background. Thomas J. Lymenstull remembered the various reactions of the students to the pedagogy requirements.

> You know, people bring different levels of maturity to such a requirement, and people bring different levels of interest to such a requirement. People also bring different levels of understanding of themselves and their likely futures to such a requirement. Predictably enough, the undergraduates tended to be less likely to say, "Oh, I'm going to teach someday. I'd really like to focus on this class." But nonetheless, some graduate students may certainly have resented the requirement of

[77] Marienne Uszler, interview by author, tape recording, 30 September 2002.

> having to do it. . . But once you get into the class, if things seem to be productive and if they are learning something, eventually they come around to saying, "Well, okay, maybe this is a requirement that I didn't want to take, but I got a lot out of this and I can move on from here."[78]

Lymenstull went on to comment on the aspects of the pedagogy courses that seemed to make the greatest connections with the performance students.

> It was different for different people. I know when we looked at developing a beginning technique, many times students came around to say, "I had no idea there was this much, and I wish I had a technical basis like this when I was growing up." Ding—the light goes on. When you start teaching people about organizing the lesson, organizing lessons is something that is foreign to them, because they walk into a lesson and they expect it to be what it is going to be, because their teacher has already planned it. . . . Certainly, talking about how to teach people practice techniques--that often set off bells for some people.[79]

No matter what it took to get individual students to see the value of pedagogy, both Uszler and Lymenstull stood behind the pedagogy requirements demanded of all levels of piano students at USC. As they both demonstrated the principles of piano pedagogy in action, students came to appreciate the courses in pedagogy and the various opportunities in which to gain teaching experience offered through the pedagogy program. Comments from former students of Uszler on their experiences with her in pedagogy will be presented in a later section of this chapter.

The Group Piano Program at USC

Marienne Uszler's main goal in assuming leadership of the group piano program was to reorganize the classes in order to provide appropriate levels of

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[78] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

[79] Ibid.

instruction for non-music majors, non-keyboard music majors, and keyboard majors alike. A curriculum of four-semester sequences was designed to accommodate each of the three student populations previously mentioned. Thomas J. Lymenstull, Marienne Uszler's pedagogy colleague at USC from 1986-1995, discussed the role that she played in organizing the group piano program at USC.

> . . . I see the group piano program as having been her creation in terms of the way it was when I left. There was a four-semester sequence for non-music majors who wanted to take beginning piano. There was a distinct and separate sequence of four semesters for the music majors, who came in knowing quite a lot about music and were expected to be more productive during that amount of time, which I think was really beneficial for both groups to have them separated. Then there was a four-semester sequence for piano majors in keyboard skills including sight reading, score reading, transposition, improvisation - those were the things.[80]

Under Uszler's direction, the number of sections offered in the non-music majors keyboard classes grew from two or three per semester to eight to ten sections of the four-semester sequence of classes. These expanded offerings allowed for the creation of more graduate teaching positions to cover the demand for the classes. It was through this demand that Professor Uszler identified the need to restructure and augment the graduate teaching assistant program at USC.

Along with the growth in numbers of courses offered and the establishment of a more focused curriculum came the call for a responsible, talented, and well-trained body of graduate students to serve as group piano teaching assistants. While her predecessor had already incorporated a few graduate teaching positions into the group piano program, Uszler looked to

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[80] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

expand and improve the process by which assistants were chosen to serve as teachers in the program. After many years of discussion and debate among the members of the music faculty, she convinced them to support her idea of holding teaching auditions as well as playing auditions for those students interested in holding a position as a teaching assistant. In the teaching audition, students were evaluated on their ability to demonstrate evidence of good teaching as well as competence in musical performance skills. Uszler outlined the process of scheduling and conducting these teaching demonstrations.

> [They were] always very hectic to arrange, because largely these kids were flying in from other parts of the country and over the course of one weekend had to do a playing audition and a teaching one. They would be sent about ten to fifteen minutes of teaching assignments for our group piano classes, in the first year of teaching, and we would specify—one of the things that they would be asked to do was to polish a piece that the class was in the process of learning, and the other was to present something new. It was always repertoire, not having to teach how to do a particular technique or a skills or any conceptual stuff. It seemed to me a realistic thing to do. You've got a piece of music. Now what are you going to do with it? And then they had to come in and teach part of the class and I and somebody else observed them. And as far as what I looked for. . . well, it's hard to put that in a priority kind of thing. I think largely it would have been summed up with how they were as communicators, what could they really see, did they really hear what was going on in the room, did they see what was going on, and even in the space of ten to fifteen minutes, could they really make a difference—could they change something. . . . I took for granted that they were great musicians because they were all fantastic players. Surprisingly enough, a number who didn't make it didn't act like musicians in the room. I mean, they didn't bring their musical skills to bear on what it was they were doing.[81]

The time and energy that had to be expended in order to organize and evaluate all of the potential teaching assistant auditions required a great commitment by Uszler. On average, she had twenty to thirty students auditioning

[81] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 16 July 2002.

for three or four openings in a given year. However, the commitment made in order to institute such a process paid large dividends in the improved quality of students recruited as group piano teaching assistants at USC. Through viewing the potential of the students to be topnotch musicians and effective teachers, Uszler was able to select students who regularly displayed excellent musicianship, good communications skills, keen intellect, and strong ambition.

Marienne Uszler's influences on her teaching assistants did not end with the onset of each semester. As is the case in many colleges and universities, at the beginning of a new semester the graduate student teachers are given syllabi, course outlines, and tests. At that point, teaching methods and ideas are often left up to the individual teacher, whether or not that graduate student has been given a solid foundation of knowledge encompassing teaching methods and materials, sequencing, and group dynamics. However, in the group piano program at USC, teaching assistants were monitored on a very regular basis by both pedagogy professors. Thomas J. Lymenstull explained the hands-on approach taken in the program at USC.

> For better or for worse, we didn't exactly leave them alone. We were in there, observing their classes on a pretty regular basis, making sure that they were off to a good start, making sure that they were doing well, talking about how the students in the class were doing, giving them pointers about their own organization and presentation. So it was a bit like a private lesson. We would be in there observing the class, and we would meet with them afterward and discuss the class. I know for a fact that many of the TAs [teaching assistants] looked forward to the conferences to find out what to do better, and I know for a fact that many of the TAs dreaded those conferences, for all of the reasons that [we] know! And I'm sure that most of them looked forward to them some of the time and dreaded them other times.[82]

[82] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

Despite the time commitment required to observe the classes of between ten and twelve teaching assistants with consistency, Uszler believed in the benefits of the observations enough to maintain a steady presence in the classrooms of her teaching assistants throughout her tenure at USC. Reactions of former students in a mailed questionnaire echo the truth of this belief in their responses to questions concerning ideas about group piano that they learned from Uszler.

> When I was a T.A. [teaching assistant], we initially had weekly meetings to discuss lesson plans, her observation of the class, and occasionally to observe ourselves as videotaped by her. She would point out what had gone well in class, and ask us for areas we felt needed improvement, and then ask us for solutions. She helped us to see how we were perceived by the students, and helped us achieve the perception we desired.[83]

> Marienne was an energetic and dynamic group piano teacher and had great ideas [on] how to present material, fun ensemble activities, and structuring of class time. . . . As a T.A. advisor I found her to be very helpful and supportive.[84]

> As a T.A., [teaching group piano] was part of my teaching load. I learned primarily by doing, as well as by observing Professor Uszler teach.[85]

While an in-depth study of Uszler's effectiveness as a group piano teacher is beyond the scope of this document, it is important to note that she was selected by her peers as an exemplary teacher of group piano due to her work in the program at USC. In her 1990 dissertation, Connie Arrau cited Uszler's nomination by fellow class piano instructors as one of twelve top group piano

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[83] Teresa deJong Pomba, response in former student questionnaire, 2002.

[84] Elinor Freer, response in former student questionnaire, 2002.

[85] Anonymous, response in former student questionnaire, 2002.

teachers nationwide.[86] After receiving this nomination, Uszler consented to become involved in the study, volunteering to videotape herself teaching the first ten lessons of a piano class for non-keyboard music majors. In addition, she allowed Connie Arrau (Sturm) to analyze the tapes of her teaching in extremely detailed ways. As Sturm commented,

> While my findings from this study [of exemplary group piano teachers] are too numerous to detail here, my memory of Marienne's teaching is still very clear, even now after twelve years have passed. I remember her sharp wit (which her students enjoyed enormously), her clear and detailed explanations and instructions, her probing questions, her command of pacing (which kept her students on their toes), and her musicality and superb musicianship (which were clearly evident despite the elementary level of her class). This was an expert teacher who obviously enjoyed what she was doing.[87]

Marienne Uszler's Service as Director of Undergraduate Studies for the USC School of Music

Marienne Uszler earned respect for both herself and the pedagogy program at the school from a new Director of the School of Music. This respect culminated in her appointment as the first Director of Undergraduate Studies for the USC School of Music. The circumstances leading both to the creation of the position of Director of Undergraduate Studies and Uszler's appointment as the first faculty member to fill the position are noteworthy.

The need for the position of Director of Undergraduate Studies came about through knowledge of the role that the Director of Graduate studies played

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[86] Connie Arrau, "Classroom Behavior of Exemplary Group Piano Teachers in American Colleges and Universities," (Ph.D. diss., University of Oklahoma, 1990).

[87] Connie Arrau Sturm, response in colleague questionnaire, 2002.

for Master's and doctoral students. Projected course changes had to be cleared through the Director before they would be passed on to the University Curriculum Committee for review. Doctoral candidates had to work through the Director to get approval for their study and their choice of fields of concentration. In faculty meetings, a feeling that undergraduates were in need of the same type of representation began to develop. At that time, there was no single individual making decisions for the undergraduate population in terms of coursework or approval for program content decisions. Because this need was felt, the Dean decided to ask Uszler to be the first Director of Undergraduate Studies for the music school at USC.

In order to comprehend the significance of Uszler's appointment to the position of Director of Undergraduate Studies, it is important to know the history leading up to the nomination. During her tenure at the University of Southern California, four Deans had served as head of the School of Music. While some of these men were very supportive of Uszler and the pedagogy and group piano programs, others did not hold the programs in such high esteem. Uszler remembered her first exchange with the fourth Dean upon his arrival at USC.

> When [the fourth Dean] came in, which was the longest time [of the four], he told me right out at my very first meeting, "I don't have the foggiest sense what you are doing and why you are doing it, and I don't believe a single thing." My reply to him was, "Well, I'm very sorry you feel that way, but I've been here doing this." He said, "Well, I'm not going to remove anything, but I just want you to know that I don't see any purpose in what you do. It's John Perry [one of the keyboard performance faculty] who teaches pedagogy."[88]

[88] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 16 July 2002.

Despite the strained atmosphere of this encounter, Uszler continued to work diligently in her position as head of pedagogy and group piano. Through her dealings with the Dean and other colleagues, she persisted in demanding respect for herself, her students, and her program. The fruits of her labor were realized a few years later when this same Dean came to her and offered her the position as the first Director of Undergraduate Studies. The change of sentiment by this Dean was indicative of the type of regard that Uszler earned from her colleagues. When asked about the frustration of constantly having to earn and re-earn respect for herself and for the field of pedagogy, Uszler offered the following comments:

> Well, partly it's exhausting, partly it's stimulating. You always have to ask yourself, "Why am I doing what I am doing? What can I show them to prove that I really know what I am about, that what I am teaching really makes sense to the people that I'm teaching, that they really want this?" So in a way, despite the down side, it remains kind of stimulating. It's different than somebody who has taught theory for twenty or thirty years, and nobody ever asks them, "Why do you teach what you teach?"[89]

As Director of Undergraduate Studies, Marienne Uszler chaired a curricular committee that reviewed undergraduate program changes. In addition, she was responsible for reviewing cases of special requests from undergraduate students. Uszler was able to impact a larger population of students outside of the keyboard department through her work overseeing decisions involving undergraduate issues of curriculum and program development through her administrative position.

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[89] Ibid.

Important Ideas and Skills Assimilated by Uszler's Students

A great deal of a teacher's success hinges on the ideas and skills with which that teacher's students leave their classroom and their program of study. One way in which this success can be measured in Uszler's pedagogy program at USC is through a comparison of her intentions as far as ideas and skills that a student should possess upon leaving her class or supervision, and responses from her former students as to the ideas and skills that they associate with her now. A survey sent to twenty-four of Uszler's former undergraduate and graduate students from USC netted a return of twelve responses. A copy of the cover letter and questionnaire for former pedagogy students of Uszler at the University of Southern California may be found in Appendix H. Questions posed to Uszler in personal interviews were formed in a more open-ended way but addressed similar ideas to those asked of the former students. Neither the students nor Uszler were aware of the questions being asked of the other population, and answers were not directed in any way other than by the initial questions asked by the interviewer. Questions posed to Uszler included:

1. Do you have an informal list of things with which you wanted your students to leave your pedagogy class?

2. In what ways did you run a classroom to model the things that your students would need to exhibit as a pedagogy teacher or a group piano teacher on the college level? What might they have observed in you that they would identify with being an excellent teacher?

Verbal responses from Uszler were correlated with written responses from former students to create a positive link between her intentions as a teacher and a mentor and acquired concepts and skills assimilated by her students. Items of

interest in comparison may be considered in two areas: a list of things for pedagogy students to learn from class, and attributes that Uszler modeled for her students to emulate in professional situations. All of her comments listed below were offered during personal interviews, and all former student responses were garnered from answers in a mailed questionnaire.

Informal List of Points for Uszler's Pedagogy Students to Learn from Class

Marienne Uszler's first answer to the request for an informal list of pedagogical points to be garnered from class involved ensuring that the students each realized that you make a commitment to teaching as you would to performing. This idea was particularly important due to the reputation of the University of Southern California as a strong performance-centered school. Student responses to a similar query included:

> She [Uszler] made piano pedagogy a respected field of study in its own right. She undertook this with all seriousness, not as a cast-off for would-be performers, but as a completely legitimate course of study. . . . She was a true pioneer of piano pedagogy, completely dedicated to excellence in instruction at every level and in every situation.[90]

> [She was] an example of true commitment to the field of pedagogy [in] her creative approach to teaching, her high standards, and a desire to continue to grow in her field.[91]

> Probably her [Uszler's] greatest strength was in conveying by knowledge and example that teaching isn't a second-rate profession. It has always impressed me that she did this in an environment of gifted performers, who largely felt that they would be mostly playing as their career.[92]

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[90] Teresa deJong Pombo, response in former student questionnaire, 2002.

[91] Kendall Feeney, response in former student questionnaire, 2002.

[92] Katheryn Bailey Klein, response in former student questionnaire, 2002.

A second point articulated by Uszler was that students gain a solid understanding of what is possible in American pedagogy in terms of involving the student in learning through ear training, asking questions, and improvisation. She explained her philosophy in this way:

> Since a lot of the students were Asian students, to come away with an understanding of what is possible in American pedagogy. Now, it's not really American pedagogy, but it's so different from the way that most of them were trained, because many were born in Korea or China or Japan. Some were born here, but even so their early training is so much at odds with what is possible now that I wanted to be sure that they came away with some idea of how different things are, what American methods make possible, and what that really takes from the teacher so that it's not only a matter of how you teach reading or how you teach rhythm. It's the whole idea of involving the ear, involving the person, or asking questions, of having even some forms of improvisation. That's totally foreign to their way of thinking.[93]

One particular response from a former student resonated with this same concept.

> She [Marienne] constantly emphasized allowing students to "discover" for themselves, rather than having the teacher tell them the information. She had many creative ways for introducing new concepts and pieces that emphasized this element of discovery.[94]

An area of focus in Professor Uszler's pedagogy class was the development of proficiency in teaching in a group piano setting, including being able to function in a lab situation with electronic equipment. Numerous students commented on the importance of group teaching in their responses. Among their answers are the following statements:

> She gave excellent advice on how to deal with different levels and abilities in the same classroom (i.e. use headsets to work with slower learners in one group while others were assigned a challenging activity),

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[93] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 18 July 2002.

[94] Elinor Freer, response in former student questionnaire, 2002.

and structuring a variety of assignments and classroom activities so all students were challenged.[95]

I learned from her example how to run a class piano section with command—engaging everyone in the class, being aware of everyone, moving around the class.[96]

This was one of her greatest gifts to me—I hadn't been taught music in a group until college, and I enjoyed learning with other students so much, that I decided to focus part of my teaching career on working with groups. Exciting, motivating, a really great way to learn to play—are some of the immediate reactions I had to her presentation of group learning.[97]

In terms of her group teaching, there are some things that stand out. She spends ninety percent of the time instructing the group and regards giving private mini-lessons during class time as anathema to the group format. She moves throughout the group constantly so she can monitor the progress of each student while still instructing the group as a whole. She plans the class so that most activities last no more than eight to ten minutes. This helps keep everyone on their toes and doesn't allow for boredom or complacency to set in. . . . As far as possible, she strives to keep the class a "hands-on" experience, eschewing lengthy analysis and verbalizing in favor of playing.[98]

Marienne Uszler considered knowledge of intermediate piano literature in all styles and periods a requirement for a solid pedagogical background. Therefore, a great deal of time was spent in class studying and playing the material, both on the part of the students and by Uszler. The semester culminated with a final exam in the form of a class recital comprised of intermediate literature selections. Elinor Freer articulated this focus in her response.

Uszler emphasized thorough knowledge of many different

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[95] Ibid.

[96] Kendall Feeney, response in former student questionnaire, 2002.

[97] Katheryn Bailey Klein, response in former student questionnaire, 2002.

[98] Mark Sullivan, response in former student questionnaire, 2002.

> methods before selecting materials . . . She often encouraged using a combination of materials from different sources, and was fond of having students learn lesser-known twentieth-century pieces. (She was very familiar with this repertoire.)[99]

One of the strongest points that Professor Uszler strove to bring to her students was a commitment to understanding how to present a new piece of piano literature to a student. Included in this commitment was an awareness of how to select literature of an appropriate level for each individual student and how to work with the particular learning capabilities of the student. Questionnaire responses on this topic appeared several times.

> [The teacher must understand] the importance of observing how a student's mind functions in order to teach them in a way that will relate to their own thought process.[100]

> With regard to repertoire, Marienne believes that students should study music of different levels at once. While most teachers treat music study as a progression from one piece to a harder piece, Marienne taught me that important skills such as reading fluently often suffer with this type of curriculum. Students should have longer-term "growth" repertoire which, depending on the student's level, should rarely take more than a few weeks to complete. At the same time, students benefit from learning pieces that they can master in a shorter period of time. [In] this way, they are constantly challenged to cope with fresh rhythms, key signatures, melodic patterns, etc.[101]

Undoubtedly, the most frequently occurring theme in student questionnaire responses on this topic was directed toward Uszler's emphasis on being a well-rounded music professional. She herself identified this idea as one that she advocates very adamantly. Due to the high volume of student comments

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[99] Elinor Freer, response in former student questionnaire, 2002.

[100] Rosemary O'Connor, response in former student questionnaire, 2002.

[101] Mark Sullivan, response in former student questionnaire, 2002.

on establishing oneself in a music career, one can be sure that this is a message that strongly resonated with Uszler's students. As they wrote,

> Now, more than ever, a person embarking on a career in music needs to be ready to create a niche for him/herself that is based on that person's abilities, talents, and desires.[102]

> [She] talked often about "marketing oneself"—finding a particular niche or specialty to set oneself apart from other pianists and teachers.[103]

> I learned how to enter the world of teaching. I learned about college teaching, types of classes taught, and general job descriptions of pre-college music schools (Yamaha, community schools) and private teaching alternatives. I believe that most, if not all, students enter music school with aspirations to enter the world of concertizing. The number of students who actually fulfill this dream is very, very small, and the remaining students find themselves searching for a way to stay with their music and yet support themselves financially. Sadly, many who are not prepared to teach end up leaving music. How unfortunate, when one considers the love of music that motivated their study in the first place, and the time and investment spent studying music. Marienne was aware of this, and went to great lengths to prepare her students for various careers in music. It is remarkable to see how many of her former students have careers in music, particularly in teaching, in universities across the country, small music schools, music academies, and private studios. This is the testament to her dedications and ability to prepare us for careers in music.[104]

Attributes Uszler Exhibited in the Classroom for Students to Model

Not only did Marienne Uszler teach specific ideas to her students, but she also presented herself and her actions to her students as a model for many of the attributes that they should strive to exhibit themselves. She enumerated the items

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[102] Ibid.

[103] Elinor Freer, response in former student questionnaire, 2002.

[104] Teresa deJong Pombo, response in former student questionnaire, 2002.

that she considered to be the most paramount, beginning with those which were also mentioned the most frequently by her students--being well-prepared and organized. Upon being asked, "When you think of Marienne Uszler, what comes to mind?", six out of the twelve respondents mentioned either her thorough preparation or her high level of organization. These two descriptors also appeared in various ways throughout the remainder of the questionnaire.

> It would seem to me that clarity and preparation were the most striking qualities she brought to the pedagogy classroom. Everything had a logical progression.[105]

> Marienne was much more organized and efficient than other professors I worked with. In weekly [teaching assistant] meetings, she used every minute to accomplish clear and practical objectives. She helped us to design sensible lesson plans and course outlines, and passed on foolproof methods for introducing and teaching pieces. One felt as though, by following her suggestions and instructions, one was guaranteed success in the classroom.[106]

> . . . She separated the vast material one needs to cover into clean, concise subject areas and then covered each one methodically and thoroughly.[107]

Observation skills were listed as important by Uszler, since she felt that most beginning teachers were very focused on the text or a few students at the front of the class while neglecting class members seated further back in the room. She explained,

> I would have wanted them to see that they needed to have their eyes and antenna open constantly, not to their notes or what was in the book, but to what was actually going on in the room. And they couldn't know that if they only stood in front of the class or sat at the teacher's console. That was very hard for most of them to get accustomed to, that

[105] Doug Ashcraft, response in former student questionnaire, 2002.

[106] Elinor Freer, response in former student questionnaire, 2002.

[107] Teresa deJong Pombo, response in former student questionnaire, 2002.

> you can teach from anywhere in the room and you needed constantly to be active and walking around the room seeing what was going on. In a sense, that gives people some sort of sense that you either needed to be working harder because you are standing very near them, or I think it's an encouragement also that you are right there helping them with something that they don't know where they are looking or where their hand is in the wrong place.[108]

As one student commented,

> Marienne has a remarkable ability to "size up" students very quickly. This enables her to understand that student's strengths and weaknesses and to immediately direct that student in the most productive and efficient way.[109]

As an extremely articulate person, Uszler encouraged her students to develop a clear manner of speaking in which the most information is conveyed in the least amount of time with the greatest ease. This point was absorbed by her students, as evidenced by a reference to "her clarity in conveying information" from one student[110] and this more lengthy explanation by another.

> I learned from her the importance of working through a presentation completely by myself, before presenting to a class. If one is unclear and the class becomes confused, it's extremely difficult to clarify the confusion. It is critical in a group situation to be clear, concise, and precise. One must speak slowly and clearly, with pauses, to allow the students time to grasp the concept.[111]

One comment from Uszler concerning modeled behaviors tied into one of the ideas with which she wanted her pedagogy students to leave class. As is the case with great teachers, one must practice what one preaches. In Uszler's

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[108] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[109] Mark Sullivan, response in former student questionnaire, 2002.

[110] Anonymous, response in former student questionnaire, 2002.

[111] Teresa deJong Pombo, response in former student questionnaire, 2002.

situation, she counted eliciting responses from the class and getting students involved as one of the important concepts that students should take from observing her in the classroom. A couple of striking examples illustrate her use of this "discovery" technique with her own students, not only in demonstrating what should be done in a piano lesson, but also in showing its effectiveness in a graduate-level pedagogy course. As one student explained,

> [She had an] ability to make us think for ourselves and uncover our own solutions. She frequently answered a question with a question, leading us to solve things using our own ingenuity, which is an invaluable skill to have, and essential for good teaching. That, coupled with very exacting standards, brought out the best in us. . . . I still remember doing the first research paper. She assigned us the topic of "pacing," and gave us a week. When I asked her what she meant, she replied, "To explain what pacing is in teaching." The open-endedness of that caused me to think extensively and generate far more ideas that I would have had, had she been more specific.[112]

Other students recalled Uszler's teaching style and class format.

> [She was] interactive, exploring ideas with the students.[113]

> When we came to class, she was alert, engaging, and unique. There was never a 'status quo' feeling about the atmosphere.[114]

In a group teaching setting, one may find it difficult to emphasize musicality in addition to ensuring that all class members are concentrating on the task at hand, understanding new concepts, and playing accurately. However, Marienne Uszler stressed insistence on musicality in the group setting, as she expressed in the following comment:

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[112]Ibid.

[113] Kendall Feeney, response in former student questionnaire, 2002.

[114] Katheryn Bailey Klein, response in former student questionnaire, 2002.

> There was no reason to accept something that wasn't musical. You couldn't always get it, but you started from the point [where] the music should always be played beautifully and should be played with as great seriousness as you could bring to it, even if it was just a smaller piece.[115]

Students carried this idea with them and recalled it as an important point to be remembered.

> She was remarkably consistent in producing a musical and polished performance from her piano students.[116]

> I learned to work on beauty of tone and phrasing from the earliest lessons, so that this becomes an intrinsic part of piano playing for the student.[117]

Uszler's focus on technology was to utilize it, but not to let it control the core of her teaching. As interested as she was in the new technologies at the time, she saw her presentation and interaction with the class as having a greater significance on their learning. She described her viewpoint in the following remark:

> I have to say in terms of technology that I felt and I always taught that the technology element was minimal. I function first of all as a person and as a pianist and I did not wear headsets a great deal of the time myself. I did not sit at the teacher console most of the time, simply because I didn't think I could teach very well that way. I have seen others do really wonderful things that way. It seemed like that was a really natural way for them to communicate, and that's fine. For me, that was never the case. I had to be active and around in the room. I did do some work over headsets. I thought that it was important to be physically present to most of the students in the room, so I wouldn't extol myself as being a person for whom technology is a really important aspect of

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[115] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[116] Doug Ashcraft, response in former student questionnaire, 2002.

[117] Teresa deJong Pombo, response in former student questionnaire, 2002.

> teaching. First you are a teacher, and then you find what technology will help you and you use it. But it's not an end in itself.[118]

As group piano technology progressed, Uszler kept up with the latest trends. Students recalled her interest and involvement with technology in teaching group piano.

> Marienne was very familiar and comfortable with using the MIDI technology in class piano settings. She advocated giving students project to complete and hand in on disk, using sequenced accompaniments and backgrounds to accompany simple ensemble pieces, and using the digital lab to enhance and make more efficient group piano experience.[119]

> Marienne was excited by all the new advances in technology. . . . At that time, the simple act of having a piano lab was quite futuristic.[120]

Some of the most insightful comments from students came on subjects not mentioned by Uszler, yet addressed by numerous individuals in many different categories on the questionnaire. As recurring themes, these points tended to find their way into answers directed at a broad spectrum of questions, and through this repetition, one may see that they are important ideas to be associated with Marienne Uszler. The first theme is that of being a teacher of standards, with high expectations and a great level of professionalism. Many students remarked on her professional demeanor.

> [Marienne had] an extreme level of professionalism and a considerable devotion to her work. [She was] very demanding of the teaching assistants under her supervision; [she] set very high standards.[121]

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[118] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[119] Elinor Freer, response in former student questionnaire, 2002.

[120] Teresa deJong Pombo, response in former student questionnaire, 2002.

[121] Anonymous, response in former student questionnaire, 2002.

> I learned how to prepare a professional resume, how to interview, how to make contacts for teaching positions, etc. She stressed the importance of always being prepared for classes and lessons, also regarding attire. She went over studio policies with us. She was an example herself, as she was always very, very professional.[122]

> The teacher must always be professional in order to preserve the proper teacher/student respect. This applies to all aspects of preparation, punctuality, etc.[123]

> Marienne was always very professional in her level of preparation for teaching assistant meetings, her conduct, and her refusal to bad-mouth or gossip about colleagues.[124]

> We learned by example—she was quite professional, both in demeanor and dress, and thus we followed her lead.[125]

Comments by students were also directed to the establishment of standards.

> [One of Marienne's most enduring contributions is] her example of true commitment to the field of piano pedagogy—her creative approach to teaching, her high standards, a desire to continue to grow in her field.[126]

One particularly poignant recollection encapsulates the idea of holding to a pre-determined standard.

> Once when I was a very green teaching assistant, she listened to the final exams of one of my classes. They didn't play so well, and when she left, she said to me, "Some of these students MUST fail." It seemed mean to me at the time, but I learned that you must have standards. And that even in this subjective and personal kind of discipline, you can have standards and don't have to move the bar up and down depending on the student. Make the expectation clear, and that student must work to achieve.[127]

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[122] Teresa deJong Pombo, response in former student questionnaire, 2002.

[123] Doug Ashcraft, response in former student questionnaire, 2002.

[124] Elinor Freer, response in former student questionnaire, 2002.

[125] Anonymous, response in former student questionnaire, 2002.

[126] Kendall Feeney, response in former student questionnaire, 2002.

[127] Doug Ashcraft, response in former student questionnaire, 2002.

In a second recurring comment, Uszler was noted by her students as having a very direct manner of feedback with them. Some saw this as a strength, while others cited it as a possible weakness. Perhaps in relating to being a teacher of standards, Uszler gave praise where it was warranted but also did not fail to give constructive criticism and direction in order to help her students to meet the standards set not only by herself, but also by the field of pedagogy at large. Students acknowledged,

> She was very direct, so you always knew what you were doing well, and what needed improvement. . . . Some students found her intimidating, and as a result, not very approachable. They were a little "scared" of her, as she didn't come across as "warm and nurturing," but rather a "no-nonsense" approach.[128]

> [Marienne] could be intimidating at times, but I don't consider this a weakness.[129]

The most enduring aspect of Marienne Uszler as a professor that was remembered by her students time and time again was the fact that she displayed great interest in both her work and her students. Comments from former students recognized this concern for all of her students and their progress, as well as her regard for the importance of the field of piano pedagogy. Student recollections included:

> A highly organized, capable individual who really cares about her work.[130]

> [Uszler showed] her interest in her students, and in particular, her concern over what we would do after graduation. She took the time and interest to help us prepare for job interviews, job auditions, and create

[128] Elinor Freer, response in former student questionnaire, 2002.

[129] Doug Ashcraft, response in former student questionnaire, 2002.

[130] Anonymous, response in former student questionnaire, 2002.

resumes, which no other teachers did. She was always willing to take time to discuss questions and teaching issues with us, and her knowledge was endless.[131]

She was someone I respected immensely and looked up to, but she was the most HUMAN teacher I had at USC and I always knew I could approach her with issues I was dealing with—personal and professional issues. . . . The student always came first.[132]

She truly cares about and is interested in her students, even after graduation. Marienne always took an interest in and help with our job searches, and continued to follow (and support) our various careers and post-graduate school.[133]

Since she had such a keen pulse on what was going on in the pedagogy world, she was able to translate this to her classes and showed a real concern for the future of pedagogy through interest in her students.[134]

Rosemary O'Connor and Katheryn Bailey Klein summed up Marienne Uszler's contributions to the field of piano pedagogy in these final thoughts:

[I believe her most enduring contribution would be] the number of students who passed through her courses and will continue her dedication, interest, research projects, and enthusiasm for learning.[135]

I think perhaps the most important contribution Marienne made was in her pedagogy classes to music majors. Without ever speaking ill of pursuing a performing career, she showed another highly satisfying and lucrative way to use our musical gifts.[136]

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[131] Teresa deJong Pombo, response in former student questionnaire, 2002.

[132] Kendall Feeney, response in former student questionnaire, 2002.

[133] Elinor Freer, response in former student questionnaire, 2002.

[134] Rosemary O'Connor, response in former student questionnaire, 2002.

[135] Ibid.

[136] Katheryn Bailey Klein, response in former student questionnaire, 2002.

Additional Observations Concerning Marienne Uszler's Work at USC

Final insights into Uszler's work at USC may be gleaned through a survey of further comments from colleagues both at USC and outside of the university setting. Phone interview conversations were used to elicit responses to general questions such as:

1) What particular events or contributions would you point to as Marienne's legacy at USC?
2) How was Marienne Uszler viewed by her colleagues at USC?
3) If you had to capture a few of her major philosophies of piano pedagogy, what would you consider those to be?

Some replies from former colleagues mirrored those of former Uszler pedagogy students, while other insights followed new veins of thought. Major themes in responses serve to illustrate Uszler's traits as a mentor, a person of high standards, assertive, honest, one who values the art of teaching, and someone with interest in a broad spectrum of areas. Final comments from several individuals spoke to the state of pedagogy at USC upon her retirement.

First and foremost, Marienne Uszler was regarded as a mentor, particularly by Thomas J. Lymenstull. His comments touch on her ability to both lead a person and at the same time allow that person to explore their own capabilities. Lymenstull's sentiments are best captured in the following statements from his interview:

> Probably the best description [of Marienne Uszler] would be that of a mentor. She was a wonderful guide, and as so many mentors do, she guided by example. She was beautifully organized with what she did. She freely shared things like syllabi of the courses that she had been teaching in the past and said, "Here is what I've done. You can take a look at it and do something like it if you wish. You can also do something different than that." . . . As time goes on, you end up varying things according to your own interests and things you know more about or less about.

> Nonetheless, I found that the overall structure was a really, really helpful starting point. I also appreciated the fact that she allowed me the freedom to do whatever I wanted. She was great in that way. She knew that people needed both guidance and the freedom to use their own capacity of planning and thinking and creating on their own.[137]

One descriptor applied to Uszler by both former students and colleagues is that of a person of high standards. Former student comments have already been presented in an earlier section of this chapter. The fact that colleagues hold this same opinion of her may be seen in this response from Scott McBride Smith:

> Her way of thinking always has to do with the idea that she wants everything to be the best it can be, so it has to do with the ideal student and the ideal situation. She is always thinking of a way to obtain that. . . . What I would say is that she always wants everything to be of the highest possible standard. So she's never interested in anything that represents dumbing down or doing something that might appeal to a broader public if it were made easier or something like that—that's not her thing. She wants everything to be the best it can be, and that's sincerely how she thinks and she wants everyone else to be that way too. She's a purist—she doesn't think in [terms of] "Well, we'll have to make this compromise in order to make it more palatable to the public in general." No, she doesn't think like that at all. She's going to do what she thinks is the right way, no matter what.[138]

Uszler's assertiveness was seen by a number of colleagues as a quality necessary in those who would be leaders. While this dogmatism may be seen by some as overly powerful, persons who possess such conviction in their own ideas are apt to accomplish a great deal through their efforts. Statements by several respondents highlight this trait as displayed by Uszler.

> She's very strong in her ideas, and so she has a lot of courage about pushing forward, and it doesn't bother her too much that nine other people vote against her. If she thinks she is right, she will stick to her guns, and a lot of the time, she is right. . . . She's not afraid to do that.

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[137] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

[138] Scott McBride Smith, interview by author, tape recording, 24 July 2002.

> Consequently, there are always some people that don't like that and don't go along with that, and kind of resent her for what they see as making waves or just for being what they think of as difficult. . . . She's tough, but in a positive way. She'll stand up for what she believes and she'll tell you to your face what she thinks.[139]

> She . . . was well-organized and was unafraid to assert what she felt as the things that needed to be done in the way that she thought they needed to be done. I think that is a really, really valuable asset for anyone.[140]

Along with assertiveness, Marienne Uszler brought an honesty to her relations with students and colleagues. This ability to speak frankly and with the utmost sincerity commanded great respect from those around her. Colleagues and students admired these traits in Uszler, as evidenced in observations such as these from Lymenstull and Wilma Machover.

> The other thing that I absolutely, absolutely love about Marienne is that intellectually, personally, and professionally, she is perhaps the most honest person I have ever known. I say honest in the sense of not only being honest with other people, but about being honest with yourself. . . . She was someone that I could always trust not only to be honest with me about things, but she was really able to be honest with herself about whether things were as good as they could be, or how they could be better.[141]

> I think she has been influential in the development and the ability to teach some of the major teachers of the next generation. . . . She was able to take [students] and help them to develop who they were. It's a really great sign of a great teacher. Even though she had a core of what she believed in, she was also able to let each one of her pedagogy students to find their uniqueness and I think that was because she was always absolutely brutally frank with someone. . . . I never watched her do this, but I know that she would never be polite about telling somebody about their flaws. She really cut to the chase and would say, "This is what you have to do." On the other hand, her compassion was not flowery, not sentimental, but she had a great compassion for her students and they

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[139] Ibid.

[140] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

[141] Ibid.

> remained absolutely beholden to her for her really being an advocate for them when it was helpful and totally truthful to them when they needed to get their act together.[142]

The sincerity with which Uszler approached her pedagogy teaching at USC did not go unnoticed. Students and faculty alike appreciated the earnest love that she showed for the instruction of piano in its many facets. Her enthusiasm acted as a magnet for students and helped to convince fellow faculty members of the worth of her efforts. Stewart Gordon spoke to her love of pedagogy, and Barbara English Maris talked of her careful consideration when dealing with various situations in her teaching.

> I think the art of teaching is very important to her. . . . Music itself is first and then on top of that, she is very dedicated to the learning process and to the efficacy of the learning process. . . . I think the other thing is her interest in seeing that children are taught correctly. We oftentimes in our society relegate teaching of beginners and children to the last place on the rung, you know, and if you can't do anything else, you can always teach kids. I don't think Marienne feels at all that way about it. I think that she, like the traditions of Russian pedagogical philosophy, feels the most important teaching is the beginning teaching, and I think that reflects in her intense interest in beginning methods and finding excellence in this.[143]

> On of the things which I can remember . . . an image that she used is that she considered herself a bag lady, that anything she encountered that she thought might be useful someday went into her bag. And at some time in the future, she'd grope into that bag and try to pull out something that would be just right to meet a particular problem or question that a student might come up with. To me that symbolized that everything could be used and everything was of value and imagination and creativity were a constant part of teaching. Teaching was not a matter of getting the answers by going from step A to step B, but accumulating experiences and insights and drawing on those with imagination to meet a single, specific need related to a specific student or class.[144]

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[142] Wilma Machover, interview by author, tape recording, 8 July 2002.

[143] Stewart Gordon, interview by author, tape recording, 15 July 2002.

[144] Barbara English Maris, interview by author, tape recording, 9 July 2002.

Finally, acknowledgment of Marienne Uszler's broad interests struck a common chord among respondents. Personal knowledge of pedagogy by Uszler was bolstered with study of closely related fields as well as fields with little relation to piano pedagogy. A comment offered by Lymenstull captured the essence of her constant thirst for learning.

> [Marienne] is an incredibly hard-working person, and she really did her work out of a love for her work, a love for knowing things and learning things and exploring things. I wouldn't call her intellectually restless, in that sense, but rather just intellectually hungering all of the time, just enjoying and savoring new ideas and new thoughts, new people, new attitudes, new inspirations.[145]

Lymenstull also recounted a story told by her that clearly illustrated a situation in which her well-rounded knowledge served her purposes well.

> It was a wonderful department [the keyboard department at USC], full of personalities that could potentially have all kinds of sparks fly. I think she managed to herd all of the cats quite well. She knew about a lot of things that they didn't expect. I know for instance there was a funny story that she used to like to tell. There was one time when she was trying to get a commitment out of John Perry. . . . At any rate, she ended up talking baseball with him for several hours and he was so surprised that she could do that . . . but she ended up convincing him to do whatever it was [that she needed]! It was really the only way that she could get his attention at that point, because it was during the World Series. This was something that was high on his agenda at that time, and she rose to the occasion and did it![146]

Barbara English Maris added a view of the School of Music at USC that may have encouraged Uszler's constant curiosity.

> Another set of influences on Marienne would be the work of her colleagues at USC. I am aware that USC has valued and established degree programs in many music specializations that are unknown at more colleges/universities/conservatories - including composing film music,

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[145] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

[146] Ibid.

> dealing with keyboard technology, and jazz. And yet the school also had fine musicologists, harpsichordists, pianists, and chamber musicians. USC was thus an institution that presented a broader view of music than many piano majors experience during their student day when majoring in piano performance or pedagogy.[147]

Comments of a sobering nature made their way into several interviews as colleagues mused about the future of pedagogy programs at schools such as USC. Concern was shown for the state of pedagogy, and questions relating to diminished support by administrations and colleagues raised doubt as to the continuing strength of pedagogy across the nation. Despite acknowledgment of strong programs in some schools in the country, some interviewees demonstrated a lack of confidence that initiatives brought forth by pedagogues of Uszler's generation are being continued as strongly as they should be.

> I see [Marienne] as the architect of the whole piano pedagogy program there [at USC]. . . . What I left in the piano and piano pedagogy area was a really thriving program, which, by the way, has absolutely no, zero full-time persons. It has only part-time people coming in to teach the classes. It is really astonishing! Now I always personally felt support from the administration in terms of what I wanted to do or projects and things that I wanted to undertake. They were happy to see me do these things. It's not as if I felt left out on a limb from a personal standpoint. In terms of the pedagogy program as it is, I guess I'm surprised that it hasn't been continued with a little more commitment.[148]

> What I think is, tragically, a lot of the ideas that she espoused—the interest in technology, new artists, new ideas, new approaches to teaching, student involvement in teaching instead of just having everything regurgitated by rote—sadly, a lot of those things haven't caught on as much as they should have. And some of the pedagogy programs that she and her peers in her generation established are just now gone forever. . . . I think there are a lot of people who could step in and run those programs

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[147] Barbara English Maris, electronic mail to author, 10 July 2002.

[148] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

and do very well, but they are not being asked. They are being staffed by part-time faculty or simply not being staffed at all.[149]

With the future of piano pedagogy programs at question in some people's minds, a challenge arises for those presently engaged in teaching pedagogy and for those students seeking degrees and teaching positions in the field. Uszler echoed this challenge by way of an invitation to the new generation of pedagogues.

> I think there will still be plenty of battles for you people [the younger generation] to fight on your own, whatever they may be, and they will be your battles. It probably will go a notch further. . . . The classes are already there. They are in place. They are there because my generation and the generation after me, we got them there. You will continually be faced with making those classes relevant, updating the classes, expanding the classes, and you are the people who will have to look ahead and say, "In this century, what really are going to be the problems?" We came from a century, at least people in my generation, where for the majority of our working lives, people still had great respect, for the most part, for classical music and piano teachers. That really didn't change radically until the age of the computer, probably the 1970s, 1980s, 1990s, where it was clear that many things about classical music and classical traditional musical training were being called into question, or what was even worse, not being called into question or argued, but ignored. It simply doesn't matter anymore. Most of us came from families in which having a piano in the family home was still a valuable thing and kind of ordinary and taken for granted. This simply isn't the case anymore. The computer is the thing that you are more likely to have in your home than a keyboard of some kind. In a sense, it's your generation that will have to fight those kinds of battles, whatever they may be.
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> Technology has certainly been more accepted, but how technology integrates with the human personality as well as the musical personality—I don't think we've even begun to tap those connections and resources. That's something that you people will have to do, because that is the world. . . . The majority of people can't imagine living in a world where there are not planes and telephones and easy communication and

[149] Scott McBride Smith, interview by author, tape recording, 24 July 2002.

computers and Internet. I came from a world where I grew up and there was no television. And the rapidity with which things are happening—information wasn't passed around that fast in the 1950s. Now it's instantaneous, and there is too much of it. So those are challenges for you folk.[150]

[150] Marienne Uszler, interview by author, tape recoding, San Juan Capistrano, CA, 18 July 2002.

CHAPTER FOUR

PROFESSIONAL ACTIVITIES BEYOND THE UNIVERSITY

Marienne Uszler's relationship with national music organizations has spanned more than half a century. Her earliest activities in national associations may be traced back to the late 1940s, when she initially became a member of the Music Teachers National Association. Always possessing a curious mind, she shared interest in cutting-edge activities with her fellow nuns in the School Sisters of St. Francis. While she continued to participate in these associations as a member and conference attendee, Uszler began additional work in the 1980s as a committee member, group leader, and presenter for associations including the National Conference on Piano Pedagogy, the International Society of Music Educators, and the Music Teachers National Association. Opportunities to give teacher workshops led to presentations for teacher, parent, and student groups across North America.

The National Conference on Piano Pedagogy

In 1979, the first informal meeting of the National Conference on Piano Pedagogy (NCPP) convened in Independence, Missouri under the direction of Richard Chronister and James Lyke. Approximately eighty to ninety people attended that original gathering, and for many it was the first forum in which they could discuss pedagogy as a growing field. At this earliest "meeting of the

minds," pedagogy curriculum was a major topic for discussion. As Wilma Machover remembered,

> . . .It [the first meeting] included all of those people who we know are major resources for piano pedagogy in this country—Richard Chronister, Frances Clark, and so on. It was a most unusual gathering of people who for the first time were thinking about what it was like to have a philosophy of pedagogy and were concerned about the ways in which pedagogy was or was not being used in the college curriculum. . . . It was wonderful for each of us. It was memorable as a stepping-off place for what was to come as a more organized method of thinking about what curriculum was to be.[151]

Uszler cherished this first meeting, because it presented an initial opportunity for many of the piano pedagogues in the country to meet in person. Because of the small number of attendees, many opportunities were available for discussion, both in a group setting and on a more personal level. She remembered the Missouri meeting fondly.

> . . . In the beginning Richard Chronister and Jim Lyke, the men who headed those early conferences, they were already identified as people who were leaders in the field. But many of the rest of us, although we had heard each others' names, we had never met, and we had never discussed things. The beauty of that, because it was a small group . . . there was a lot of group discussion, talking. It wasn't sitting in a room watching somebody do demonstrations.[152]

After the 1980 NCPP conference in Urbana, Illinois, Chronister and Lyke began constructing committees to conduct more detailed research and planning under the auspices of the organization. Due to the limited number of conference participants at that time, plenty of opportunities existed for those individuals to work on projects that held particular meaning for them. Uszler expressed an

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[151] Wilma Machover, interview by author, tape recording, 8 July 2002.

[152] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

interest in the formulation of guidelines for course and content expectations for pedagogy majors, both at the undergraduate and graduate levels. Upon articulating this concern for greater standardization in the field, she was named the chair of the Committee on Administration/ Pedagogy Liaison by Chronister. She described the process of attaining this position.

> Richard [Chronister] was always very, very democratic and he wanted it to be that many people could participate and could have a role or some activity in which they could work very hard, be very involved, and get things done. Largely, you chose yourself in a way by volunteering or saying, "Yes, I will do this work." In the beginning, there was a great deal of work to be done because we were finding out about all of these things. So I don't think it was so much a matter of applying or being chosen, whether by Richard and Jim or by some peer group. Basically . . . there was work to be done and you put your hand up and said, "Yes, I will do that." And Richard would say, "Fine." And you would look for some other people who were interested in getting involved in that kind of thing.[153]

The Committee on Administration/Piano Pedagogy Liaison set for itself the goal of formulating pedagogy course and content guidelines in "a format acceptable for future presentation to the National Association of Schools of Music."[154] Specific items from the National Association of Schools of Music (NASM) directory were juxtaposed with comments, interpretations, and suggestions voiced by the members of the NCPP committee. The resulting report was submitted to all members of the 1982 NCPP Conference during a general committee presentation. A concluding report of the committee in the 1986 Proceedings outlined the eventual results of these efforts.

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[153] Ibid.

[154] Martha J. Baker, ed., "How Should Administrators Evaluate Pedagogy Programs?" in *The National Conference on Piano Pedagogy: Journal of the Proceedings* (Princeton, NJ: The National Conference on Piano Pedagogy, 1983), 43.

> The committee report in these Proceedings (pp. 30-33) outlines the interaction between NASM and NCPP in the preparation of this document; the representation by Marienne Uszler, as the chair of the Administration/ Pedagogy Liaison Committee, on the panel dealing with issues in piano pedagogy at the national NASM convention in November of 1983; and the additions that NASM made relative to pedagogy at the baccalaureate level in its own 1983 handbook.[155]

Uszler's work on standardization of pedagogy courses and content continued from this point, finding a voice in the NCPP handbooks that she co-wrote with Frances Larimer. Undergraduate and graduate content was examined in the handbooks, which were published in 1984 and 1986 by NCPP. These resources and their impact on piano pedagogy degree requirements will be discussed in Chapter Six.

Uszler served as chair of the Committee on Administration/Piano Pedagogy Liaison for six years, from 1980-1985, until her interest in the foundations and history of piano pedagogy led her to seek the development of a new committee focused on those ideals. Again, she volunteered for a leadership position in NCPP and with the support of Chronister and Lyke organized a new committee focused on exploring the historical aspects of pedagogy. The Committee on Historical Research spearheaded efforts to assemble and update an annotated bibliography of significant pedagogy reference materials and a current list of dissertations on pedagogical topics. Uszler explained the reasons for her belief in the importance of the history of pedagogy.

> . . . I've always been interested in the roots of everything, where

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[155] Martha J. Baker, ed., "Report of the Committee on Administration/Piano Pedagogy Liaison" in *The National Conference on Piano Pedagogy: Journal of the Proceedings* (Princeton, NJ: The National Conference on Piano Pedagogy, 1987), 77.

> everything came from. I never believed, wherever I was or my colleagues were, that we were doing this for the first time. And it seemed very important to me to know what came before, what came before that, and what came before that. So I said, "I think this is an important thing and I would love to do it," and Richard [Chronister] and Jim [Lyke] said fine. I found some other persons who were as interested as I was in doing these things, and I think we got a lot of work done in codifying some of our own resources for ourselves. . . . That is basically what it takes. It's not as if the field itself says, "Gee, we really need to know what's in our past," and I still myself go back every once in a while to look at the annotated bibliographies that we put together in there. You simply won't find that kind of thing anywhere else.[156]

The new committee convened for the first time at the 1986 NCPP Conference and established a committee purpose and corresponding mission statement. The four goals set forth in the statement included the following:

1) To design and disseminate a critical bibliography pertinent to the field of piano pedagogy.
2) To move toward the establishment of an aural history of piano pedagogy.
3) To investigate the possibility of structuring a piano pedagogy resource database.
4) To seek ways in which the National Conference on Piano Pedagogy might become a clearinghouse of information and research related to the training of piano teachers.[157]

Over the course of the next eight years, the committee would achieve many of these goals set at the 1986 conference. With Uszler serving as committee chair, the Historical Research Committee identified the need for an annotated bibliography of lesser known pedagogical publications and reference materials. The annotated bibliography project was put into motion after the 1986 conference,

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[156] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[157] Richard Chronister and Thomas McBeth, ed., "Report of the Committee on Historical Research" in *The National Conference on Piano Pedagogy: Proceedings* (Princeton, NJ: The National Conference on Piano Pedagogy, 1987), 85.

with decisions being made at the conference on materials that merited inclusion in the bibliography. Reviewers were chosen for each publication selected for critique. While many of the materials chosen for the project were reviewed by Historical Research Committee members, some outside opinions were also contained in the project annotations. Uszler remembered,

> We sought reviews from people that we thought would be respected as reviewers of these particular books, and therefore some of those who were not even on the committee agreed to do that work. I just think that is not only a credit to them, but it's a credit to them and what Richard finally did publish.[158]

All committee members agreed to devote time to the compilation during the next two years. Despite the enthusiasm generated during committee meetings at the conference, the majority of the hard work was left to individual members operating in the time between biannual meetings of the NCPP. It was during these times that Uszler felt her job as committee chair was the most difficult.

> Anything that involved ongoing work in between the conference sessions was really where the work was. The fun part was getting together and seeing what you had done or what you wanted to do. I know for Becky Shockley, the person heading the Learning Theories Committee, that was just an ongoing task of keeping in touch with people, getting the reviews, editing the reviews, reminding them that they promised you the reviews. . . . Although I was certainly and still am very much interested in the entire subject, that was really what got to be hard and was why I quit after 1992. It was just more than I had time to do in my life. Fran Larimer and I had been working for six years before that gathering all of the information for the handbooks, and I felt after a dozen years, I had done my share of work and now it was time for some others to pitch in and do something too.[159]

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[158] Marienne Uszler, interview by author, tape recording, 30 September 2002.

[159] Ibid.

Publication of the bibliography started in the 1988 *Proceedings* with an installment of seventy-six entries addressing books and journal articles on various pedagogical topics. The first entry is prefaced with a statement from the committee, in which the members express their intentions in compiling the bibliography with the following statements:

> This begins a critical, annotated bibliography designed to assist a keyboard instructor wishing to:
> -build a pedagogy library.
> -insure representation of keyboard pedagogy books in a college library.
> -prepare a reading list for a pedagogy class.
> -build or supplement a personal library.
> -research areas of particular interest.[160]

The annotated bibliography compiled by the committee is remarkable for the quality of the materials reviewed, the length and depth of the annotations, and the credibility of the writers chosen to submit reviews. Materials selected for inclusion in the bibliography range in date of publication from 1790-1985. Included are treatises and journal articles on keyboard playing and technique, historical instruments, noted early teaching materials, literature, and learning theories. Annotations consist of three to five paragraphs, and annotators offer insight into contents and proposed uses of the materials in pedagogy or literature classes. Opinions on the materials' worth and value in comparison to similar volumes on the same subject are offered. Importance of the volumes to teachers and researchers is explained in detail, and prose is identified as scholarly in nature or accessible and easy-to-read. "Must-have" materials are identified for inclusion

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[160] The Committee on Historical Research, "Piano Pedagogy Bibliography," in *National Conference on Piano Pedagogy: Proceedings and Reference*, edited by Richard Chronister and Thomas McBeth (Princeton, NJ: The National Conference on Piano Pedagogy, 1989), 187-211.

in private or school libraries. Much thought went into committee decisions concerning annotators for each book or article. Experts chosen to write reviews bring credibility to their words, as they are already noted authorities in their fields. The Committee on Historical Research followed their first installment of the annotated bibliography with additional undertakings. Plans for the reference list of pedagogy dissertations were made during the 1988 conference. The *Proceedings* of the 1990 Conference heralded the inception of the dissertation listings and additional annotated bibliography entries. A set of five cross-referenced subject indices for the annotated bibliography listings was printed in the 1994 *Proceedings*, making the results of the bibliography projects more accessible to pedagogues.

Discussions on the development of an oral history continued throughout this period, but no plan was ever carried into action. Several reasons may be cited for the committee's decision not to carry on with plans for an oral history. One such reason was the lack of funding for NCPP committees. As Uszler articulated,

> In the NCPP, there was no money to do anything. If you had plans, you weren't given any assistance. So making videotapes to try to do an oral history would have been beyond the scope of what an independent group like that could have done. . . . The organization was never one to which anyone paid dues, and it didn't have a funding source in itself.[161]

In addition to the problem of lack of financial support, several companies produced videos of a similar focus around this same time. Because of the introduction of these videotapes to the pedagogy community, the committee felt

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[161] Marienne Uszler, interview by author, tape recording, 30 September 2002.

that there was not as great a necessity for the NCPP to play a role in disseminating such historical information through videos.

The possibility of developing a database to be housed within the NCPP was originally one of the four main goals of the Historical Research Committee. This database was to have served as a virtual library for historical and updated pedagogical information able to be accessed by all interested in piano pedagogy. However, the idea of a database was not yet widely accepted in the late 1980s and early 1990s, and it was partially due to this fact that the committee never started the process of designing such a database for pedagogy. Uszler commented on the committee's decision to forgo the database in a personal interview.

> . . . That [the NCPP] would have been the logical place for a database to be set up. Everybody could have access to that, but to my knowledge nothing like that was done. Frankly, ten years ago a database seemed like an exotic thing to do. I don't think we realized how quickly we would come to rely on the Internet for so much passing around of information. Therefore, the significance of doing it in that form didn't seem so compelling at the time.[162]

The collection of *Proceedings* (1988-1994) containing the work of the Committee on Historical Research remains an important resource for those interested in learning about the history and development of piano pedagogy through printed literature. When questioned about the value of the project, Uszler replied,

> I don't see how else you can prove value—this particular combination of resources, and the length and the quality of the annotations, that was one thing we fought very hard to do, just amongst ourselves [the committee]. We didn't think lists had any value, and therefore those are fairly substantial books. All told, I think we probably

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[162] Ibid.

did about one hundred reviews. That's not a huge amount, but nonetheless, that's one hundred that aren't anyplace else. . . . I won't say that every one of them is not done anywhere else, but I will say that probably seventy percent of them you won't find in any other list, and you won't find annotations for them.[163]

Uszler served as head of the Historical Research Committee from 1986-1992. Soon afterward, in 1994, the leaders of the National Conference on Piano Pedagogy decided to discontinue operations due to financial and administrative constraints, and she sought other avenues in which to contribute to the field of piano pedagogy. However, looking back on her days of working for the NCPP and with her fellow members of the committees that she was instrumental in developing, she recalled the ground-breaking work done by all of the early members of the National Conference on Piano Pedagogy.

> That [the NCPP] was certainly an organization to which many, many people contributed individually with a great deal of work, much of it of fine substance. Whether or not I could be said to be influential in changing anything—I don't think it was a matter of changing things. When this began, we were an unknown group to one another. So it was kind of like establishing ourselves as a group of people interested in this particular subject. More than changing things, it was like pioneering things that needed to be done. And since Richard [Chronister] and Jim [Lyke] were very democratic, it went in any number of directions, because people chose to take it there because of their own passions, mine amongst others.[164]

[163] Ibid.

[164] Ibid.

The International Society for Music Education

Having never been a member of the International Society for Music Education (ISME), Uszler's involvement in the association through regional and national conventions came about through an interesting series of connections. Her initial presentation at an ISME seminar in Finland began with an application and acceptance to give a paper at the meeting. As part of a group, she traveled with a number of musicians from the United States, including Bob Werner, Walter Imeg, and Grant Beglarian. The only other American doing a presentation at the seminar was Guy Duckworth. A large group of Australians attended the conference, and Uszler made their acquaintance and became friendly with them throughout the course of the meetings. She recounted their experiences together.

> One of the fun things that we did [was] we went from this working group in Finland where we spent about a week and a half in a gorgeous place in the woods. . . . We went back to the international conference right after that, which was held in Bristol, England. By that time we were pretty well conferenced out, and so I went together with the Aussies and we went on a little trip of our own up the west coast of England, which is not much what people do. Since they were doing all of the driving and were totally familiar with it, we had a ball. With that came my Australian connections, through which I got an invitation to come to Australia to do some things there.[165]

The first invitation extended to Uszler to present in Australia consisted of presentations in Sidney, Canberra, and Brisbane in conjunction with Nancy Bricard and Jean Barr, both of whom were also on the faculty of USC. This visit solidified Uszler's contacts with the Australian music educators, who requested that she present another session at an ISME conference to be held in Canberra in 1988. Upon receiving the invitation to present, Uszler assembled a team of fellow

pedagogues composed of Wilma Machover, Barbara English Maris, Willard Schultz, and herself. Schultz taught in Canada, and Machover and Maris were both associates of hers through pedagogy work in the United States. The focus of the series of workshops was to offer different glimpses of the latest techniques in piano teaching methods being utilized in the United States. Each presenter selected a topic that fell within his or her specialty area. Wilma Machover, with her expertise in twentieth-century music, did her session completely on new types of music notation and contemporary sounds and how to experiment with them at the keyboard. Barbara English Maris focused on making use of the literature in terms of teaching various kinds of skills, including ear training, technique, sight reading, and performance. Willard Schultz concentrated on technical skills that might be gleaned from particular pieces of intermediate Romantic literature. Marienne Uszler conducted her sessions using the techniques of asking questions and using improvisation to open avenues of creativity within students accustomed to more traditional methods of piano study. A group of six students, ranging in age from ten to thirteen, was assembled by the conference organizers for use as a demonstration class for the American and Canadian presenters. Arriving early, the pedagogues had ample opportunity to meet the girls and work with them in advance of the sessions. This preliminary work was necessary due to the new situations in which the girls were to be placed during the presentations at the conference. Uszler recounted the interest and involvement that the girls brought to one of her sessions.

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[165] Marienne Uszler. interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

> In one of my groups, I was teaching the Tony Caramia *Song for Duke.* It's a wonderful stride bass kind of thing. I'm trying to remember the tempo term or mood—sultry. And so I had presented that piece to them and we talked about what they thought "sultry" was. It was so much fun to listen to these girls! I said, "The questions is, who is Duke? I'm not going to tell you. You have to go out and between the one time we met and the afternoon, you see if you can find out." And they said, "Well, how will we find out?" And I said, "Ask a couple of old people like your parents." We will never forget, this one little girl came back and she had seen us using overhead projectors in our presentations. She brought something and said, "I hope you will be able to use this. My dad helped me to prepare it." And she had made her own overhead projection thing all on Duke Ellington. I mean, it was a knockout! And she explained the whole thing and talked about how he had done some painting, which almost nobody knows about. It was absolutely terrific! People were so knocked over by what this little girl did.[166]

At that time, the Australians were operating under a musical system similar to that of the British or the Canadians, where teachers and students followed closely a specific syllabus of exercises and repertoire. Not much emphasis was placed on creative activity and modern techniques, and the response from the conference participants was largely very positive. Uszler relished this opportunity to share new ideas with fellow pedagogues and would continue to seek out such chances to work in areas not typically examined by other leaders in the field.

Music Teachers National Association

A chance for involvement in a new project came in the late 1980s when Marienne Uszler received a telephone call from the president of the Music Teachers National Association (MTNA), requesting her expertise in heading up a new committee for the organization. This committee was aimed at investigating

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[166] Ibid.

the links between physiology, psychology, and music. One of Uszler's main tasks as chairman of the Physiology/Psychology Committee was to invite speakers to present at MTNA conferences who represented psychology, learning theories, or music education. At the 1988 and 1989 MTNA Conferences, speakers delivered talks on subjects including Keith Golay, "Getting in Touch with Personality Types"; William Prey, M.C. and Susan Fritz-Prey, "Self-Esteem and Its Impact on Learning"; and Edwin Gordon, "Development of Musicality and Instrumental Readiness in the Preschool Child." Barbara English Maris expounded on the importance of these presentations to the field of piano pedagogy.

> In many cases, she [Marienne] introduced people to resources that most people in pedagogy and most piano teachers had never encountered. The session . . . that Keith Golay did for the MTNA meeting—I think when he was speaking to them, that was a whole new ball game. . . . The philosophies of both Richard [Chronister] and Marienne in some ways are quite similar in terms of, "Let's get out of our own little box of what it means to be a piano teacher and let's utilize all the resources that we can be in touch with."[167]

In 1990, Uszler was named as the first national coordinator of Music Learning and Research for MTNA. She continued in this capacity through 1991, when Barbara English Maris was appointed as her successor. Uszler served simultaneously in this new position and as the chairman of the Committee on Physiology/Psychology, exploring issues relating to modes of learning and identifying differences in students. Activities sponsored by Uszler and her colleagues included a panel discussion on gifted students at the 1990 MTNA Conference in Little Rock, Arkansas. She herself gave a presentation, "The

[167] Barbara English Maris, interview by author, tape recording, 9 July 2002.

Learning Process and the Keyboard Teacher," at the 1992 MTNA National Conference.

Following her time as national coordinator of Music Learning and Research, Uszler obtained an appointment to the first MTNA juried committee to review presentation proposals for the conference. Under the leadership of this committee, presenters were chosen on the merits of their proposal rather than through the connections that they had in the upper echelons of the organization. She served on that committee for two years, which was the maximum time allowed for service. The installation of the review board ensured equal consideration for presenters and opened the door for a wider variety of subject matter in MTNA conference presentations.

Marienne Uszler had yet to make her greatest contribution to the MTNA organization. In 1989, she was appointed Editor for Articles for *American Music Teacher*, the official publication of MTNA. She later accepted the position of Editor for Articles and Reviews and held this position until 1995, when new opportunities for contribution in the publishing world opened to her. Her work as editor and author for *American Music Teacher* will be discussed at length in Chapter Five.

Other Workshops

Marienne Uszler has given a myriad of workshops over the course of her professional career. However, she stated,

> . . . I probably have given less workshops than many people in

> similar situations, partly because I don't like to do that very much. I'm not one of these people who really [enjoys] running from one city to another to do a session. Some people love to do that, and they do it really well. It just doesn't interest me a whole lot. For me . . . I have always done sessions on improv with either discovery process or information techniques or question asking techniques.[168]

After presenting a number of these types of workshops, Uszler began to seek a new style of presentation specifically aimed at teacher involvement. She also strove to work with an area of the arts into which teachers may not have delved, but one that would add a new dimension to the language of piano teachers. Because of her interest in visual art and her association with her former Catholic sister who studied art history, she knew a reasonable amount about artists and art history. With this knowledge, in 1995 she devised workshop plans which would combine visual art and music, creating ties between terminology used when viewing art and vocabulary useful when speaking with students about musical works. These workshops took place in various venues and with diverse groups of teachers and students around the country. Cites for the workshops included Washington, DC (the Phillips Collection); Los Angeles, CA (the Norton-Simon Art Museum); Indianapolis, IN; and Wichita, KS. Uszler recalled the excitement of the museum staff when approached about the possibility of a collaboration between the two worlds of the arts.

> In all cases, the people at the museums were absolutely thrilled that we were coming up with this, and I got wonderful help from these people. They would give me slides in advance that I could take so that we could talk about what we were going to see in [the museum]. I remember not only in the Phillips Collection, but also in Wichita and Indianapolis, not that I asked them to do this, but they sent one of their staff people along

[168] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

> with us who just sort of hung out on the perimeter. If he felt he could add something to what we were saying, then he would give some other interpretation and it was absolutely wonderful. . . . I think that is extremely important, because we trade on that all of the time when we are talking to students about interpreting something. We have seen certain colors or textures, or actually know what an Impressionist piece looks like. We use words that convey what we have already seen to this person that hasn't heard this kind of music and hasn't seen this art. They are meaningless words most of the time, and it's a way to make a connection.[169]

Uszler involved both teachers and students in her art workshops. She learned through emails that the teachers really took a lot of ideas from her sessions. In one case, a teacher went back to her community and got in touch with an art gallery into which she could move a piano for student recitals. Another teacher took her students to see the paintings in an art gallery and had the children select a piece to play for an upcoming recital that reminded them of a painting. The student was then responsible for explaining the reasons behind his or her selection. In this way, teachers carried the idea of correlating visual art with music back to their own communities.

Perhaps the most vivid responses to Uszler's workshops came from the groups of students that she took to the museums. In one instance, she led a session for children from the Colburn School in Los Angeles. Because the students were of a young age, their parents had to bring them to the museum. Her assumption that the parents would leave their children and go off on their own was not accurate; instead, the parents followed the group as they toured the museum. She described this unique experience.

> I would send them [the parents and children] off to look at a few

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[169] Ibid.

pictures in a very restricted area, and then we would come back and talk about what we did see in these pictures. It was the parents who were doing all of the answering, and I thought, "How am I going to make it clear to the parents that I don't want them to answer, [but] I want the children to answer?" So after the first few of those, I was getting more and more agitated. Finally, I woke up to the fact that here these children are hearing their parents talk about art. They probably had never heard their parents talking about reactions to those kinds of things. So I just let it happen. And gradually the kids started talking and then it became a free-for-all at the end. I think that if I had tried to quiet the parents, it would have been the wrong thing for both the parents and the children. . . . One child made the most unbelievable comments about the paintings. The teachers were absolutely jaw-dropping in awe about what he picked out from the clothing that people wore and the types of people that they were. I think he was a precocious kid, but still in all, we cut young children very short when we don't ask them or find out what they are thinking, what they are seeing, how they are reacting. To me, much of the time teachers spend too much time telling people things, guiding everything, making sure that everything is right instead of finding out what is in that person's mind.[170]

Summary

Marienne Uszler's contributions to organizations and groups across the country through her committee work, leadership roles, and presentations to teacher and student groups must be remembered as crucial in the development of those associations. Because of her willingness to work in places where there was a need, Uszler was involved in the National Conference on Piano Pedagogy through the establishment of consequential committees during its beginnings; in the International Society for Music Education as it looked to current trends in music instruction in North America; and in the Music Teachers National Association as it explored the effects of physiology and psychology on the study

[170] Ibid.

and teaching of music. Her views of student and teacher involvement in the learning process led to her workshop presentations concerning question asking, improvisation, the impact of understanding learning theories, and the ties between the vocabularies of visual art and music. As she explored new avenues in various organizations, she also led others to investigate the untrodden paths with her. Her legacies to NCPP, ISME, and MTNA may be seen in the creation of guidelines for pedagogy programs and courses, the recognition of piano pedagogues as an established field of professionals, the involvement of North American musicians in the continued exploration of teaching, and the enduring search for better understanding of the intricacies of the learning process as they relate to music.

CHAPTER FIVE

CONTRIBUTIONS AS A WRITER AND EDITOR FOR *THE PIANO QUARTERLY, AMERICAN MUSIC TEACHER*, AND *PIANO & KEYBOARD*

While her earliest contributions to the field of piano pedagogy were felt in the arenas of the University of Southern California and the inaugural meetings of the National Conference on Piano Pedagogy, Marienne Uszler positively impacted the music world with her work as a contributing author and editor for national journals and magazines. Her writings in *The Piano Quarterly* (PQ), *American Music Teacher* (AMT), and *Piano & Keyboard* (P&K) highlighted newly-explored topics including American beginning piano methods, the adult music student, musical giftedness, technology, the independent music teacher, and piano competitions. Under her editorial direction, reviews of books, music, and videos were presented to readers of PQ, AMT, and P&K from 1986-2000. Uszler's personal views, represented in the editor's "Dear Reader" column of AMT and her editorials in P&K, offered insight into the ideals and principles of keyboard education that she most strongly espoused. As an editor, she led publications in new directions; she added the June/July theme issue to AMT and simultaneously broadened the scope and added a deeper focus to the articles in P&K. Beginning with her first series of articles for PQ in 1982, Uszler maintained a constant presence in national journals until 2001, at which time P&K ceased publication. An in-depth look at Marienne Uszler's writings and her roles as an editor at PQ, AMT, and P&K reveals the significance of her input in the field of piano pedagogy during the last two decades of the twentieth century.

The Piano Quarterly

American Beginning Piano Methods

Marienne Uszler's first opportunity to work on a project for *The Piano Quarterly* came through an invitation from its chief editor, Robert Silverman, to direct an investigation of selected American beginning piano methods. Silverman described the impetus behind his idea.

> Well, I was always interested [in piano methods]. I used to be the director of publications at Belwin-Mills and Marks Music, which was formerly E.B. Marks. At both of those firms, particularly Belwin-Mills, there were several piano methods. So I had a chance to analyze them and I found that most of the methods that I looked at, including methods put out by other publishers, were lacking in a number of essential attitudes, and the methodologies, I thought, were wanting. Later on when I started to edit the magazine [*The Piano Quarterly*], I thought it would be an appropriate time to analyze piano methods and to have it done by somebody who was actually teaching them. My look at it was strictly from a musical and analytical standpoint, not from a practical standpoint. The different approaches both intrigued me and made me wonder how they actually worked in practice. I had not seen any articles up until that time written describing the various methods.[171]

Robert Silverman knew that he must find someone with a great deal of knowledge in piano methods to oversee the project, but whose opinions were not linked with any particular publishing company. A strong recommendation by Maurice Hinson led Silverman to offer the directorship to Uszler. She remembered her initial contact with Silverman.

> It [the methods project] was his [Silverman's] idea. It was very early in my experience with PQ, and I really hardly knew Bob at all. Bob's style was and is—he's an idea person, and he has really brilliant ideas. . . . I think it was through Maurice Hinson, because I had been in contact with Maurice about a number of things, and we had done some workshops in the same place. . . . He suggested my name to Bob, and Bob asked me if I would be interested in writing it. Very early on, he said,

[171] Robert Silverman, interview by author, tape recording, 12 August 2002.

> "Maurice told me that you know an extreme amount of information about piano methods, and I always wanted to do an in-depth look at methods."[172]

During a personal interview, Silverman commented on his choice of Uszler to fill the position as lead writer, organizer, and editor of the project.

> Part of the problem is that the people who were most knowledgeable, back in the days when I had the magazine, were in one way or another tied up to publishers. So there was a lack of objectivity that goes with being high on the totem pole in the piano educational game. . . . There is a great deal of networking, and one hand washes the other. So it's hard to get real objectivity, and I found that the person I could trust the most after I got to know her was Marienne.[173]

Uszler was named a contributing editor for PQ in the Fall 1982 issue.

As head of the methods project, Uszler worked together with Silverman on selecting methods to be reviewed for this significant project. Coming from a background of music publishing, Silverman knew the most popular methods and had a general concept of what he felt to be the quality of their content. In addition, some of the methods being considered for review in the project were advertisers in Silverman's magazine. Because he was aware of potential bias with advertisers in PQ, he did not offer his opinions on which particular methods might be contained in the series of reviews, but left final judgments up to Uszler. After much consideration, she identified the following methods for review:

1. *The Music Tree: A Plan for Musical Growth*[174]
2. *The Robert Pace Materials*[175]

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[172] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[173] Robert Silverman, interview by author, tape recording, 12 August 2002.

[174] Frances Clark and Louise Goss, *The Music Tree: A Plan for Musical Growth* (Princeton, NJ: Summy-Birchard Company, 1973).

[175] Robert Pace, *Robert Pace Materials* (Milwaukee: Lee Roberts Publications, Inc. 1960-1979).

3. *The David Carr Glover Piano Library*[176]
4. *The Bastien Piano Library*[177]
5. *Alfred's Basic Piano Library*[178]
6. *Music Pathways*[179]
7. *Keyboard Arts Basic Music Study*[180]
8. *Mainstreams Piano Method*[181]
9. *The Suzuki Method*[182]
10. *The Yamaha Music Education System*

Not only was consideration given to methods reviewed, but additional thought was given to the order in which the methods should be reviewed. Materials by Frances Clark and Robert Pace were chosen for inclusion in the lead issue of reviews due to the importance of their roles in the development of American piano methods. As Uszler wrote in her introduction to their reviews in the Summer 1983 issue of PQ,

> The methods reviewed first, those by Frances Clark and Robert Pace, were selected for several reasons. Each of these approaches to early keyboard instruction has probably influenced a great number of piano teachers to *change* what they do and how they do it. What these teachers changed *from* is materials and procedures related to some version of the middle-C approach (reading), immediate attention to legato and finger-

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[176] David Carr Glover, Louise Garrow, and Mary Elizabeth Clark, *The David Carr Glover Piano Library* (Miami: Belwin-Mills Publishing Co., 1967).

[177] James and Jane Smisor Bastien, *The Piano Library* (San Diego: Kjos West, 1976).

[178] Willard A. Palmer, Morton Manus, and Amanda Vick Lethco, *Alfred's Basic Piano Library* (Van Nuys, CA: Alfred Publishing Co., Inc., 1981-1983).

[179] Lynn Freeman Olson, Louise Bianchi, and Marvin Blickenstaff, *Music Pathways* (New York: Carl Fischer, 1983).

[180] Richard Chronister and David Kraehenbuehl, *Keyboard Arts Basic Music Study* (Los Angeles: National Keyboard Arts Associates, 1980).

[181] Walter and Carol Noona, *Mainstreams Piano Method* (Dayton, OH: The Heritage Music Press, 1973).

[182] Because the final two reviews were based on the comprehensive plans of the Suzuki Method and the Yamaha Music Education System, materials as well as philosophy and roles of the family are examined in these articles.

> by-finger independence (technic), and (show) pieces-at-all-costs (repertoire). . . .
>
> Clark and Pace are also responsible for showing many of these teachers how to change. This is a matter of books and materials of course. . . . But—significantly—it is their abiding concern for *how* teachers teach, in addition to *what* they teach, that has fueled workshops and seminars, the establishment of programs, movements, and a "new" school.[183]

The innovative ideas represented in these two authors' materials were recognized by Uszler in her designation of their place in the first review issue of the methods series. Such careful consideration was given to the presentation order of each of the methods reviews that followed.

The selection of analysts to write critiques of the various methods followed a carefully designed process. Uszler sought input from pedagogues across the nation for names of reviewers for the ten methods selected for critique. Her goal was to involve people whose names and reputations would garner the readers' respect for the review. Another aim of hers was to pair reviewers with materials to which they had no particular relationship beyond a working knowledge. In matching renowned piano pedagogues with well-known materials, she hoped to create a situation in which the writer, utilizing criteria given to each reviewer, could offer an unbiased yet educated opinion about the value and use of the materials. Barbara English Maris outlined the process through which she was selected to serve as the examiner for the Suzuki materials.

> I remember when the first issue came out, and it mentioned that there would be a review of the Suzuki approach along with Clark and Pace and Bastien and Glover and Noona, and I remember thinking, "I am so glad that they are going to do an in-depth [critique] on Suzuki because I don't know very much about Suzuki, and I'd like to learn more." And a

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[183] Marienne Uszler, "The American Beginning Piano Method, Part 3: Foreword, Checklist," *The Piano Quarterly* 122 (Summer 1983): 16-17.

> couple of years later, [during] Christmas vacation, I had a call from Marienne, asking me to do the review of the Suzuki materials. . . And your laugh [the interviewer's] was exactly my reaction. I said to her, "Well, I can't do that. I don't know that much about Suzuki." And I remember her reaction was, "That's why I'd like for you to do it. We want someone who will look at it with fresh eyes, will put it in the broader context of the total resources available, and not just explain how it's been important to them in their own life and their own studio." And so I got into it and really enjoyed doing it.[184]

Other pedagogues accepting the invitation to participate as reviewers in the project included James Lyke, Anna Belle Bognar, Dolores Johnson, Marguerite Miller, Max Camp, Frances Larimer, Martha Hilley, Elvina Truman Pierce, and E. L. Lancaster.

A final preliminary decision for the project focused on the determination of criteria on which each method would be judged. The success or failure of the methods project depended on the list of considerations to be used for comparison in the writing of the critiques. A consistent list of points to be judged would provide a foundation upon which respected conclusions might be drawn. However, the lack of a solid set of criteria would undermine the cohesion that would allow readers to make comparisons between all of the reviewed methods. Uszler sought advice from Robert Silverman and from the first pair of reviewers when making these critical decisions about the criteria checklist.

> It just seemed to me that [the criteria] derived out of the way that I myself looked at the material. . . . Then I started talking with Anna Belle Bognar and Jim Lyke [the first two reviewers] to some degree about setting up some criteria about how we were going to look at them [the methods]. And so even though I think it was pretty much my criteria, I did speak with both of them and there was feedback from them as far as criteria. By the time we got to those first two [reviews], the criteria were pretty much in place for the rest of the people. I felt in order to do a

[184] Barbara English Maris, interview by author, tape recording, 9 July 2002.

> reasonable job, we had to have a set of things that every person would try to look at, because otherwise it would be pretty much helter-skelter. But I think that was pretty much the way I had always looked at methods, and put it down on paper.[185]

The list of criteria was presented to PQ readers in the Summer 1983 issue. Directions for consideration in evaluating the piano materials included the following:

1. Consider some preliminary thoughts about the method.
2. Evaluate basic skills and concepts (reading, technic, musical understanding, rhythm, theory/aural experience/creativity).
3. Consider *very important* questions about order of presentation, reinforcement, pacing, and language used.
4. Consider the *supplementary* important questions about age-related experiences, cultural differences, necessary teacher background, and appearance of the books.
5. Consider the *most important* quotient: the music.[186]

These criteria were intended for use as a reference list both by the reviewers and by the readers. The strength of the criteria developed for this project continues to be felt in its enduring use by pedagogy teachers, students, and piano teachers. Several questionnaire respondents documented its use in their undergraduate and graduate pedagogy courses, and Barbara English Maris added her view of its value still today.

> What I think continue to be extremely important are the criteria that Marienne sent to the reviewers, and those were spelled out in one of her introductory articles. These are the things that they were asking the reviewers to consider when they looked at the materials, and I think that set of questions is a very appropriate one to use when looking at any

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[185] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[186] Marienne Uszler, "The American Beginning Piano Method, Part III: Foreword, Checklist," *The Piano Quarterly* 122 (Summer 1983): 17-19.

material, whether it is the revisions of Clark, or the Leonard method book or the F. J. H., or any others that have come out since the first series was done. [187]

Robert Silverman, the chief editor of PQ, decided to allow the method authors to read the reviewer's comments on their materials before the reviews were published. The method authors were then permitted to respond directly to the critique of their materials in writing. These reactions were printed along with the review in the same issue of PQ. Responses, corrections, and additions were highlighted by the various authors of the materials, and this in turn offered yet another perspective on the methods from the pen of the original authors. Silverman commented on his unprecedented decision.

> It was my idea, whether it was good or bad, to let the publishers rebut, if they wanted to, the review and have a chance to read it before it was put into print. That was almost crossing a boundary. That's a very delicate one for someone trying to be objective, namely letting the publishers look at something beforehand. I had some doubts about doing that, but I decided on the merits that since the critique had been written without the publisher, it was okay to let the publishers come back if they wanted to.[188]

The inaugural article in the series was published in the Winter 1982-1983 issue of PQ. Titled "Roots and Branches", the article opened the two-year review of methods by placing the current publications in an historical context. Uszler further explained the origin of the title in her opening statement.

> Many ideas are not new, though their expression may appear to invest them with novelty. Theories and systems have roots as well as branches. Awareness of beginnings and connections keeps the present honest.[189]

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[187] Barbara English Maris, interview by author, tape recording, 9 July 2002.

[188] Robert Silverman, interview by author, tape recording, 12 August 2002.

[189] Marienne Uszler, "The American Beginning Piano Method, View and Viewpoint – Part 1: Roots and Branches," *The Piano Quarterly* 120 (Winter 1982-1983): 1.

Part 1 addressed the beginnings of keyboard methods through brief examinations of works by composers including J. S. Bach, Francois Couperin, and C. P. E. Bach. Added publications representative of the early ideas of keyboard pedagogy by Clementi, Cramer, and Czerny also were examined. Through providing a basic outline of early writings in keyboard pedagogy, Uszler better prepared PQ readers to understand the gamut of current methods to be reviewed.

The article series continued in Part 2 with a brief study of American methods in use from 1850 to 1940 and included discussions of texts and books utilized in private piano and class piano lessons. *John Thompson's Modern Course for the Piano* (The Willis Company; Cincinnati, Ohio) and the *Oxford Piano Course* (Oxford University Press; New York) were identified as two of the earliest representative models of methods books. An examination of the intent and content of these books was undertaken in order to serve as a reference for formulating the valuable criteria checklist. At the end of Part 2, Uszler outlined the guidelines on which the review series would be based. Methods chosen for review all met the following criteria:

1. They attempt to correlate all important aspects of keyboard education (literature, pitch and rhythmic reading, technic, and applied musicianship)
2. They represent a substantial course of body of books.
3. They have made a difference in the world of piano pedagogy within the last twenty or so years.[190]

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[190] Marienne Uszler, "The American Beginning Piano Method, Part 2: 1850-1940, Crisscrossing Threads," *The Piano Quarterly* 121 (Spring 1983): 31.

The selection of reviewers was discussed toward the end of Part 2, with emphasis given to the distinguished credentials that each brought to the methods project. A promise to publish the designated review criteria in Part 3 and an explanation for Silverman's decision to include author responses concluded the second part of the series. The next issue of PQ, published in the Summer of 1983, presented the first pair of reviews and responses.

Through the reviews of materials in PQ from 1983-1984, readers were offered straightforward opinions concerning the strengths and weaknesses of each method. Methods using middle-C, modified middle-C, multiple key, modified multiple key, intervallic, and eclectic approaches were contrasted. Pitfalls in sequencing were revealed, often pointing to places in the methods where additional instruction or supplementary material might be warranted. Approaches to technical development were praised or questioned, and visual appearance of the pages in each of the correlating books was considered in gauging the success of the methods in reaching their intended goal—that of creating a well-educated, musically engaged pianist.

Of utmost importance in each of the reviews was the consideration of musical value. Impressions of quality, variety, and complete coverage of styles were all submitted for the reader's consideration. As an example of the remarks offered by the reviewers, the following comments from reviews of two separate methods serve as an illustration. First, in a review in support of the quality of music in one method,

> Clark and Goss have assembled repertoire for *The Music Tree* by composers such as Jon George, David Kraehenbuehl and Lynn Freeman Olson, all former associates of The New School for Music Study in Princeton. The pieces have been selected on the basis of pedagogical and musical value. And the music (plus words) appeals to young piano students.[191]

And in a review of a second method, on a more critical note,

> After reviewing all the levels, there is still that most important consideration—the music. Yes, it is appropriate for each level; yes, there is a variety of styles, within the limits set by the *Piano Lessons*; yes, it is progressively more difficult with many solos sounding harder than they really are. Then why am I bored? There is a sameness, a monotony, that results from all of those homophonic tunes with primary chords.[192]

From the first pair of reviews by James Lyke and Anna Belle Bognar, strong opinions were offered concerning the method's strengths and weaknesses. The candidness with which the critics approached the methods was a refreshing change for PQ subscribers, since such straightforward examinations of current methods had never before been undertaken. Responding authors matched the reviewer's frankness with rebuttals and, at times, rebukes of their own. Through this exchange of views, readers were treated to an honest interchange between the respected piano pedagogue selected as reviewer and the authors of the method. The opportunities to read about the presentation, content, and reinforcement of concepts in the methods served to strengthen the reader's knowledge of the range and quality of materials available to the instructor of beginning piano students.

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[191] James Lyke, Review of *The Music Tree*, in "The American Beginning Piano Method, Part 3: Foreword, Checklist," *The Piano Quarterly* 122 (Summer 1983): 25.

[192] Marguerite Miller, Review of the *Bastien Piano Library*, in "The American Beginning Piano Method, Part 4," *The Piano Quarterly* 123 (Fall 1983): 15.

Necessary explanations by Marienne Uszler preceded the reviews of the final two sets of materials, the *Suzuki Method* and the *Yamaha Music Education System*. Because the inclusion of the Suzuki and Yamaha methods fell outside of the original parameter of *American* beginning piano methods, Uszler offered insight into the thought process involved in choosing to include critiques of both collections of materials. As she wrote in her notes "From the Project Editor...",

> Neither method is, of course, American. Yet the popularity of both methods is great—and increasing. Many American teachers who do not use these methods are nonetheless curious to learn more about them, particularly if the information may be obtained from objective sources. By including reviews of Suzuki/Yamaha materials in the current survey, PQ feels that it offers such a source.[193]

Responses to the methods ranged from complimentary comments to more critical assessments. Some reviewers asked difficult questions and pointed to seeming gaps or omissions in the methods. Responses from authors matched the tone of the reviewers, whether in praise of the critic's insight into the finer workings of the method, or in refutation of allegations of mediocrity or worse. A few responses from method authors even contained scathing renunciations of conclusions drawn by the reviewer.

Silverman proved to be skillful in his management of responses from methods authors who were less than pleased by the reviews of their materials. While Uszler served as contributing editor and head of the methods project, he fielded calls and answered correspondence from irate authors. She commented on his strength in dealing with the adversity.

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[193] Marienne Uszler, preface to "The American Beginning Piano Method: The Suzuki Method...And Piano School", by Barbara Maris, *The Piano Quarterly* 127 (Fall 1984): 32.

> I must say, Bob [Silverman] took a big risk in doing this kind of thing, because it never had been done, and he took some body blows for having done this, particularly from [a couple of the authors], largely because they got somewhat negative reviews. . . . But it was a very risky thing for Bob to do. It's to his great credit that he stood behind all of that, and he never let the guff get to me. It came to him, and he didn't tell me most of this until afterwards. So I was going ahead and doing all of this stuff without having [the authors] calling to yell at me. . . . Bob Silverman has to be given a lot of credit for saying, "This is something that ought to be done, and I'm going to have the nerve to publish it and stand behind it. And lose advertising for it." And Bob has never regretted doing that.[194]

In a personal interview, Robert Silverman returned much of the credit for the project back to Uszler.

> I think all of the credit, and I mean it, all of the credit for the project goes to Marienne. All I did was ask her to do the project. . . . Her organizational skills and her outreaching abilities to find the right person to do the job were exactly what I thought were as close as we would ever come to an objective look. I knew that we had struck payday when a couple of publishers screamed at me! If you are the publisher of a piano magazine, then the music publishers are normally going to make sure that they are as friendly with you as possible. So, keeping in mind that Marienne was not paid by me, nor were any of the people who wrote, I think it was a fair attempt at looking at piano methods.[195]

When questioned about his opinion of the results of the American beginning piano methods project, Silverman continued,

> I don't really know, because there would have to be a survey done, and none was done. Until this moment, I never thought of doing one, and I think if I had thought of doing it, I would have. I would have surveyed the readers to find out whether or not the series had any impact on them and asked them a series of questions as to whether or not they were going to change using methods that they had been using to change to other ones. I never did find out anything about whether it had any impact at all. All I knew was objectively it should have been done, and that was good enough for me to do it.[196]

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[194] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[195] Robert Silverman, interview by author, tape recording, 12 August 2002.

[196] Ibid.

During her first experience as the editor of a major project, Uszler controlled the content and the tone of the American beginning piano methods series. Later, she looked back on that time through the eyes of a more seasoned editor, and explained how she had changed as an editor and how the project might have been different today.

> I didn't know how much power I could wield as an editor. In hindsight, I would have been a much harder editor. Once again, both in forcing the issue with some of these writers that I thought was important, and in changing their words in some places, or whatever you do. I'm a pretty rigorous editor now, but at that time, I didn't know I could do that. I think the series would have been stronger, but I don't know. People seemed to get out of it what we intended for them to get out of it, which was to think about what they were doing and why they were doing it.[197]

Despite the lack of a follow-up study, the value of the methods review in PQ can be seen in unsolicited responses from readers of PQ. Letters written to the editor during the months and years following the study reflect the sentiments of those influenced by the series. Some thoughts of the readers shared in those letters appeared in PQ issues from Winter 1983 to Spring 1985. Comments included the following:

> I wish to compliment you upon the series of articles about the American Beginning Piano Method. I have enjoyed the controversy among my colleagues about the articles and look forward to discussing them with my piano pedagogy students.
>
> Anne F. Magal
> Cleveland Heights, OH[198]

> Congratulations to *The Piano Quarterly* and Marienne Uszler for the excellent series of articles on teaching methods! The historical perspective supplied by Ms. Uszler in the Winter 1982-83 issue is most

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[197] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[198] Letter to the Editor, in *The Piano Quarterly* 124 (Winter 1983-84): 4.

enlightening, and provides essential background needed by all serious students of piano pedagogy.

I am certain the whole series is destined to become "must" reading for all teachers and students of piano pedagogy.

John T. O'Brien
Associate Professor of Piano Pedagogy
Columbus, GA[199]

I do not understand how the private piano teacher can afford to miss the series in which several systems of basic teaching texts are reviewed by leading piano educators and then by the authors themselves. To the best of my knowledge, this was an unprecedented idea and carried out wonderfully well.

J. Paul Lee
Augustana College
Sioux Falls, SD[200]

The series "The American Beginning Piano Method" has been most informative and helpful. Most of the writers are well-known here and the evaluations are really thoughtful. PQ is a really great music educator.

Julia Lee
Harrogate, N. Yorkshire
England[201]

The outpouring of thanks for the American Beginning Piano Methods project through these excerpts from letters to the editor leads one to deduce that the series had a widespread and profound effect on the field.

Looking back on the project in 2002, Uszler expressed both pleasure with it and a desire for a follow-up study of similar focus and scope.

I actually think that it would be a good idea [for someone to redo the project today with newer methods], but I don't know who has got the guts to do it. I think that kind of thing should be done periodically, because it has been twenty years since it was done. I do think that kind of thing would be a very healthy thing to do. But I don't know what magazine you would put it in—*Clavier* isn't going to do anything like

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[199] Letter to the Editor, in *The Piano Quarterly* 125 (Spring 1984): 4.

[200] Letter to the Editor, in *The Piano Quarterly* 127 (Fall 1984): 4.

[201] Ibid.

> that. . . . Yes, I wish somebody would do it, but I think PQ and P&K stood for—that they both stood for these things, and there was no other forum in which they could find a voice.[202]

By undertaking the project, Uszler and Silverman opened the door to a deeper understanding of the many diverse resources available to the teacher of beginning piano students.

Reviews of New Materials

From 1986 to 1991, Marienne Uszler served as general editor of elementary/intermediate reviews for PQ. As a main task in this leadership position, she was responsible for heading a review board comprised of nine members. In lieu of typically formatted reviews, in which one reviewer writes a signed critique of a work, this PQ board was asked to present their opinions of elementary and intermediate materials in a newly-organized layout. The Winter 1986-87 issue of PQ outlined these procedures for the readers.

> The *new* aspects of the review process are twofold: 1) each piece or book will be reviewed by several people (instead of just one) and 2) the reviews will be summarized in a consistent format. . . .
>
> From the nine-person review board only *three* members will review all the elementary/intermediate music in any particular issue.
>
> *Which* three reviewers are responsible for any particular set of reviews will not be identified. This will allow reviewers greater freedom. . . .
>
> PQ hopes its readers will agree that the new music review process reflects careful--and continuing—concern for offering quality reviewing of the best in educational piano music.[203]

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[202] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[203] Marienne Uszler, "PQ's Music Reviews—A Different Approach," *The Piano Quarterly* 136 (Winter 1986-87): 4.

Uszler introduced the review board to the readers in the opening article of the new review series. Credentials of the collective board preceded their introductions, which were given in the form of a large photograph and accompanying biographical sketch. Members of the elementary/intermediate PQ review board included Max Camp, Mary Ann Crager Colonna, Mary Ann Cummins, Maribeth Gowen, Wilma Machover, Barbara English Maris, Paul Pollei, Joanne Smith, and Barbara Wasson. Uszler's biography explaining her position as general editor of the reviews concluded the introductions.

The first set of reviews by the board appeared in the Winter 1986-87 issue. The board reviews each followed a closely prescribed layout. This formula opened with general information, consisting of the level of the piece, characteristics of the music, pianistic demands, suitable age of study, and quality of the material. Subsequently, the sentiments of the three particular members selected to contribute (labeled only Reviewers A, B, and C) were printed in succession. Due to the inclusion of reviews from each of the three reviewers, less-than-favorable reviews were still printed along with the more complimentary comments. If the commonly used format of a single-person review had been followed, the negative review would most likely have been cut from the publication and may have never have reached the audience for which it was intended. Through this new format, readers were exposed to a wider variety of opinions, both positive and negative, giving them more information on which to base their own ideas about the materials.

Three installments of the committee's new music reviews were presented in the Winter 1986-87, Spring 1987, and Summer 1987 issues of PQ. In each issue, six to eight books were reviewed. Opening assessment of the music's level, performance demands, and teaching uses was followed with lengthy comments on quality from each reviewer and a facsimile of the first page of the score. Because of this new format, the comprehensive appraisal of the materials by the review board had to be balanced by the inclusion of a smaller number of scores chosen for review.

In its last issue as a full committee, the review board produced a list and set of reviews that would be its most noteworthy contribution. The Fall 1987 issue of PQ contained "The Piano Quarterly's 40 Best," a synthesis of the forty teaching collections of twentieth-century piano music identified as "classics". The list was compiled through polls of the review board and selected groups of experienced piano teachers. The review panel promoted the forty pieces named to the list as "favorite teaching collections" written from 1908 through the late 1970s. The forty selections represented a broad range of levels and compositional styles, with twenty-five percent of the books including new notational devices or requiring contemporary playing techniques. A list of reasons for the books' inclusion on the top ten list cited the following characteristics:

- the high value of the music as music,
- the ability of the music to retain interest after repeated teaching use,
- the assessment of the music as pianistic,
- the capacity of the music to be used in teaching concepts and skills not generally included in the curriculum of methods or courses,

- the uniqueness of the writing, providing experiences that would stretch the student musically,
- and the appeal of the music to students.[204]

Accompanying the presentation of the list, nine reviews of selected collections from the forty were offered, following the three-reviewer/anonymous review process. Expanded comments on the books added information on the importance of the particular collections in the large quantities of music written and published for piano in the twentieth century. The "PQ's 40 Best" list was aimed both at younger teachers unfamiliar with the music and more experienced teachers appreciative of the review of top quality twentieth-century collections. Under Uszler's direction, the list and accompanying reviews supplied a valuable resource for piano instructors and pedagogues looking to utilize more of the vast teaching literature of the twentieth century.

More valid new music reviews were anticipated in PQ because of the anonymity of individual writers and the publication of both positive and negative reviews. Barbara English Maris shared her sentiments about the advantages of organizing the review process in this way.

> There were [nine] people who were introduced to the readers, and then there were several issues of PQ in which materials that were being reviewed were reviewed by three people from this panel. In those reviews, they [the reviewers] were not identified. You knew the review was coming from somebody on this panel, but you didn't know which specific review was associated with which specific person. And I think one of the things that happened was reviewers were in some cases more willing to share some hesitations about something, rather than only mentioning the positive things. So I think they ended up being stronger reviews.[205]

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[204] Marienne Uszler, "Reviews of New Music," *The Piano Quarterly* 139 (Fall 1987): 6.

[205] Barbara English Maris, interview by author, tape recording, 9 July 2002.

Despite positive reactions from board members and readers, Uszler holds a different opinion about the success of the anonymous group review process. She offered her thoughts on the review design in a recent interview.

> That was a mistake. . . . First of all, I think that the kinds of materials that we were reviewing—educational piano materials—don't warrant that much space--three reviews on a particular collection. The other mistake that we made was that although we identified the board, the actual reviews were anonymous. And no one liked that. Certainly the people who wrote the music didn't like that. I remember Lynn Freeman Olson being very upset, saying that an anonymous review really wasn't worth anything if you didn't know who the reviewer is, not only because it shouldn't be anonymous, but you really want to know, "Who is that person? What does that person think?" And then you either trust that person, or you may dislike that person. But you read the review to find out what that person really thinks. That's why we read reviews where critics have their names--you attach a certain kind of review to certain people, and if you get it by committee, it doesn't mean the same thing. . . . I don't think my idea was a good idea at all. The point that some of those people made that I would agree on is, if you aren't willing to sign your name to it, then it really shouldn't be out there. Because that's taking pot shots if you are not willing to be shot back at.[206]

Because her desire was to offer reviews of better quality to PQ readers, Uszler did not hesitate to admit that the trial period of her new review system failed to produce the desired results. She discontinued review operations using the anonymous, three-member teams in the fall of 1988. After four issues of reviews by the board, Uszler herself assumed sole responsibility for writing new material reviews for PQ.

The remaining PQ reviews of elementary and intermediate literature, from 1988 through 1991, introduced Uszler as the reviewer for elementary and intermediate materials. Initially, explanations citing a summer vacation for the panel were given, but after several issues without panel input, she became sole

panel were given, but after several issues without panel input, she became sole elementary/intermediate reviewer for the PQ column. Still following the same format for the reviews but without additional comments from two other reviewers, Uszler contributed seven more issues' worth of review materials to the magazine before resigning to serve as head editor of *American Music Teacher* in 1991.

Jazz

Marienne Uszler's interest in music beyond classical literature led her to direct a two-article series on jazz history and keyboard teaching literature for jazz study and instruction. In her capacity as review editor, Uszler worked in conjunction with Patricia Tupta to present a history of jazz, including background information on the relationship between the jazz and classical worlds in music. Explorations into the roots of early keyboard jazz were accompanied by a study of the origins of the term "jazz". Of particular significance were the two writers' explanations for resistance to jazz music by some classical performers, teachers, and students. Social, moral, and musical reasons were cited, but the gradual breakdown of the separations between the classical and jazz worlds was seen in their combination in the works of early twentieth-century composers. The lead article concluded with a short segment on the development of educational jazz materials and jazz programs. The information presented in this introductory article provided an understanding of the history of jazz necessary to educate the reader prior to the presentation of reviews of educational jazz keyboard materials in the following issue.

For the review segment on keyboard jazz study, Uszler enlisted the help of two reputable jazz musicians from the Los Angeles area. Because of their experience in the jazz field and the respect that came with their credentials, Jeffrey Lavner and Wayne Jones were asked to write the reviews of the jazz materials. Jazz methods, jazz etudes, original compositions, and arrangements of jazz standards all were reviewed by the pair, with a list of additional unreviewed materials concluding the article. Frank opinions were given in the reviews, proving valuable to the piano teacher interested in but unfamiliar with jazz materials and teaching ideas. As a set, this pair of articles enlightened many readers about the history, materials, and pedagogy behind the somewhat enigmatic field of jazz.

American Music Teacher

Marienne Uszler's long-standing tradition of involvement in the Music Teachers National Association, starting in the 1940s, reached its climax with her appointment first as Editor of Articles and then as Editor of Articles and Reviews for *American Music Teacher*. In the late 1980s, she was appointed chairperson of MTNA's Physiology/Psychology Committee. After leading this committee for several years, she was named as the first national coordinator of Music Learning and Research. Following her appointments to these positions of successively greater responsibility, Uszler became involved with the redirection of AMT, the official publication of MTNA. She explained the events leading to her editorial nomination.

> The reason that I got to the editorship of AMT—well, there are two reasons for that. I have always been, as you can tell, a very vocal person, and not afraid to speak my mind. Together with myself, there were a number of people who were complaining at these higher levels of the dreadful state of the way AMT looked at that time. We didn't think it represented a professional organization at all. The other thing was that the executive director at that time, Bob Elias, was a former colleague of mine from USC. Bob knew the quality of my work and knew what I could do, and decided to ask the "powers that be" if we could start thinking in terms of looking at AMT in a new way. They did that first--they asked Maurice Hinson, and he put in [several] years. Then Bob asked them if I could be appointed editor, and I asked only to be Editor of Articles and Paul Cooper was the Editor of Reviews. So we started working on it jointly, and it was really through Bob Elias that we revamped the way AMT was run and produced and laid out and everything.[207]

In 1989, Uszler was appointed Editor for Articles of AMT. One of the major changes in the publication under the direction of Uszler and Elias, the executive editor of AMT, was the change in policy to a peer-reviewed journal. Prior to this time, manuscripts on topics requested by the editors or unsolicited articles were placed in the journal solely upon the recommendation of the editor in charge of that particular area. The policy change to peer review was remembered in a historical retrospective of AMT.

> During the time when Uszler served as AMT editor and Elias was AMT executive editor, MTNA's professional publication came of age and began functioning as a peer-reviewed journal. Manuscripts were submitted to the MTNA national office in Cincinnati and sent to Uszler without author identification. Uszler assigned each manuscript to three of the twelve member of the Editorial Committee, who read the manuscript and evaluated it without knowing the author's identity. On the basis of these "blind evaluations," by MTNA members representing the entire music teaching profession, the submissions were accepted or rejected for publication in MTNA's journal.[208]

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[207] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[208] Barbara English Maris, "Fifty Years of American Music Teacher," *American Music Teacher* 50, no. 6 (June-July 2001): 17.

This shift in focus from an open format to a process of peer review, with decisions on publication based solely on the worth of the content, added validity to the articles contained in the pages of AMT.

The June/July Theme Issue

Uszler's appointment to the position of Editor of Articles for AMT became effective as of the September 1989 issue. Along with her input in editing articles for inclusion in the journal, Uszler instituted the idea of compiling and presenting a special issue focused on one specific topic of current interest to the varied population of MTNA members. She spoke about the process for selecting theme issue subjects.

> Yes, they were all personally chosen. But that wasn't hard to do. I guess I was aware enough and had listened and talked to enough people, that I knew there were some burning issues that people wanted to have addressed that really weren't being addressed anywhere. Maybe there was an occasional piece or presentation or article. . . . But those were all chosen in that way. I'm sure I talked to a few people to get ideas, but I think I knew in my head what I wanted. The trick was to find people who would write articles—what did I want to have included—and to find people who would write those kinds of things. Those issues from the get-go had nothing to do with the committee that was set up. The topic was chosen, and the people were hand-selected to do certain things, so I wasn't taking too many chances. . . . I don't think every issue of AMT ought to be like that, but I think there are some things that you can't bring to bear unless someone comes in and makes it happen.[209]

The first of the unique theme issues was published in June/July 1990. As her first topic, Uszler chose to highlight the adult music student. As she explained in her editorial "Dear Reader" column of that issue,

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[209] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

> This issue has been planned with special enthusiasm. It is AMT's first theme issue, and we hope that the theme – the adult music student – is one that will interest each of you. In fact, the theme emerged in response to member input expressed informally, but nonetheless with a sense of urgency. It seems that teaching the adult is a matter of the moment.[210]

The contributing authors for the adult music student theme issue delved into the topic from variant directions. Uszler herself contributed two articles to the publication. The first, titled "Andragogy," or the study of adults as learners, presented research from learning specialists on their views of adult learners, key assumptions about adult students, and differences in teaching approaches when working with adult learners. In her second article, "Just For Myself," she compiled responses from thirty-one adults to questions relating to expectations, likes and dislikes, goals, and attitudes related to their study of musical performance. Insight was offered into the adults' motivations, attitudes about group instruction, and use of technology, as well as views of desirable traits in teachers of adults and common problems unique to adult learners. Lessons about adult music students were presented to the reader through statements quoted directly from the adults' responses. In organizing the article in this way, Uszler created a direct connection between the often unexpressed thoughts of adult music students and the music teachers of this population. From a position of greater understanding, teachers were more equipped to communicate effectively and work with adult students in their own studios. Additional articles provided thoughts from a sociologist, a view of adult learners through a look at the Elderhostel program, and ideas and projects from the director of a community

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[210] Marienne Uszler, "Dear Reader," *American Music Teacher* 39, no. 6 (June/July 1990): 2.

school adult center. The broad range of backgrounds of the contributing authors aided in supporting Uszler's attempts at reaching as many AMT readers as possible through the new theme issue.

Uszler followed the 1990 theme issue with similar issues devoted to other timely subjects in the June/July issues of 1991-1995. Theme issues examined the preschool music student, music and motivation, the future of the arts, music technology, and across-the-arts relationships. Continued focus was given to the views of a wide variety of contributing authors through articles written by researchers, active arts teachers, heads of associations, and activists.

In seeking out the varied thoughts of individuals involved in many aspects of the field of music and in other related fields, Uszler was able to present valuable research and information on current topics from many angles. Thomas J. Lymenstull, a contributor to the 1991 June/July theme issue, explained her ability to see the broader picture of the focus topics.

> My wife and I did an article. . .on early music education materials. There were people who had written other articles who were sort of established pros, and she knew that my wife was interested in musical development for young people and we had a young daughter at the time. . . . So she asked us to do this, but as the editor of AMT, she put things together and gathered together articles by the experts in the field, and also asked us to write our article. We had some good feedback on our article from a lot of people. She knew as she looked at that issue that there were a lot of articles that were of a somewhat more philosophical nature, and she said, "What we really need is to find someone who can take all of these different things and evaluate the materials that are out there and really talk about it." She wanted to have an article that outlined the two or three dozen different things that we use, and that recommended different places and ways that people can go about using them and putting them into practice. That was our charge to do. But is just gives you an example of something [she put in AMT] that is not really piano pedagogy. . . . Her field of understanding and desire to learn was pretty broad.[211]

[211] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

Uszler added her thoughts on several occasions with articles contained in the theme issues, as she had in the first theme issue on andragogy. In the June/July 1994 issue, her technology article, "A Byte Out of the Future," posed questions to eight professionals concerning the future of technology in teaching music. Uszler selected as the technology representatives professionals with diverse credentials, including:

> . . . a composer who has written the first electronic opera and repertoire for new instruments called hyper-instruments, a pianist who was a key architect of the NeXT computer, a pianist/composer/ performance artist, a pianist/music technology consultant/software developer, a Sega group vice president, a jazz composer/arranger/producer, a symphony composer-in-residence, and a college music educator who moonlights as a rock musician.[212]

Questions posed to the group asked:

> What performance opportunities will technology make possible?
> Will performers and composers need new skills?
> Will performances continue to take place in concert halls, or will technology stimulate the use of new locations? Will this mean building halls that cater to a multimedia experience?
> How will telecommunicating affect music education?
> Can music performance be taught using interactive video or through distance learning?
> What applications do you see for using virtual reality in music education?
> What do you wish technology might do in the near future?[213]

While discussions based on these questions might seem today to be an everyday occurrence, the idea of the typical music teacher delving into realms of technology in 1994 was less common. Uszler encouraged all readers to proceed

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[212] Marienne Uszler, "A Byte Out of the Future," *American Music Teacher* 43, no. 6 (June/July 1994): 24.

[213] Ibid, 25-29.

through the technology issue of AMT with an open mind, offering these words of encouragement in her "Dear Reader" column.

> For some of you, reading this issue may be a walk on the wild side. If so, just remember that Dorothy got back to Kansas. For those of you who might wish that we had ventured a little further down the yellow brick road, we invite you to send in your thoughts and take us along over the rainbow. Right now we're off to find that wizard![214]

Another viewpoint that Uszler added to the theme issues, this time on the topic of across-the-arts relationships, dealt with her use of visual art in teaching music. Her goal of incorporating visual art into the study of music was based on the need to help students develop a connection between the two related arts. A common vocabulary used by artists and musicians incorporates the use of terms including color, line, rhythm, contrast, repetition, variety, movement, and composition. While music teachers tend to use these words when speaking about a piece of music, Uszler maintained that students often do not have a point of reference when talking about these concepts. Therefore, a discussion with a student about a musical color would be aided by a trip to a local museum, where an exploration of the use of color in visual art could help to build the necessary reference point. Her ideas for planning and visiting museums with students emphasized allowing for student creativity and development of individual preferences in visual art. Her eloquent words on the teacher's role in leading students down this path of discovery in the arts demonstrate the passion she brought to all aspects of her work in the field of piano pedagogy.

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[214] Marienne Uszler, "Dear Reader," *American Music Teacher* 43, no. 6 (June/July 1994): 2.

> In bringing students to a museum or gallery, you hope to make them aware of the importance and value of seeing great art, and the power that it has to awaken feelings and ideas that relate to whatever else the students know and care about. You are not leading them to a secret place where only experts can interpret the meaning of things. If you lead the way, there are many bonuses for your students. They pick up on *your* enthusiasm. They see that your antennae are twitching. . . . They sense *your* curiosity, even if you don't know all the answers and, perhaps, can't explain what gouache means. They glimpse what it means to *you* to take pleasure in art, and hear how *you* relate arts to music. By preparing yourself to lead your students into the art world and walking beside them as, together, you examine great works of art, you furnish a compelling model of someone to whom art makes a difference. By loving art yourself, you demonstrate its force.[215]

Uszler continued her tradition of the June/July theme issue from 1990 through 1995, when she relinquished editorial responsibilities for AMT to Barbara English Maris. As editor, Maris continued to support the publication of AMT theme issues, presenting issues covering teaching students with special needs, aspects of performance and public presentations, the interdependent music teacher, non-musical factors affecting music teachers, and music teaching in the new millennium. While not speaking directly about Uszler's efforts, Elvina Pearce offered these words of praise for the work of AMT that could be applied to topics explored in the June/July theme issues.

> Over the years the *American Music Teacher* magazine has played an enormous role in disseminating information to the music teaching community. Through the variety and scope of its content, teachers, as well as other members of the music profession, have had regular access to the most current educational ideologies as well as information about useful professional resources. For all of its readers, the magazine is a valuable link to the ever-changing musical world around us, as well as reinforcement of educational principles and values that remain constant. Hats off to the publication staff, the Editorial committee, and all of the

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[215] Marienne Uszler, "Music and Visual Arts," *American Music Teacher* 44, no. 6 (June/July 1995): 93.

contributors for the role they play in maintaining the quality of AMT, surely one of the best music journals in circulation today![216]

"The Independent Music Teacher: Practice and Preparation"

Marienne Uszler continued to contribute to AMT after her time as editor for the publication had ended. One major piece that she had published in the magazine deserves attention, both due to its content and because of the amount of work that it took for her to compile resources necessary to write the article. She recalled the events leading to her agreement to write this article about the "independent music teacher."

> It [the article] was not my idea. It came about through a relationship with NASM and Sam Hope somewhere after Fran [Larimer] and I had worked with them to get the wording into the [pedagogy] guidelines and curricula. I think I was the final writer on pretty much of that, and Sam worked with me rather than Fran. . . . And I think with that, he tended to regard me as a spokesperson for pedagogy teachers and someone who could write, and someone he could deal with. I was invited--that would have been in the mid or late 1980s--to attend a very high level seminar with some other leaders from all of the musical fields. There were about six of us, I think, and Sam. We spent almost a week talking about changes in the curriculum for what NASM wanted to see in terms of preparing students for realistic careers. That was a very interesting group, because we tried to deal with a lot of problems. Through that, I think Sam regarded me as a spokesperson. . . . A few years later, he asked me if I would write this thing for the *Arts Education Policy Review*. He said NASM really wanted some kind of solid research done on the independent music teacher and what was going on, what were the numbers, and what were the facts. I said, "Sam, there is no research. There are no facts." And he said, "Well, there's got to be some way to track this down somehow." After he talked to me a number of times, I agreed to try to do this. But I've never been an independent music teacher. So I was coming from the outside, and it was very hard. The whole first part took me a great deal of time to try to find some sort of sets

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[216] Elvina Pearce, quote in "Fifty Years of American Music Teacher," by Barbara English Maris, *American Music Teacher* 50, no. 6 (June-July 2001): 17.

> of numbers, because almost all research people want statistics—prove it, and where do you find this, and show me this in print. . . I just about went crazy doing that first part.[217]

Uszler's ability to create an accurate picture of the independent music teacher (IMT) was dependent on her skill in gathering and assessing any available data from reputable sources. She looked to professional organizations, including MTNA, the National Association of Teachers of Singing, and the American String Teachers Association for these crucial figures. What she obtained from them was data referring not only to the independent music teacher, but also to other association members who served on the faculties of colleges or universities. After manipulating the figures in an attempt to extract the appropriate data, Uszler calculated the approximate number of IMTs in operation in the United States. Working with her rough estimation of 50,000 IMTs, she was able to create a profile of the typical independent teacher from MTNA survey results from the late 1980s. Using her findings, she projected the characteristics of IMTs as virtually all female, with a median age in the mid-forties. Eighty-five percent of the population conducted lessons out of their home, with over seventy-five percent having written policy statements and an even higher percentage collecting fees in advance. The educational profile of the population revealed that over seventy-five percent had professional music degrees. Through her research, she provided a view of the independent music teacher not formerly found elsewhere.

Even more important than the profile that she assembled, Uszler's considerations of issues affecting the independent music teacher shed light on

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[217] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 18 July 2002.

areas where little information had been available. Sections of her article on zoning, teaching outside of the home, independent music teaching as a full-time career, the consideration of what it takes to be a "professional," and affecting change in the education of the independent music teacher were outlined and examined. She also worked in her writing to provide ways to create a broader approach to pedagogy, range of music for use in instruction, perspective on involvement in preschool education, sense of career possibilities, and use of technology in the curriculum of the independent music teacher.

Uszler's concluding thoughts in the article called for activism by current independent music teachers. Always one to lead a cause, she placed the task of affecting change squarely on the shoulders of the IMTs themselves. As she stated,

> Grass-roots responses are effective, and they often generate energy beyond their origins, but unless some type of coalition develops from the fusion of numerous individual actions, initial momentum is often sidetracked or lost. IMTs themselves will need to determine whether any comprehensive and meaningful, perhaps national, federation is possible. It will take an effort from within the ranks to shape a "continent" from the multitude of existing "islands." There has never been such a ground swell of determined and vigorous independent music teachers as now. The moment is theirs to seize. Grandma Moses had it right. "Life is what we make it, always has been, always will be."[218]

Uszler's model for the current state of the independent music teacher in 1996, as well as possible directions in which the IMT might progress, remain a major source of information still in use in pedagogy study today. Published initially in the January/February 1996 issue of the *Arts Education Policy Review*,

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[218] Marienne Uszler, "The Independent Music Teacher: Practice and Preparation," *American Music Teacher* 46, no. 2 (October/November 1996): 72.

the article was reprinted in its entirety in AMT in the October/November 1996 magazine. Despite the appearance of her article in two separate publications of the music field, Uszler received little response from the editors or readers of the journals. As she remembered,

> Although I think AMT was happy enough to have it in there, it got no feedback at all from anyone in MTNA or at AMT. And I thought, "Maybe they really don't care what the state of the field is!" I was really quite baffled at the lack of response to that, because I didn't think anyone else had tried to say, "This is the independent music teacher right now"... Sam [Hope] was happy with the final product, and it was what he was hoping for, more or less. That was as much as I ever got from there [the *Arts Education Policy Review*], either. It's a nice thing to put on my resumé, but it's the hardest piece of work that I think I've gotten absolutely no feedback on.[219]

With or without positive feedback from the readers of AMT, Uszler was willing to serve as an editor for articles and reviews and writer for the publication, knowing that she was contributing to the body of knowledge available to the readers. A quote contained in the fiftieth anniversary retrospective of AMT sums up her sentiments about the journal and its place of importance to the music field.

> Written records are the only way in which those that succeed us will know what we thought and did. AMT chronicles the opinions of particular times and people in the American music teaching profession who scrutinized their own scene as best they could and commented on what mattered to them. These pages reflect MTNA—its concerns and aspirations as much as its quotidian business and policies. . . . That's a legacy, as well as a record.[220]

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[219] Ibid.

[220] Marienne Uszler, quote in "Fifty Years of *American Music Teacher*", by Barbara English Maris, *American Music Teacher* 50, no. 6 (June-July 2001): 15.

Piano & Keyboard

Following successes as contributing editor and a member of the review board for *The Piano Quarterly,* and editor for articles and reviews for *American Music Teacher*, Marienne Uszler faced what would be an enormous challenge and to some her most noted accomplishment. From 1990-1995, Uszler simultaneously ran the pedagogy program at the University of Southern California, edited articles and reviews for AMT, and served on the editorial board of PQ. During this time, *Piano & Keyboard* was going through a period of transition from its former state as *The Piano Quarterly*, a scholarly publication, into a revamped magazine aimed at attracting a wider scope of subscribers. Bradford Gowen described the state of the magazine during these transitional years.

> The old PQ had been a very high class publication, but because it was aimed at a rather thoughtful and knowledgeable crowd, I think there were a lot of people who didn't get it, because they thought it was rather stuffy. It wasn't big on ads. It was not a glitzy publication. It looked more like something you would see in a library than something that you would find in your mailbox. Then when it went through its disaster period, when it was taken over by David Lusterman, it became not only very different from what it had been, but also it lost its clarity of identification. It was hard to tell who it was for. To my mind, I've always figured that was why it [the magazine under Lusterman's direction] went under eventually—because it was for everybody who used to get PQ, except they were going to have to read about the latest electronic keyboards and rock musicians, and it was for those people [the keyboardists and rock musicians], except they were going to have to read about whether you should take repeats in Beethoven sonatas or not. Those worlds don't mix very well, not unless they are very creatively mixed, and it wasn't done.[221]

When the relatively new P&K magazine was going to be dissolved, Lusterman started the process through which Uszler would assume editorship of

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[221] Bradford Gowen, interview by author, tape recording, 6 November 2002.

the publication. She remembered her early discussions with him concerning the future of the magazine.

> I had always written for PQ and P&K, when it became that. When they were going to dissolve P&K. . . . David Lusterman, who owned it at that time, polled all of us who had been writing in terms of what we thought about it, and what we thought could happen. He didn't make it clear to me—I didn't know that he was on the fence about, "Should I keep this magazine up or should I sell it?" I just thought he was going to do it. So he asked all of us for ideas about how the magazine could change, because they weren't having success with it, and he asked about what would be our feedback. I gave him plenty of feedback, and he asked me, "Would you have any interest, if I were to continue, in being the editor?" And I said, "Well, I would." And he asked me to draw up a five-year plan—you know, the famous five-year plan of the changes that I would like to see made. So I worked really quite hard at that, and obviously he was impressed. We started talking about my editing, and he came to see me personally at USC, and much to my amazement he told me that he was selling. I thought, "Oh my god, we had been through these months of discussions and five-year plans, and boom, out the window with those." So he told me about James Keough, and he said, "I will tell this man about you, and maybe he will call you and offer you the job, and maybe he won't." And I thought, "Okay." But he did. So I met with Jim that quick and it clicked.[222]

James Keough brought his own strengths to P&K, particularly in the areas of circulation, advertising, and the business aspects of a publishing operation. However, his expertise did not extend very far in the field of music, and so with his purchase of P&K came the need to find an editor for his newly acquired magazine. Keough wrote his recollections of his first conversations with Marienne about assuming the editorship.

> I first talked with Marienne Uszler in June 1995 at the suggestion of David Lusterman of String Letter Publishing, from whom I purchased *Piano & Keyboard.* I knew when I first considered the magazine that I did not have the musical knowledge or credibility to function as the magazine's editor. David and I talked about who might be qualified to

[222] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

> handle the job, and he recommended Marienne, who had had a long relationship with the magazine and its previous owner, Bob Silverman. I was drawn to her because, according to Lusterman, she had the respect of the magazine's core audience, which had been disaffected by the changes that occurred in the editorial content of the magazine under String Letter's ownership, and I intended to move the magazine's editorial closer to what it had been under Silverman's ownership.[223]

Uszler agreed to work with Keough on the magazine, initially serving as interim editor for the first year due to her continuing faculty position at USC. Despite her previous experience in editorial positions for other publications, Uszler discovered that her first year as P&K editor brought with it unique and demanding challenges that required a great deal of time, energy, and focus. She found herself fascinated with all of the details that went into publishing the magazine, many of which she was not responsible for in her prior editorial positions. It was at this time that she felt she had to decide either to continue teaching at USC or to devote her energies solely to the job at P&K. At an age when many others of her generation were retiring from their profession in order to downshift their lives to a more leisurely pace, Uszler opted to leave her faculty position at USC to assume the editorship of P&K full-time. She explained the invigorating aspects of working at the magazine.

> [Editing P&K was] unlike at AMT where the only input the editor had was in the quality and type of article that was going to be in the magazine. We didn't have anything to do with the rest of the magazine, or the layout of the magazine, or anything [at AMT]. In this case, I was putting together the entire magazine. So I was learning all of the processes of what they took, whether they were mechanical things like what you could do with graphics on the internet, and how to handle all of that, making all of those choices. I wasn't responsible for getting the advertising, but I had to be aware of the advertising and the advertisers and what was going in which issues, and things that we had to dangle

[223] James Keough, electronic mail to author, 30 October 2002.

> before the advertisers to let them know that we were going to have this in this issue, or you may want to advertise that kind of thing.[224]

Uszler's knowledge of the operations and technology involved in putting a magazine together followed a steep learning curve during her first months in the job. While she had utilized technology in her pedagogy work at USC, she was not as familiar with its applications in the publishing world. James Keough commented on her ability to master all of the new tasks vital to her editorial position.

> Marienne Uszler was responsible for issue planning and all the attendant assignments to writers, editing of manuscripts, checking of facts, etc. [She] was in charge of the magazine's content, operating out of her home. She made regular trips to San Anselmo to talk about editorial and to work with the advertising, design, and production staffs. We communicated via phone, fax, and email, and before long we had [her] receiving and returning page layouts and corrections online.[225]

One of Uszler's most immediate tasks in directing operations at P&K involved the need to return the magazine to its former position of prominence. In its early years, PQ had commanded respect through its academic focus and scholarly tone. Upon the change of its title from *The Piano Quarterly* to *Piano & Keyboard*, the magazine took on a more popular bent in its efforts to reach out to a wider audience. Keough wrote about the state of the magazine at the time when he purchased it.

> P&K had lost its way at String Letter. The editor brought a flip attitude and voice to what had been a somewhat staid, serious, and even reverential publication, and many of the magazine's longtime subscribers let their subscriptions lapse. The magazine's editorial had also changed

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[224] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[225] James Keough, electronic mail to author, 30 October 2002.

> under the String Letter mandate to expand beyond acoustic classical music in an effort to broaden the appeal of the magazine to younger readers and, especially, to the advertising community, particularly the makers of electronic pianos, keyboards, and equipment. Marienne Uszler brought back a seriousness of tone and voice without abandoning the magazine's forays into jazz and more contemporary music or its attempts to cover non-acoustical music in general.[226]

Other writers who worked with Uszler at P&K corroborated Keough's sentiments concerning the positive changes in the magazine under her direction. Bradford Gowen, a frequent contributing author and reviewer, remarked on Uszler's success in returning P&K to its former state.

> She remade it like the old PQ. I don't mean that she copied at all, but she went back to the idea of thoughtful, serious, and challenging articles, but with expanded reviews, an expanded reach of topics, and an expanded view of what the piano world is these days.[227]

Charles Timbrell recalled,

> As you know, [Uszler] really changed the mix of articles in the magazine, and it became much broader but at the same time more focused than it had been under her predecessor. . . . I don't want to say anything against his editorial procedures, but he did try to reach the widest possible audience, and in doing that I think he—well, I know he did lose some readers. She made a very conscious effort to win those readers back, and I think she did. It took awhile.[228]

The phrase "broader but at the same time more focused" in the previous quote was echoed by others in speaking about the shift in the magazine's content and focus. Using words similar to Timbrell's, several individuals described the change in coverage in P&K. John Salmon articulated his version of a similar sentiment in the following way:

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[226] Ibid.

[227] Bradford Gowen, interview by author, tape recording, 6 November 2002.

[228] Charles Timbrell, interview by author, tape recording, 13 October 2002.

> The accomplishment of P&K was to cast a wide net, but still to have articles of scholarly integrity and depth. What [Bradford] Gowen did for many of his essays are of monograph quality, library quality. Not every magazine in the U.S. that is of interest to us does that. The tendency is to steer away from too much depth or esoterica or anything that starts to sound too arcane. So that's to her credit—that the scholarly integrity of the magazine was upheld, while the readership was being expanded and the scope was broadened. So it didn't water down the scholarly thrust.[229]

The scholarly thrust of the magazine was extended not only to articles on classical music, but also to literary examinations of jazz music and musicians. By introducing topics of wide interest to readers, yet presenting them in a more learned fashion, Uszler was able to draw subscribers to the magazine from a population perhaps not as accustomed to scholarly journals. It was this insistence on maintaining high standards for the language and content of the magazine while encompassing increasingly more extensive areas of music, such as jazz, that brought respect, authority, and popularity back to a magazine that had foundered.

Contributing authors commented in personal interviews about Uszler's abilities to be precise in her editing. Robert Rimm added specific points about her thorough review of each article to be published in P&K.

> The magazine in general tightened up in terms of [typographical errors] and grammatical mistakes. When she came aboard, there were far fewer of what you would call everyday mistakes in the magazine. I think the whole look of it as far as editorially and what was in print was much tighter. . . . You would never see grammatical mistakes and such in P&K—you just wouldn't.[230]

As she worked to present articles of wider scope to her audience, Uszler relied on her own breadth of interests in developing article ideas, subjects for

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[229] John Salmon, interview by author, tape recording, 9 October 2002.

[230] Robert Rimm, interview by author, tape recording, 5 December 2002.

interviews, and varied topics for her bimonthly editorials. Her editorials, interviews, articles, and reviews will be examined in more detail in later sections of this chapter. Salmon spoke about Uszler's broad interests in his explanation of her strengths as editor.

> I'm struck by the broad-mindedness of Marienne as reflected in the magazine. . . . I appreciated the broad range of interests that she had, in jazz and classical. I think it was her initiative that pushed the boundaries of P&K to include more of the jazz element. In a sense, that expanded the scope and mission of that magazine in a significant way. It just so happens that was a marketably savvy thing to do too, but more importantly, because Marienne would never have gone in just for marketing, it reflected her pedagogical principles. . .
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> I can remember reviewing a disc of compositions by a woman for toy piano. If that ain't off the wall. . . And she was very interested in the period instrumentalists—she did a piece on Robert Levin. Then there were the jazz pianists—Billy Taylor, and Marian McPartland was on the cover twice. So I guess there is a little bit of political correctness coming into this too, although from her point of view it wasn't based on being in step with political correctness. It was more that this was truly of interest to her.[231]

Uszler verbalized these thoughts most clearly in her editorial, "Back and Forth," in which she attempted to explain the fine balance between the classical and contemporary worlds of music. Her words focused on the crux of her job as the new editor of P&K--to find the perfect equilibrium between old and new.

> Believing in both the future and the past is probably the hallmark of the ideal P&K reader. . . . Too much nostalgia, and emotion loses contact with reality. Too much adventuring, and excitement replaces values. Translated into P&K terms, too narrow a focus on the interests of the classical acoustic pianist and we aid and abet isolationism. Too intense a pursuit of digital, cyber, and other off-beat wonders, and we disconnect from regulating and nourishing sources. Tight-rope-walking is involved, but this is not a dilemma.[232]

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[231] Ibid.

[232] Marienne Uszler, "Back and Forth," *Piano & Keyboard* 180 (May/June 1996): 6.

A brief survey of the musicians featured on the cover of P&K during Uszler's editorial years supports the idea of a broadened scope of coverage. In looking at people and topics featured on the front of P&K from the years 1993-2001, one can see that while popular musicians and electronics were featured on several covers during 1993-1995, no jazz musician was highlighted until the appearance of Keith Jarrett on the cover of the January/February 1997 issue. After Jarrett's appearance, regular placement of jazz musicians on the cover mirrored the same focus on jazz in the articles found in the magazine. The following comparison illustrates the shift in focus as displayed on P&K covers promoting a person or subject outside of the realm of classical music.

Under the previous editor:

1993: Tori Amos, MIDI technology, and Bruce Hornsby
1994: Digital keyboards and Ray Charles
1995: Kurzweil keyboard

Under Marienne Uszler's editorship:

1997: Keith Jarrett and Russell Ferrante
1998: Chick Corea
1999: Billy Taylor
2000: Marian McPartland, Joanne Bracken, and Renee Rosnes

As the cover study shows, jazz appeared more prominently and on a more regular basis during the years in which Marienne Uszler served as P&K's editor than had previously been the case. This inclusion not only fostered new subscriptions from readers interested in jazz, but it also served to inform more classically oriented readers about a field in which they may not have been as knowledgeable.

Editorials

As head editor of P&K from 1995-2001, Marienne Uszler directed a publication through which she was able to share her philosophies and ideals, as well as the current trends of the field, with the readership. Her bimonthly editorials oftentimes took on a very personal tone, speaking directly to the reader on subjects of current interest or timeless concern. In describing her editorials, James Keough offered these thoughts.

> Interestingly, in her own writing and especially in her column, she wrote strong, active prose that commanded attention and spoke directly to the reader. She told me that in her column she wanted to get people to think about the issues confronting piano players and teachers rather than tell people what to think. Of course she expressed her opinions, but she did it with a more Socratic intent; as a natural teacher.[233]

Just as the covers of P&K reflected Uszler's broad musical interests, the editorials that she wrote for the publication reveal her personality. Her views as a pianist, as a member of the larger musical community, and as a person interested in promoting continued growth and involvement in the field of music may all be found within the pages of her editorials. In assessing the changes in P&K under her direction, Bradford Gowen spoke about her editorial column and its place in returning the magazine to a more respected state.

> I think one of the very strongest things about the magazine was her [Uszler's] own editorials, because she had a chance to emerge in a little bit of a different way from the way she had emerged in PQ, which was as an expert on piano pedagogy. But here she was able to emerge as someone who had a tremendously wide and deep, and imaginative and probing view of the piano world. And her editorials were reflective of both an awareness of the music world and the piano world and the music business world, and also of a very lively mind. And so I would have to include her

[233] James Keough, electronic mail to author, 30 October 2002.

at the top of the list of the good writers that she got on board for that magazine.[234]

Robert Rimm spoke of Uszler's ability to combine her own thoughts with the ideas of those in the greater community of music. Her editorials reflected both her personal philosophies and the issues important to the keyboard field. As he explained,

> I think her editorials were always insightful, intelligent, cutting beyond any kind of fluff, always getting right to the heart of it. There was a balance between her personal proclivities and those of the larger musical world. She was very good at balancing those two things.[235]

Even though writing editorials could not be considered an easy task for Uszler, she did enjoy sifting through the various ideas, choosing topics and cultivating her thoughts in order to present them to the reader in the most effective fashion. She ranked writing her editorials among the top things that she enjoyed about her editorial position at P&K.

> I loved writing them [the editorials]--I just loved writing them! In a sense, writing is never easy. It takes a long time for me to write everything I do, because I edit and edit and edit. But I loved the process of doing that, so even though it might take me quite a while to turn out an editorial, I like doing the editorial.[236]

Later in the interview, Uszler spoke of the freedom that she felt in voicing her thoughts as editor of P&K.

> Quite frankly, people really liked my editorials. I got a lot of feedback on my editorials, because at that time, you see, I was retired. I wasn't really beholden to anyone, so I could say what I damn well pleased. Twenty years earlier or ten years ago, I don't know whether I

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[234] Bradford Gowen, interview by author, tape recording, 6 November 2002.

[235] Robert Rimm, interview by author, tape recording, 5 December 2002

[236] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

would have had the guts to write some of that stuff, but what can they do to me? If they don't like me, so what.[237]

Charles Timbrell, one of P&K's contributing authors, added his comments on the thought process that went into the writing of Uszler's editorial columns.

> Yes, I think she gave a lot of thought to that [writing her editorials], unlike some editors who just write on some subject that they think is easy and that they can do quickly before they do the business of editing. She wrote very thought-provoking editorials. . . .
>
> Her editorials, if one just read them over many issues. . . you would have a very clear picture of how she thought and what her ideas and her main points as an editor and as a musician were.[238]

While justice can hardly be done to Uszler's writing by presenting a few short quotes drawn from her many editorials, a brief examination of them may serve to introduce the reader to her commanding writing style and thought-provoking ideas. In lieu of presenting and discussing each of her editorials separately, a selection of her main ideas was made based on the frequency of their appearance in her column and on the conviction in her writing. A complete listing of her editorials and the topics on which she wrote may be found in Appendix A. A registry of the topics identified as main subject areas in Uszler's editorials includes the following:

1) The direction of the keyboard field.
2) Pianists and careers.
3) Training of pianists.
4) Uszler thoughts.
5) Competitions.
6) The arts.
7) Contemporary music.

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[237] Ibid.

[238] Charles Timbrell, interview by author, tape recording, 13 October 2002.

The direction of the keyboard field

Of her thirty-three editorials in P&K, Uszler chose to discuss issues surrounding changes in the field of keyboard music six times. While she herself helped shape the direction of the field through her efforts as a pedagogue, organizational leader, editor, and author, she also was concerned about ensuring that others would take an interest in affecting change in the keyboard field. In these six editorials, she tackled the subject of progress in terms of technological use and training, the shifting role of the pianist in society, and the willingness of musicians to accept and embrace new opportunities. Insightful words found in Uszler's editorials on the changing face of the keyboard field include:

> It is change, of course, that is on most people's minds as we approach the millennium. Some are eager for change, some resent it, some try to erect restraining walls, some try to look the other way, and many would agree that the speed of change is what is most disconcerting. . . . Musicians, those mind-users, are contemplating the flux and flurry in their unique world, wondering what will last and what will pass, who will be the visionaries and who the tories, and—most of all—how far will the sounds and meanings of music be stretched or "amplified" in the next century? . . . *Piano & Keyboard* doesn't have answers, but it will not fear to ask questions. The magazine is a forum, not a pulpit. Ideas will be aired, and opinions examined and challenged.[239]

> We keep searching for ways to be current. While it may seem a simple matter of keeping your finger to the wind, the winds blow in many directions and with constantly changing force. Trying to stay steady, yet flexible, is exhilarating, but often perplexing. . . . P&K is working hard to be informative, helpful, and discriminating. This is an area where differences (and opinions) are likely to be the most divergent. Many of you are whizzing around in cyberspace, sending e-mail and searching out websites. Many of you are not.[240]

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[239] Marienne Uszler, "Musicians. . .Mind-Users," *Piano & Keyboard* 178 (January/February 1996): 6.

[240] Marienne Uszler, "Stretching the Point," *Piano & Keyboard* 184 (January/February 1997): 6.

It is clear through these statements that Uszler stayed keenly aware of the attitudes of the readership that she was addressing. While heralding the newest advances and trends, she also had to ground her readership in established ideas and historical keyboard elements. In effectively combining the two, she attracted and maintained a body of subscribers of varied backgrounds and interests.

In a 1997 editorial about the future of the field, Uszler focused on the issue of change. She identified some of the challenges facing keyboardists in the twenty-first century and discussed the necessity of having an adventurous spirit and a thirst for knowledge in these areas of such rapid growth.

> Twenty-first century pianists and keyboardists also find themselves in a kind of "wonder" land. They need to face varied, complex, and sometimes puzzling matters on an almost daily basis. It is no longer enough merely to grasp the fundamentals of Baroque ornamentation, design creative ways to play Hanon, explore pedaling from Beethoven to Debussy, champion the ritual of playing cadences in every key, risk some percussive attacks while performing "new music," and be on top of opus, Köchel, Deutsch, and Kirkpatrick numbers.
>
> The vocabulary of today's keyboard players contains terms and expressions that would be alien, perhaps incomprehensible, to pianists in 1901—holistic, beta-blockers, *gestalt*, jazz, chunking, MIDI, fusion, "inner games," tendonitis, downloading, Yoga, comping, to say nothing of fortepiano, burnout, videos, multiple intelligences, rock, digital keyboards, *urtext*, deep-tissue massage, kalimba, and distance learning. . . .
>
> To be an adventurer in today's keyboard "wonder" land is to realize you need a telescope—and the courage and zest to follow the waist-coated rabbit right down the hole and into the garden. Alice summed it up neatly. "It's no use going back to yesterday, because I was a different person then."[241]

Marienne Uszler was willing to offer thoughts that were contrary to popular opinion. In a 1996 editorial, she challenged the presiding sentiment of the

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[241] Marienne Uszler, "Wonder Land," *Piano & Keyboard* 208 (January/February 2001): 6.

piano's decreasing importance in the daily life of people across the country. In her reflections on the Gilmore Festival in Kalamazoo, MI and a similar affair in Spokane, WA, Uszler attacked the idea that classical music as a societal staple is dying. In making her argument, she not only challenged the idea, but also offered a counter-idea as to where the future of the piano might lie in terms of American culture.

> They say that symphonies are dying, recitals waning, opera struggling, chamber music declining, and that standards (those ubiquitous standards that no one can ever define) are moribund. Well, some of this is true. But we're not scanning the entire landscape. I think we've focused too selectively on the big-time places. We aren't looking closely enough at Peoria [metaphorically]. . . .
>
> Playing the piano, and listening to others play, is still something many people want to do. Whether they play with greater or lesser skill, whether they champion Russian or French techniques, whether their preferred music is by Bach, Shostakovich, John Cage, or McCoy Tyner, the interest is personal and the activity feeds the soul. Culture—and piano playing—is not as dead as some would have us believe. The future of the piano? I think that the future of the piano is in Peoria.[242]

In her editorial column, Uszler wrote about the widening chasm between technological advances and the ability of the target audience to use them. She mentioned the unavailability of training needed to operate the new technology. Taking her commentary even further, she placed partial blame for the lack of training on the companies associated with these advances in products. Her willingness to speak out and address problems in the field is illustrated in these thoughts from her 1996 editorial.

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[242] Marienne Uszler, "Does it Play in Peoria?", *Piano & Keyboard* 181 (July/August 1996): 6.

> The problem, however, is that, while sophisticated electronic products are multiplying like rabbits, training people to use this equipment lags far behind. Energy and money must be used to educate the "technicollar" work force.
>
> The tie-in with the keyboard world is obvious. Each month keyboards emerge with faster, sleeker, and more complex functions and uses. But the people for whom these instruments are intended cannot acquire skills fast enough to use the products with any intelligence. Unless something is done to redress this imbalance, the gap will continue to widen.
>
> The question, of course, is who should provide the education? Schools can only do so much. (Admittedly, they could do more.) But some of the responsibility, I think, begins at home, with the companies that manufacture the products. A few years ago I was aware of company educational "arms" that were actively doing just that. Is it just my imagination, or have these efforts dried up? Have the educational consultants all become full-time salespeople?[243]

The direction of the keyboard field remained a concern of Uszler throughout her career, and as editor of P&K, she found herself in a position to remind her readers of the historical foundations and to highlight changes affecting the field. By presenting a view stabilized by a healthy mix of the old and the new, combined with her capacity for speaking directly to the root of a problem and offering alternate ideas, Uszler led the readers of P&K to examine many important issues in the keyboard field.

Pianists and careers

Just as Uszler instilled the idea of flexibility in determining one's career path in her pedagogy students at USC, her editorials on pianists and careers presented the same message to her readers of P&K. The sentiments that she shared, both through her words and through the subjects that she chose to

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[243] Marienne Uszler, "Reading Between the Lines," *Piano & Keyboard* 183 (November December 1996): 6.

highlight in various issues of P&K, reinforced the idea of a place in the music world for everyone. In the following segment from a 1999 editorial, she contrasted the divergent career paths of the noted musicians chosen as cover subjects during the previous year.

> The six 1998 cover subjects (Chick Corea, Dubravka Tomsic, Jerome Lowenthal, Stephen Hough, Leif Ove Andsnes, Leon Fleisher, and Andre Previn on this cover) epitomize not only different types of pianism, but equally different ways of building and sustaining a career. That's the lesson. There is no one way to make it happen. As the interviews point out, each artist has had to find and follow a personal path carved as much from given talent and desire as from response to personal life adventures. . . . Each of us must create a career day-by-day, from the inside-out. It is not something an agent, teacher, administration, grant, press release, or recording can do for you (except as an external prop). That's what we prize in the artists we admire—their power to plumb depths, invent new combinations, and call up rainbows. It's a new year. Check your fluids.[244]

Training of pianists

Marienne Uszler's interest in encouraging pianists to prepare themselves for careers led to her concern for the types of training that these pianists were being given. She devoted several of her editorial columns to discussions of this subject. As a student of history, Uszler understood keyboard education trends as they evolved in the United States throughout the twentieth century. Sensing that the field was returning once again to a state similar to that of its earlier years, she felt the need to voice her concern on the issue which lay at the crux of teacher training.

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[244] Marienne Uszler, "Type-Casting," *Piano & Keyboard* 196 (January/February 1999): 6.

> This was the century [the 20th century], perhaps in America, that witnessed a transition in how pianists were trained. Salons gave way to conservatories (a bit more organized than studio masterclasses), then to colleges and universities (wherein pianists were to achieve a broad education, musically and beyond). As we begin a new century, college and university schools of music, at least with regard to pianists, appear to be completing a cycle. . . .
>
> The cycle went from establishing institutions and degrees, to accepting pianists into the ever-expanding schools and degree programs, to recruiting players to keep these programs and degrees afloat, to witnessing the reflux of pianists into other, especially more certain and lucrative, fields. . . .
>
> There are simpler ways to say this, but most of us are afraid to utter the words. So. . .let's be brave. What are all these pianists being trained to do? We already have an over-supply of degreed, tolerable players and teachers seeking positions that are disappearing or being diluted. Is it more important to sustain the status quo so that we can feel good now, or had we better face the music?[245]

Uszler's editorial words were neither simple for her to write nor easy for her readers to ponder. However, she did not shy away from hard tasks. By being someone who was willing to state a problem and look for solutions, Uszler filled a vital role in admitting that things in the field needed to be changed. She then guided her readers to think about possible solutions to the problems with which they were faced. She felt so strongly about the topic of career training that a second consecutive column continued to examine the same issue.

> A greater number of pianists than ever before is graduating to face a world in which what they offer is regarded as honorable and idealistic (no arguments here), valuable (it depends on who's making the call), but less in demand, if not somewhat out of touch. By posing this question, I was not playing the devil's advocate so much as I was sizing up the situation sans rose-colored glasses and arts-world cheerleading. . . .
>
> The music that both generations (parents and children) know and enjoy is broader and much less focused than the music dear to most piano teachers and included in most methods and collections. And the musical gap is widening—partly because there is such an assortment of musical styles today (just glance at the Grammy categories), partly because all this

[245] Marienne Uszler, "Fin de Cycle?", *Piano & Keyboard* 203 (March/April 2000): 7.

> music is so easy to access, and partly because it reflects social, ethnic, economic, as well as aesthetic, values. . . .
>
> No, I haven't forgotten my original question. It leads to more tangents than ever. What *are* all these pianists being trained to do?[246]

Uszler thoughts

In some of her editorials, Uszler offered ideas and personal philosophies that defy easy categorization. Out of the thirty-three editorials that she penned, seven fall into the category of "Uszler thoughts." In these writings, she touched on ideas important not just to pianists, but to society as a whole. Glimpses of her as a teacher may be gleaned from these editorials, for in them she wrote with the wisdom and concern of one accustomed to working with young people. She emphasized the importance of history, of understanding the past and the foundations of the piano field, and even more simply, the importance of picking up a good book every now and then, and of fostering a curiosity in a world full of noteworthy ideas.

> The young people grow up in a world in which the speed and ease with which data (including other people's ideas) can be accessed has reduced not only the value of what is out there, but has also vitiated the process by which meaningful information is gathered. . . . .
>
> Using the quick-to-hand resources is practical, and I guess that, for some, it is exciting. Being able to access the Library of Congress, The British Museum, The Smithsonian, The Bibliothèque Nationale (not to mention countless less prestigious research sites invaluable to specific areas of enquiry) by going online and clicking your mouse assuredly makes life easier, but I doubt that doing so delivers anything more than convenience. Sitting in a reading room, savoring the supercilious librarians, fingering (if they let you) the spines of curious (related and unrelated) volumes, *feeling* in the company of generations of writers and readers--it's the difference between lounging in your living room between the stereo speakers and being present at a live performance.

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[246] Marienne Uszler, "Home Alone?", *Piano & Keyboard* 204 (May/June 2000): 6.

> I fear that technology is making us lazy learners and listeners. When virtual reality seems more entrancing than what we can touch, we are indeed deceived. It's just as they say—you have to *be there*.
>
> I recommend sniffing a little more glue.[247]

Uszler implored P&K readers to reach out to the newest generations of musicians. She emphasized directing young people to develop an interest in and a passion for the world of music.

> The intention [of P&K] is still to provide a medium in which readers are connected to people, events, and issues that pique their interests and, perhaps, stretch their perspectives. . . .
>
> That's another of my concerns. Do today's young musicians read? How do they learn that they, too, are a part of a cycle of which they are seeds? They can't yet fully grasp what this means, but we have a responsibility to show them *how*—and *that*—they are linked to an on-going chain of progress and curiosity. What if every P&K reader made sure that just one young pianist browsed through an issue? That would be a service, too.
>
> The casual practicer, the dancer on the stairs, the young woman with the diploma. They're still out there. *You* know who they are. Inspire them to read—think—grow.[248]

And, in her 1998 editorial on the continued importance of understanding history,

> If we're lucky, we sometimes get a chance to savor the fact that history is not something that was, but that it continues into the present—it affects, today, who we are and what we think and do. [Forebearers] are then no longer stock characters conveyed by words in books, or embodied in random illustrations. They are as real as our neighbors, colleagues, and families. We begin to think we *know* them.[249]

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[247] Marienne Uszler, "Sniffing Glue," *Piano & Keyboard* 202 (January/February 2000) 6.

[248] Marienne Uszler, "Ink Links," *Piano & Keyboard* 198 (May/June 1999): 6.

[249] Marienne Uszler, "It's All Past History," *Piano & Keyboard* 195 (November/December 1998): 6.

Competitions

Another topic on which Marienne Uszler was not afraid to air her thoughts was the subject of piano competitions. She issued challenges to judges' opinions, justified the characteristics in some performances that merited greater consideration in a given competition, and praised courageous repertoire choices. The following short segments extracted from her 1997-1998 editorials on competitions represent the conviction with which she both denounced and commended various aspects of the competitions that she witnessed.

On the Tenth Van Cliburn Competition:

> I heard every note of the semifinals and finals. Because I was not at the prelims, I had to take on faith that the jurors—who agonized into the wee hours of the morning to cull 12 names from the 35—had heard something outstanding in the playing of those chosen. In several cases, I did not. . . .
>
> I was surprised and disappointed (as were most in the audience) that Jiracek did not merit a medal. Here was a reach-out-to-the-audience performer, but one who won our affection by playing with a clear-eyed sense of proportion, not *sturm und drang*.
>
> Whatever else he might do as he moves through the winner's concert itinerary, Jon Nakamatsu will be intelligent and gracious, the antithesis of foot-in-the-mouth Alexei Sultanov, the 1989 gold medalist.[250]

And with commendation to the pianists in the 1998 Bachauer Competition:

> Making the hard choices—and accepting the consequences—that's what forges your mettle. . . . I'm just back from the Bachauer Competition, and issues related to repertoire seemed, at least to me, a fascinating aspect of this event. A striking amount of 20th-century and less-usual music was programmed: works by 26 of this century's composers (some were represented a number of times), works by 10 composers unknown to me (one competitor programmed his own music), and 13 composers whose works you hardly ever hear in such circumstances. . . . The jurors

[250] Marienne Uszler, "What Is Fort (Really) Worth?", *Piano & Keyboard* 188 (September/October 1997): 6.

(especially six who graciously spent extra time discussing this subject with me) felt that these works (at least those heard as eliminations took place) were performed with conviction and musicality. Encouraging. Refreshing.[251]

The arts

Marienne Uszler championed the arts in the pages of her editorials, urging readers to support the arts in their own communities with the same vigor that they showed by traveling miles and miles to hear a performance by a world-renowned pianist. Through this encouragement of local musicians, she hoped to strengthen the network of the arts, not only in the large communities and concert halls, but in the smaller towns and auditoriums across the country. She adopted this same view for P&K in highlighting lesser-known but noteworthy pianists from her local area. In her editorial appearing in the March/April 1999 issue along with articles about Patrice Rushen and Lucinda Carver, two Los Angeles area musical talents, Uszler wrote,

> Sometimes we do that with artistic talent, too. The local author, dancer, sculptor, architect, pianist is overlooked in favor of the comer-from-afar. We are always scanning the horizon, looking for new arrivals (as Schumann put it) from foreign lands. Our neighbor goes unnoticed, not because we are unaware of what he shapes, or what she writes, but simply because a person we know seems too "real" to be remarkable. It's not until we pretend (if we must) how someone from outside the neighborhood views the artists in our midst that we begin to appreciate them properly. We are often startled to discover that they are not local at all. So it was for me with this issue. . . .
>
> In my last editorial, I remarked on how much there is to learn about building a career by observing and appreciating the variety of ways that pianists and keyboardists go about their "business." It must grow from the inside out, from the ground up. Something useful and lovely

[251] Marienne Uszler, "Choices at the Bachauer," *Piano & Keyboard* 194 (September/ October 1998): 6.

grows in every environment. You need to discover what is in your native soil, help it flourish, and enjoy the indigenous fruits and flowers that crack through the earth. I'm pleased to have found such beauties in my yard.[252]

Contemporary music

A constant proponent of twentieth-century music, Marienne Uszler spoke out in her editorial columns about the ignorance surrounding the experiences of hearing or performing contemporary literature. Particularly insightful are her comments on the topic of twentieth-century interpretation. Her words struck at the heart of many teachers' and performers' reasons for shying away from contemporary music performance.

> I have long been aware, as a teacher, adjudicator, and concert-goer, just how not knowing "how it should sound" plays itself out in the performing arena. It's not just a matter of listening to awkward and unlovely performances of cutting-edge music. I have heard hundreds of examples of "mal-practice" performances of piano works by Bartok, Gershwin, Copland, Schoenberg, Martin, and Ginastera—composers whose works you would think, by now, had acquired a "should-sound" tradition. But this is not the case. Works by such composers are often played (and taught?) as if their only essentials were steely fingers, excessive volume, and speed. The player (and the teacher?) is not in touch with what makes this music beautiful, where to find its heart—what is, in fact, its "style" . . .
>
> Some of you will argue that there are just too many different contemporary styles. There is such an assortment of 20th-century compositional criteria that trying to sort through them all is a labyrinthine expedition. Schoenberg is not Barber is not Babbitt is not Rzewski. I would retaliate that J.C. Bach is not late Beethoven is not Liszt is not Brahms—and yet we have performance practice ideals for these quite disparate styles, which represent an almost equal timespan. Why the disparity?
>
> The deeper question is the matter of who sets the style, who embodies the sounds, techniques, and ideals that others come to regard as the "standard." Who are the pianistic paragons for the music of this

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[252] Marienne Uszler, "Native Soil," *Piano & Keyboard* 197 (March/April 1999): 6.

> century? Do you know? Do you care? Whom should we sue for this brand of "mal-practice?" I have some ideas. But I'd like to hear yours ...[253]

In her next editorial, Uszler again addressed the topic of contemporary performance practice, this time speaking of the performer's need for theoretical and historical knowledge in developing sound performance ideas.

> I have always believed that any performer's interpretation of a work should have its roots in an understanding of what can be learned from the notes themselves. Ancillary marks and suggestions (all those dots, slurs, dynamics, and tempos), whether from the composer or from an editor, are a kind of second layer of information, highlighting what's already conveyed by the relationships of the notes to one another. What is to be learned from the notes themselves, however, is a subtle (but not arcane) business. It is why performers need to study theory and history. The entire hierarchy of tonal harmony, the give-and-take between pitches, chords, and textures is what drives the musical syntax, and knowing this syntax is how a performer derives meaning from it. . . .
>
> It's the old problem of freedom. The free person must make informed, not just arbitrary, choices.[254]

Through her writings, Uszler educated her readers, speaking in greater depth about familiar ideas and introducing them to new problems and challenges. This thirst for knowledge she was attempting to create in her readers lay at the heart of her own motivations as a teacher, editor, and especially as a writer. As she stated in one of her last P&K editorial columns from the November/ December 2000 issue,

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[253] Marienne Uszler, "Let's Sue for Mal-Practice," *Piano & Keyboard* 190 (January/ February 1998): 6.

[254] Marienne Uszler, "One Thing Leads to Another," *Piano & Keyboard* 191 (March/ April 1998): 6.

> A few readers have pointed out, rightly, that in these editorials I often ask good questions, but I never supply answers or solutions. My long experience as a teacher has made one thing supremely clear. You do not guide someone else to answers. You provoke them to ask their own questions.
>
> Now you know what *my* passion is.[255]

Interviews

In her position as editor of P&K, Marienne Uszler conducted numerous interviews with high-profile keyboard artists. Despite not having much previous experience in interviewing, she proved herself adept at leading lines of questioning with the pianists. Her interviews presented the subjects both as accomplished musicians and as everyday people. James Keough addressed her abilities as an interviewer in the following statement:

> And as an interviewer—she did a great many of the big interviews that we used as cover stories—she was able to get people to talk about interesting and revealing topics, I think because she was so well-versed in the field herself and because she was always so well-prepared.[256]

Uszler's interviewing strengths were identified through examination of her interviews printed in P&K issues from 1996-2000. Although her presentation style to the reader changed over the course of the years, her method of interviewing remained very much the same. Beginning with introductions, just as any individual would be introduced to a new acquaintance, the interviews navigated wide realms of topics. The articles resulting from the interviews were very personal, providing much information about the artist and his or her place in the world of music. Upon reading her interviews, one feels a connection to the

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[255] Marienne Uszler, "Appassionato," *Piano & Keyboard* 207 (November/December 2000): 7.

[256] James Keough, electronic mail to author, 30 October 2002.

subject through a greater understanding of that artist, both as an individual and as a professional.

Three attributes of Uszler as an interviewer merit closer examination. Through consideration of their impact on her interviewing style, one may distinguish the seemingly intangible qualities that made her such an effective journalist. The characteristics that will be defined and pinpointed in her articles on famous keyboard artists are as follows:

1) her ability to present the artist as an individual as well as a famous personality.
2) her capability to give the reader a glimpse into the rarely-seen worlds of the artists.
3) her aptitude for asking questions and examining issues about being a professional musician that would be important to her readers.

The artist as an individual

Uszler's interviews shed light on famous artists, not only through illuminating their great accomplishments, but also by showing elements of who they were as individuals. Her conversational writing style allowed the reader to become a part of the interview, just as an observer sitting on the other side of the table might feel when listening to a discussion between two people. Examples of this personal sense may be found in the opening paragraphs of many of Uszler's interviews, as in the following:

> Both pianists [Ralph Markham and Kenneth Broadway] are engaging conversationalists, and mutual friends were preparing a delicious dinner that would follow the interview. The air was redolent with spices (from the kitchen) and wit (from the gentlemen themselves). They warned me that they sometimes finished each other's sentences, but I still could not escape feeling that I was privy to a genial, verbal tennis match.[257]

[257] Marienne Uszler, "Ralph Markham and Kenneth Broadway," *Piano & Keyboard* 179 (March/April 1996): 30.

> The stage houses pianos (grands and toy), large speakers, a small tape recorder, and a teapot. In itself the setting arouses curiosity or suggests whimsy. But Margaret Leng Tan dispels any notion of caprice from the moment she takes the stage. The message is clear; she will take you where she is, even thought you have no idea where that might lead. The message is also serious. Dedication and concentration are the order of the day. Speaking with her (as I did after her Gilmore program) is much the same experience. She is friendly, but far from casual. She listens as intently as she speaks. Both her recital and our interview were long and involving--an invitation into other worlds.[258]

> One hour with Jerome Lowenthal and you know that you are in the presence of a prober and a sifter. Mr. Intensity. This is not pace-the-room, speak-in-spurts intensity, however. The speech is measured, at times halting, and the phrases are layered with tangents (some are explored, some are not). Humor bubbles up. It may just as easily be puckish as trenchant. And there is a burst, now and then, of boyish enthusiasm. You begin to weigh *your* words carefully, too. This man listens.[259]

As one can learn from these short excerpts, Uszler had a great command of the English language, selecting just the right descriptors in order to paint a vivid picture of the interviewee. In all of the above introductions, one certainly feels as though after reading a short paragraph, a greater understanding of the person behind the artist has been gained. By setting the stage for the remainder of the interview with such a personal impression of the subject, she encouraged the reader to become more engaged in the interview process and, in turn, in the individual artists.

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[258] Marienne Uszler, "Keyboards & Choreography," *Piano & Keyboard* 182 (September/ October 1996): 38.

[259] Marienne Uszler, "American Savoir-faire," *Piano & Keyboard* 192 (May/June 1998): 24.

A glimpse into the artist's world

After offering a snapshot of the pianist as a person, Uszler illuminated parts of the artist's world rarely discussed or seen by outsiders. Much of the public's view of the artist is often wrapped up in notions of glamour and prestige. Through her interviews, she was able to dispel some of the romantic misconceptions surrounding the piano world, especially in speaking about piano competitions. An example of this honest reporting is found in her interview with Robert Thies, the winner of the Second International Prokofiev Competition. In the interview, Thies revealed hardships that he dealt with during his bid for a medal, including difficult housing conditions, limited practice facilities, substandard food, and extreme cold. He shared some of his memories with Uszler during their interview.

> They [the competition organizers] provided breakfast and another meal called dinner, but the food was in short supply. For breakfast we each had two pieces of bread, some moldy cheese, and a cup of tea or coffee. If you wanted another cup, you had to pay for it. . . .
>
> The St. Petersburg Conservatory would not grant us the use of their facilities, so we all practiced at some place called Music School No. 18. After breakfast we would all board a bus for transportation to the music school. At 8:00 in the morning it's still pitch black in Russia, and it was below freezing. So we'd all be huddled together, bundled up, with scarves covering most of our features. . . .
>
> At the school we were shown to our practice rooms. We got only three hours to practice each day, so you had to be very concentrated. One of the most difficult things for me was not being able to play when I felt ready. Sometimes I'd feel really good about everything (it all depends on how your mind's working on a particular day), but then I'd have to wait another day or two because it wasn't my turn.[260]

[260] Marienne Uszler, "Rob in Russia: Robert Thies Talks to Marienne Uszler," *Piano & Keyboard* 181 (July/August 1996): 30.

By writing of the rough conditions Thies had to deal with during the Prokofiev competition, Uszler presented a truer picture of the life of a pianist working to develop a reputation through success in piano competitions.

Asking questions about professional careers

Marienne Uszler's goal of creating an informed readership involved anticipating and addressing their questions with her interview subjects. Topics of consideration centered on vital issues, with segments of many interviews dedicated to questions on how one makes a career in various branches of the keyboard field. Several artists shared their thoughts on this critical subject of interest to P&K readers looking to establish themselves in a keyboard career.

> MU: *What advice would you give to those now dreaming about careers?*
>
> [Lucinda Carver]: I always advise instrumentalists not to become strictly geared toward their own instrument. For instance, if you want to play a Bach English Suite, you need to know the cello suites and the orchestral suites. Always try to tie in other forms. Try to be as broad and as versatile a musician as you can. . . .
>
> How can you play a piece by Schumann if you don't know the Spring Symphony? How can you bring the joy and inspiration of the finale of a Mozart sonata if you don't know the bit ensemble finales form Figaro? The piano repertoire—with the exception, perhaps, of Chopin—is such a microcosm of each composer's world that you're looking at only half the colors if you look only at the music for your own instrument.[261]
>
> MU: *We've touched on several things that have to do with making a career as a collaborative pianist. But how do you make a career? You spoke of your field as being very small.*
>
> [Warren Jones]: I've heard that, statistically, you have a better chance in this country of being a professional athlete than being a professional musician. That's a pretty daunting prospect. I'm talking about someone who earns money exclusively from performing—not teaching, not doing anything else, just playing concerts. You want a

[261] Marienne Uszler, "Lucinda Carver," *Piano & Keyboard* 197 (March/April 1999): 39.

> career as a collaborative pianist? If you're good, you'll have work. It's just as simple as that. We're talking about a small niche. There's a thirst for people who are good collaborative artists. There really is.[262]

Through her enlightening discussions with noted artists on carving career paths and advice they would offer to younger musicians, Uszler provided the means through which more knowledgeable readers might realize their career dreams.

Readers of Uszler's interviews were greeted in each issue with the opportunity to become better informed, more enlightened citizens of the music world. Through uniquely personal views of famous persons, she went beyond the surface image of the pianist to explore the deeper individual. Readers came away from her interviews not only with a greater understanding of the particular artists being highlighted, but also with a broader sense of connection to the keyboard field.

Robert Rimm spoke in a personal interview about Uszler's work with her writers on interview projects. As a contributing author for P&K, Rimm interview Krystian Zimmerman, a renowned piano performer, for a cover story for the magazine. He offered a glimpse into the many interactions he had with Uszler over the course of planning for, conducting, and writing the cover story.

> Well, the Zimmerman article, for example. . . I had mentioned to her that I was going over to Europe and I offered to do this article, especially since I was going over to speak to him about another project that I was working on for Dover [Publications]. She helped to facilitate our contact. We were in touch almost daily through email about this. He [Zimmerman] is a very elusive person, a very wonderful person, but difficult to finally connect with. So we both made every effort to get in contact and to meet with him, and I made her aware of my arrangements. . . . After I got back, I emailed her about the nature of the interview and how much space I would need [in the magazine]. We sent many emails

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[262] Marienne Uszler, "A Natural Nonpareil," *Piano & Keyboard* 189 (November/ December 1997): 30.

> back and forth and had many conversations about that. I sent the article to her, and we spoke a number of times by phone after she had the article. She made some editing suggestions, mostly if not entirely due to space considerations. We went back and forth about that, because there were some things that I felt definitely should be included, and she was very good about that. She was firm about what she believed would be the best thing for the magazine given the space that she had, and from the magazine's perspective, that's a valuable thing for [a person to have the ability to do]. And she had asked me for his contact information—she wanted to thank him as well for the interview. As the publication date got closer, we had several more conversations and emails about it. She had faxed me the final proof for my approval before it went to publication. There were a few small things to correct after that. That was generally the nature of our interaction with the project. . . . The Zimmerman article was a cover story, so perhaps her level of involvement was greater than it would have been with a regular article. In the case of the other articles that I had written, I don't believe that our contact was quite so extensive, but the underlying qualities behind each article and behind her reaction and how she dealt with each article was very much the same.[263]

As Rimm's statement shows, Uszler was very thorough not only in conducting her own interviews, but also in working with her writers on their own interview projects and articles. When one considers the number of pieces contained in each issue of P&K, one can only venture a guess as to the many hours she devoted to the publication of the bi-monthly magazine over the course of her six years as editor.

Articles

The articles Uszler authored for P&K all revolved around a common theme--competitions. From an insightful probing of the issue of competitions for young players and their effects on pianistic development, to overviews of the world's major competitions, she explored many facets of the events. Readers unable to travel the globe in order to attend the Van Cliburn Competition, the

[263] Robert Rimm, interview by author, tape recording, 5 December 2002.

American Pianists Association Competition, the Gilmore Festival, or the Queen Elisabeth Competition were treated to an inside view of the happenings at each of these major events.

One of Uszler's most important articles for P&K, "Must the Fittest Just Survive?," was published in 1993, prior to her appointment as chief editor of the magazine. In it, she explored the idea of musical talent and its various definitions. More importantly, she traced the path of a "gifted" pianist through early training, pointing out the many places along the way where the student might falter if not given the proper technical training, breadth of literature, exposure to musical styles, and emotional support from teachers and family. Her words spoke directly to educators of children, stressing their important role in the successful development of the young talent.

> I suggest that, as teachers, we need to examine our own role in this process. Our understanding of talent and what we do to direct it in the early stages should be of vital concern to us. Contrary to general opinion, the training ground of young keyboard talent is not so much the college or conservatory as it is the studio of the private teacher. . . . It is in the independent studio that gifted students are "discovered" and serious musical training begins. These are the studios whence come the 10- to 12-year-olds who startle us with their keyboard precocity. And it is in these same studios that life habits and enduring ideals are formed. In some cases, these habits and ideals are healthy, even exemplary. In others, the "twigs" get quite "bent" before reaching early maturity.[264]

Uszler issued a challenge to teachers to study their own methods of teaching in order to provide more carefully planned study for gifted students. According to her, such study should incorporate a greater number of pieces by major keyboard composers, including "small gems" which would give the

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[264] Marienne Uszler, "Must the Fittest Just Survive?", *Piano & Keyboard* 160 (January/ February 1993): 67.

performer occasion to explore nuance and to develop the ability to make decisions on musical aspects. Musical experience in genres beyond keyboard literature was promoted by Uszler as a staple in the musical diet of any young pianist. Through understanding of chamber music, orchestral writing, and solo literature for other instruments, a young piano student would be able to make more educated musical decisions at the keyboard. A wider range of performance opportunities was also suggested as an important counterpart to a steady schedule of competitions, as a performance does not bring with it the kind of extrinsic judgment involved in competitions. In the following quote from her 1993 article, Uszler spoke of the dangers in leading young pianists to define themselves based on the criteria of the competitive mindset.

> While admitting that auditions of the sort described are designed to identify only specific kinds of performers, we should realize that by placing too high a priority on performing certain music in certain ways, we reward only those who have learned to follow the rules (however masterfully and beautifully). . . . To a large extent, we continue to believe that only performers deserve to have their musical education promoted and financially supported—and this at a time when the audience for concert performance as we know it is dwindling. This is a risky, if not dubious, plan of action.[265]

In her article on young pianists, Uszler identified less-recognized types of talented students, including improvisers, ethnic performers, technologically savvy musicians, and those who are excellent musicians yet may not excel as performers. She opened the eyes of the reader to ways in which teachers could nurture these different musical talents. In encouraging others to widen their definition of what is considered "talent," she hoped to offer more appropriate

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[265] Ibid, 66.

educational opportunities to a larger population of young pianists. As she stated in closing her article,

> If we want a hand in shaping the future, we need to read the crystal ball a little more honestly and courageously. Some of those we now designate as gifted will survive. Some of the unidentified gifted would also survive. If we do not offer them more than a chance of survival, neither of these groups will flourish—the former because what we now applaud may play to deaf ears in the future, the latter because we have not offered them recognition and support in the first place. The fittest deserve more than prizes and laurel wreaths. They deserve our serious attention.[266]

Another of Uszler's noteworthy P&K articles focused on the trends in international piano competitions in the late twentieth century. She presented views of two very different competitions--the Queen Elisabeth Competition, a classically designed event held in Brussels, and the "Indy 5," a competition differing from the "traditional." The juxtaposition of the established contest and the relative newcomer in this article revealed a great deal of Uszler's thoughts on what might be the strengths and weaknesses in the competition circuit in the late twentieth-century.

Considered one of the foremost world-class musical competitions for violinists, pianists, composers, and singers, the Queen Elisabeth set rigorous guidelines for those wishing to compete in the event. A preliminary round leads directly into three more rounds, each with its own separate literature requirements. Repertoire rules are very stringent, with little room given for the performer's personality to be shown through literature selection. For the final round, piano competitors are presented with an unpublished concerto that they

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[266] Ibid.

need to prepare for performance in a week's time. Pressure tends to be quite high for the performers, and no plans for changing any aspects of the competition are foreseeable.

In contrast to the Queen Elisabeth, the American Pianists Association (APA) Classical Fellowship Awards Premiere Series presents an entirely different format in which young performers are showcased. The ways in which it differs from the previous competition are numerous. No one loses; all finalists are treated as artists, booked with public engagements, and paid; choices in repertoire are left up to the individual performers; performers are given the opportunity to engage in related activities such as lecturing and teaching; and selected artists will "become, at least for a short time, a member of a civic, cultural, and artistic community—they will meet people in many walks of life and will, in turn, be seen as a person, not just as a 'pianist' or 'candidate.'"[267] Competitors are invited based on nominations from a network of fifty specialists and a final assessment from a screening group. All finalists are invited to spend a week in residence with the festival in Indianapolis, where they take part in concerto appearances, a solo recital, and community outreach programs. Judging is based on a composite of all activities, emphasizing the importance of the artist as a member of the community. The uniquely designed competition drew the following thoughtful comment from Uszler in her 1999 article.

[267] Marienne Uszler, "Icon & Iconoclast," *Piano & Keyboard* 200 (September/October 1999): 34.

> Will ideas explored here [in Indianapolis] begin to take root? Will pianists (all classical performers, really) begin to be regarded as people making contributions, instead of people who "star in some ritualistic rite?" . . .
>
> These questions won't be all be answered in Indianapolis. But the folks in Indianapolis are giving us something to think about. They're beginning to sing a "new song." Let's see who joins the chorus.[268]

As is apparent through her comments, Uszler supported the idea of redefining piano competitions to encompass a wider variety of repertoire, more interaction between the performers and the community, and greater support for all competitors rather than praise solely for the eventual winners. Her philosophy spilled over into her views on other aspects of musical training, as may be gleaned from her previously discussed article, "Must the Fittest Just Survive?" By voicing her concerns and highlighting places where changes are being made, she set the stage for continued improvement in the competitive aspects of the keyboard field.

The Millennium Issue

A momentous issue of P&K, and one not to be overlooked, was the millennium issue published in November/December 1999. As a project, this issue was considered by many involved and by some outside professionals to be the most important P&K issue that Uszler edited. Bradford Gowen recounted the meeting called by Uszler in the summer of 1998 that started the work on this noteworthy issue.

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[268] Ibid, 62.

> She [Marienne] called a meeting that was held at Wilma Machover's house in White Plains, New York. She called people on her editorial board, and we had an all-day meeting, first of all to discuss what a millennium issue should be like, and then to divvy up the jobs. At the end of the day, we had our assignments.[269]

Major assignments given to the top P&K authors included an historical overview of piano design, manufacture, and marketing; music written for the piano; jazz music, performers, and composers; leading piano performers; and influential piano teachers of the twentieth-century. For each one of these subjects, information was presented on the contributions made in the area from 1900-1999. Other smaller articles addressed twentieth-century teaching pieces, the evolution of piano recording, landmarks in performing medicine, and the evolution of piano methods. Timelines running throughout the issue provided visual documentation of the precise years when major events took place, and each available inch of print space was occupied with a list, picture, or musical example. A great deal of time and energy from Uszler, the contributing authors, and the P&K staff went into the creation of this special issue.

The collage featured on the cover of the millennium issue commanded attention from the readers. Fifty-nine images of famous pianists were combined to create a "who's who" patchwork of twentieth-century keyboardists. Bradford Gowen remembered Uszler's requests for visual art included throughout the issue.

> She had us all searching for sources for the pictures that could be used in the magazine, and drawings, and tidbits from old publications. It wasn't just writing the articles, but it was all of that other stuff too. But I think there was a great sense from the start that there was an opportunity to create something that could really be something over the years, not just

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[269] Bradford Gowen, interview by author, tape recording, 6 November 2002.

> on the day when it came out. Everybody really wanted to make it something special, which I would say in a sense that I attribute to her. You only feel that way if you are working with a good group on a superior publication.[270]

Work on the issue began a year and a half in advance of its publication date and continued steadily throughout the following year. In conjunction with her writers and staff members, Uszler made many additions, deletions, and changes to each article and element of the magazine in preparation for release of the important issue. Charles Timbrell recalled the work involved in compiling his article on great teaching in the twentieth-century.

> For me, it was a major endeavor over many, many months. I was very pleased with the end result, but we had many phone calls and emails about the organization of it, which was pretty difficult to envision at the beginning, because the subject was great teaching over a whole century. . . . We decided to include European teachers, because it had to be. But it was difficult to get up-to-date information about Romanian teachers or Argentinian teachers or Czech teachers. I know it wasn't easy for her, and [the issue] went through many stages of editing for each article. But I think it's probably the most important issue that she edited.[271]

Maribeth Payne, editor-in-chief of music at W. W. Norton Publishing Company, spoke of the value of the millennium issue. She also discussed the republishing potential of the November/December 1999 issue.

> It's great! Everything is in there. She [Marienne] talked about it for awhile, and what she was going to do with it, and whether or not it would make a book project—which of course it would![272]

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[270] Ibid.

[271] Charles Timbrell, interview by author, tape recording, 13 October 2002.

[272] Maribeth Payne, interview by author, tape recording, 8 November 2002.

Bradford Gowen concluded his comments on the millennium issue with thoughts on the feelings of those involved in compiling one of the most important publications of P&K.

> We were all very, very happy with it [the millennium issue]. I think everybody felt proud to have been involved with it.[273]

Starting with Uszler's idea, and developing through a year and a half of planning and writing, the millennium issue of P&K will be remembered long into the 21st-century for its comprehensive coverage of major keyboard events. In the issue's one hundred pages of coverage, Uszler and the many P&K contributing authors chronicled the developments of the keyboard field over the course of a century of great progress.

Book Reviews

From 1996 through 2000, Marienne Uszler took responsibility for contributing book reviews to seven issues of P&K. In her choices of books for these reviews, she revealed the wide array of interests that she enjoyed. While one might think that book reviews offer little chance for variety, Uszler's selected volumes ranged from academic resources, such as the *Encyclopedia of the Piano*, to easily-read biographies of famous musicians such as Clara Schumann, to *Culinary Harmony: Favorite Recipes of the World's Finest Classical Musicians*. Information presented to the reader included insights on the author's writing style, the book's scope of coverage, unusual or interesting characteristics of the particular work, and the "must-have" status of certain volumes. Although not

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[273] Bradford Gowen, interview by author, tape recording, 6 November 2002.

worthy of a lengthy discourse, the reviews provide yet another avenue of information to the P&K reader written with the keen insights of Marienne Uszler.

Uszler's Editorial Attributes as Assessed by her Colleagues

Marienne Uszler stated her intentions as the new editor of P&K in her first editorial column in the September/October issue of 1995. Her words preface five years of dedication to the principles that she outlined in this first editorial.

> As I assume editorial responsibility, I am quite aware that I have come full circle. *The Piano Quarterly* offered me an opportunity to sound off and explore a few unchartered waters. As editor, Robert Silverman cleared the way and challenged my research and logic; as publisher, he stood behind me four-square as he printed what I thought and said. Now it is my turn to open doors and probe. Good editing, I think, is like good teaching. You listen a lot. You guide more than you assign, stimulate more than you demand, and encourage more than you correct. Yes, you wield a blue pencil (or push a cut, paste, or delete key), but that is the smallest part of the job. The real trick is to discover what another can do best, help him or her do it - and then get out of the way when something other than you envisioned begins to take shape. Fancy words, but true. I aim to live by them.[274]

To judge Uszler's success at holding true to her editorial intentions, one must turn to those who were closest to her in her work to gain insight into her editorial personality. Phone interviews with numerous colleagues who worked with Uszler in her editorial positions at PQ, AMT, and P&K elicited thoughts concerning her characteristics. From these individuals' comments, a profile was compiled depicting Marienne Uszler in her work as head editor of P&K.

Eight characteristics were mentioned by the interviewees as most significant in defining Uszler in her editorial position. These attributes include:

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[274] Marienne Uszler, "Past, Present, and Future," *Piano & Keyboard* 176 (September/ October 1995): 6.

breadth of knowledge, a good judge of contributors, a strong writer and editor, demanding, holds strong opinions but also open-minded, devoted, kind, and having a pedagogical spirit. A concise look at each of these qualities aids in understanding Uszler's strengths as an editor.

Breadth of knowledge

Several interviewees spoke of Marienne Uszler as someone possessing a very broad knowledge of the music world. This strength was linked by her colleagues to the increased scope of coverage in P&K under her direction. Wilma Machover stated this idea very strongly in her interview.

> By choosing not only from the university or the classroom, but really from the whole world of pianists and musicians where she had an international view and could then look at the core of what is most significant in our field—that is where her great strength is as a writer and editor.[275]

This sentiment was corroborated by Thomas J. Lymenstull in his discussion of Uszler's continued explorations in the field of keyboard music. He spoke of her enjoyment in dealing with a broader population of musicians and professionals in related fields.

> Her field of understanding and desire to learn was pretty broad. It was very satisfying for her to do the editing of P&K, because she found herself working with all kinds of people, doing different things, with managers and performing artists, and it really helped her to keep active with ideas.[276]

Uszler weighed in on the subject of her breadth of knowledge and interests in personal interviews. She identified the expanded opportunities to interact with

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[275] Wilma Machover, interview by author, tape recording, 8 July 2002.

[276] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

a more expansive field of people and ideas as one of the great pleasures in her editorial job at P&K.

> Oh, there were a lot of things I liked. One was the breadth of experience that I could deal with. As a pedagogy teacher, I always remained interested in artists of very high caliber and seeing people that were making careers as artists and so on. There wasn't anything and there isn't anything for most college faculty that touches on the lives of those people very much. You go to their concerts and you know about them, but there's not that much interaction back and forth. The ability to talk about the whole world of piano playing, rather than just the teaching world, was very attractive to me. . . . It just made it a much bigger world for me, and [it was] one that I loved.[277]

A good judge of contributors

Interviewees commented on Uszler's ability to select the right person for each specific job. The wide community of experts from which she selected to write articles for P&K enabled her to pinpoint the person with the best experience and the deepest knowledge of the subject to write each piece. Robert Rimm commented on the care that she took in enlisting writers to work with her at P&K.

> She was very particular about the people that she had write for the magazine, and once she felt comfortable and once she was aware of the person's qualifications and once there was a track record, she was very open and receptive to new article ideas, submissions, and that kind of thing.[278]

Her connection to a large community of music professionals was identified as a strength that she displayed as an editor. Maribeth Payne considered this quality very important to Uszler's editorial effectiveness.

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[277] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[278] Robert Rimm, interview by author, tape recording, 5 December 2002.

> She knows everybody in the field. She has worked with everybody at one point or another, she knows all of the movers and shakers in the piano world, so she had a very good sense of what was going on.[279]

Uszler praised the people with whom she had the privilege of collaborating, speaking about their roles in creating a successful publication covering a broad range of topics. She also spoke very humbly about her own knowledge, downplaying the quality that colleagues had mentioned as one of her great strengths.

> The caliber of people who wrote for P&K, both the ones who were there and the ones that I added, were very high quality people, and being able to interact with them and their ideas, and their feedback, and their writing, and their styles, and their way of thought was very stimulating for me. . . . It's not that I knew that much about these other aspects or specialties or areas of expertise. But I knew enough to try to find the right people who did know.[280]

A strong writer and editor

One of Uszler's attributes most often mentioned by her colleagues was her strength both as a writer and as an editor of other authors' work. Her command of vocabulary and grammar, coupled with her ability to speak directly to the heart of a matter, aided her in both roles. Bradford Gowen spoke about her writing strengths, including her ability to produce continually superior materials.

> Another quality of hers that is influential to those who know her is not only her capacity for detailed and precise work, but also for hard work. She has a tremendous ability to produce, and at a high level. Some people who do things at a high level—it's like thy are producing little gems, but she turns out whole train-loads of gems. That's rather remarkable—to produce at a high level and have so much of it too.[281]

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[279] Maribeth Payne, interview by author, tape recording, 8 November 2002.

[280] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[281] Bradford Gowen, interview by author, tape recording, 6 November 2002.

James Keough wrote about her editorial ability to work carefully with a writer on a project and to judge when that person had achieved his or her best product.

> I know she pressed her authors to get their material in on time and wasn't reluctant to suggest ways to improve a manuscript or to ask for a complete rewrite. She also was able to assess a writer's ability and decide when she'd gotten the best she could expect out of someone, even if that meant that she had to do a heavy edit or supply more information. . . . But as an editor, she looked after people, took pains with people, and probably taught quite a few of her writers something about themselves as well as about their topic.[282]

Thomas J. Lymenstull best articulated this point with a story from his early days of writing for Uszler. His comments reveal a point that he learned from her that has remained with him over many years.

> She was also a phenomenal editor. I had always thought I was a pretty good writer. Then she asked me to write an article, and I did. I was very proud of it, and I gave it to her, and it came back so blue! At first, I was taken aback. I wasn't sure how I felt about this, but it really wasn't good! But we sat down and talked about a couple of the examples out of it, and I went home and I looked at it, and I'll tell you, I learned one heck of a lot about writing from that wonderful woman! Her desire as a writer and as an editor was that the most complex and the most insightful things that you have to say need to be said in the simplest and most direct and effective way. No pomposity, no puffery, no endless sentences convoluted and tied back upon themselves in a thousand different ways. Simple, direct, and to the point, yet never lacking in depth. I'll tell you, I try my best to hold myself to that standard. It's not easy, but I think that she is absolutely right. If you are writing for someone to understand it, then that's really the way to go. If you are writing for some other reason, then you need to ask yourself why you are writing![283]

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[282] James Keough, electronic mail to author, 30 October 2002.

[283] Thomas J. Lymenstull, interview by author, tape recording, 23 August 2002.

Demanding

As must be the case with any good editor, Uszler was described as demanding by those writers she selected for her publications. She set her expectations very high and refused to settle for anything less than what she considered to be the best. While she insisted in top-quality work from her writers, she never failed to push herself in achieving increasingly higher goals in her own work as an editor. Bradford Gowen shared his thoughts concerning the high standards set for everyone at P&K, including herself.

> She has the ability to be both imaginative and precise. And she wanted the same thing from her writers. I don't believe that she was a "control freak," but you could call her a "quality freak." Because of that, when she went over things with a fine-tooth comb, she had the qualifications to do that.[284]

Scott McBride Smith described her habit of challenging her writer's ideas, at times acting as a devil's advocate in order to ensure that all thoughts had been clearly refined. Through this process, she taught them to fully flesh out all issues before presenting them to the readers.

> Working with her, you have to kind of develop your ideas very fully. We have had disagreements and do have some pretty fundamental disagreements on seeing things differently. You have to really prepare yourself and you have to be willing to explain your ideas, and get in there and kind of go at it hammer and tongs to defend them. And that's a really good process for a writer. . . I sort of do things quickly and sometimes haven't entirely thought everything out as carefully as I should. Sometimes that's a good process to go through, to have to explain everything in detail. So I think it's been a help to me. [285]

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[284] Bradford Gowen, interview by author, tape recording, 6 November 2002.

[285] Scott McBride Smith, interview by author, tape recording, 24 July 2002.

James Keough noted similar standards in observing Uszler's work at P&K.

> She also has a temper and can be impatient; she demands a lot of herself, and she makes the same demands on the people who work for her. . . . Straightforward comes to mind as well as thorough and tough. She said what she thought and when that ran counter to what someone else thought, she did it without being personal or hurtful. I don't think she suffered fools very well, and most fools knew that instinctively and stayed away.[286]

Strong opinions, but also open-minded

The next two attributes mentioned in the interviews appeared hand-in-hand throughout the comments. While Uszler was assessed as having very definite opinions, she also was described as being very open-minded to the ideas and opinions of others with whom she worked. These two seemingly opposed sentiments were paired together in comments from Bradford Gowen, James Keough, and Charles Timbrell. The three men all addressed Uszler's ability to assert her opinions at times, while remaining very willing to consider the thoughts of her colleagues.

> As you know, she is a very direct person. As I've known her over the years, I think she may have become even more direct, but never to offend or shock. I think with her, her directness is simply what she thinks, and you know where you stand. . . . She knows that she knows a lot, and she knows that she has very good judgment, but it's a characteristic of her, and perhaps an unusual characteristic of someone who is so personally capable, that she is a big one for taking the opinions of others. One thing that she did was not only to get us all to talk about what kind of magazine it [P&K] should be and who it should be for, and what we might learn from the past and what should be new, but also one of her desires right from the start was to expand the number of contributors to increase the number of points of view that were presented in the magazine.[287]

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[286] James Keough, electronic mail to author, 30 October 2002.

[287] Bradford Gowen, interview by author, tape recording, 6 November 2002.

> Marienne Uszler established high standards for the magazine's editorial. She has strong opinions about the piano field, and she's not shy about defending them, yet she was always open to new ideas and she's naturally inquisitive, so she was willing to entertain my and others' suggestions about stories or coverage.[288]

> When she didn't like something, she let me know very up front, without apology. That's the kind of frankness that an editor has to have. She didn't take sides with personalities, the way some editors have. . . . She is quick to size up matters and to make decisions about whether certain views and avenues of approach were ones that she wanted to pursue or not. At the same time, she tried to be very fair-minded. She was open to a lot of different approaches, both as a pedagogue and as an editor. She sought the opinion of board members more steadily and actively than any other editor I've ever worked with on any other journal I've worked for in this country or in England. . . No editor I know of has sought the advice and opinion of her board members as much.[289]

Uszler's openness to the input of others also affected John Salmon in his position as a reviewer for P&K. He remembered her approach to reviews, allowing those chosen to write the reviews to make the majority of decisions on content.

> I don't think there was ever a case in P&K where something was just torn to shreds. There were some critical things, but generally there was an even-handedness. And she encouraged that by her very editorial demeanor. So open-minded, generous, not heavy-handed, encouraging us to review only those things that were of interest to us and of the highest quality.[290]

Devoted

Observations from several interviews addressed the devotion that Marienne Uszler showed to P&K and to the music field through her work. As John Salmon recounted,

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[288] James Keough, electronic mail to author, 30 October 2002.

[289] Charles Timbrell, interview by author, tape recording, 13 October 2002.

[290] John Salmon, interview by author, tape recording, 9 October 2002.

> You have to have a missionary spirit to put out a magazine like that, because the market is so small compared to general interest magazines and pop-culture magazines.[291]

Bradford Gowen recalled her reliability in working with her writers at P&K. As he described,

> I would also say that she was extraordinarily devoted to that publication in terms of her own hard work and preoccupation with it. I say that for a lot of reasons, but one was as someone who wrote for her, I know that when I needed any insight from her on something that I was writing, or [if] I would send something in and say, "I don't think this is quite working, but I can't figure out what to do with it," there were not limits on the time that she would put in to giving help to one of her writers.[292]

Kind

Even though he used the word "kind" to describe Marienne Uszler, Bradford Gowen pointed to her kindness as a trait that might not readily be evident in her editorial position, due to the pressures put on both the editor and the writer to produce high quality work day after day.

> I think that her kindness and her sensitivity and empathy as a human being is something that might not immediately come across to people encountering her only in a work situation, because it generally is more human kinds of things that bring those qualities out.[293]

Perhaps James Keough captured the many facets of Marienne Uszler's personality in the following description:

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[291] Ibid.

[292] Bradford Gowen, interview by author, tape recording, 9 October 2002.

[293] Ibid.

> I think it's safe to say that Marienne is a wonderfully complex individual. She can be stern and, to some, forbidding, but she can also be extraordinarily warm and gracious. She can be deeply serious, but she also has a terrific sense of humor and a wonderful laugh.[294]

While everyone may not have seen Uszler in the same light, those who had the opportunity to work with her over any period of time certainly attest to the kindness and consideration that she showed to those around her.

Pedagogical spirit

Robert Rimm spoke about Uszler's motivations in her work at P&K in a phone interview. He pointed to her pedagogy background as a major influence in many of the decisions she made about the magazine's content.

> Part of her constituency at the magazine included piano teachers and pedagogues, and she was very tuned in to that aspect of things. In fact, in the Zimmerman article, a good part of the article focused on his teaching at the music academy in Basil [Switzerland]. . . . The pedagogy part of it was certainly prime among her motivations, and you can tell that in her books as well. It is clear that she has spent a lot of time and effort thinking about this subject.[295]

An excerpt from James Keough's email message draws a connection between Uszler's earlier years as a pedagogy professor at USC and her later work as editor of P&K. In his comments, Keough spoke about her possible motivations as a professional.

> I don't really know what motivates Marienne professionally. I can only guess it's a strong desire to communicate ideas either by teaching others to think and ask questions, or to [teach] by writing [ideas] down in books and magazine articles. I know that she's extraordinarily alive intellectually, and I suppose she just wants others to feel the same

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[294] James Keough, electronic mail to author, 30 October 2002.

[295] Robert Rimm, interview by author, 5 December 2002.

> excitement, the same stimulation she feels in the presence of ideas and music. The best teachers I've known have never said, "This is my mission." They just can't seem to help themselves. They have to teach.[296]

The End of *Piano & Keyboard*

Despite all of the improvements made in P&K from 1995 to 2000, a decision was made to sell the magazine. Although no specific details of the decision were given by Keough, several of the contributing writers from the magazine shared their suppositions concerning its end. Bradford Gowen offered his ideas on the publisher's decision to try to sell the magazine.

> Jim Keough, the publisher, felt he was overloaded. He had his other publications too. He was not a musician, even though he was in sympathy with what the magazine was about, and I think he gave it an extremely sincere effort. In his own life, when something had to go, [P&K] was the one thing to go. I don't know if it was a case of the newest arrival being the latest departure, or just what. There was a pretty strenuous effort made to find another publisher, but for whatever reason, that didn't happen. A magazine like this . . . it was extremely successful for what it was, but what it was, was something which would always have a highly targeted, and therefore limited, readership. [297]

Keough did recall his conversation with Uszler in which he had to tell her the news of his plans for P&K. He wrote of pondering over how to tell her for quite some time.

> I can remember telling her [Marienne Uszler] after fretting about it for months that I'd decided to sell my magazines and close my business, and her response was, "Well, that's the hard part. The rest is just work."[298]

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[296] Ibid.

[297] Bradford Gowen, interview by author, tape recording, 6 November 2002.

[298] James Keough, electronic mail to author, 30 October 2002.

The decision caught many people by surprise, and even though concerted efforts were made to find financial support to continue publication of P&K, no one came forward to purchase the magazine. The short time frame did not allow for additional efforts to continue publication. Robert Rimm was willing to discuss his view of these events in a phone interview.

> The owner [James Keough] wanted to retire from publishing P&K, and maybe from the business altogether, I don't remember. It could have been that he and his wife wanted to spend more time together or they wanted to get out of the business. Whatever it was, what happened was that they tried to sell the magazine. They couldn't get commitments for the amount of money that they wanted, so the magazine just folded. It was very abrupt. None of the subscribers got notification. . . . Had I known about it ahead of time, I'm sure that I would have been able to put together a group of people to at least come up with enough money to publish the next few issues, and then we could have gone from there. By the time it all came out, not only had the subscribers not received any notification or refunds, but by that time, it was too late to resurrect the magazine. . . . Marienne's hands were tied.[299]

He also remembered the grace with which Uszler handled the end of the publication. His memories of her professionalism remain several years after the events of 2001.

> Significantly, I did receive an email from her shortly after this happened, before it became widely known that the magazine wasn't going to be printed again. She sent this email to all of the writers that she worked with and all of the board members, and in fact I still have the email that she sent. It basically laid out what happened, conveying her appreciation for the time that she had at P&K. It was a very gracious email in the wake of a very difficult situation, and I kept it for that reason. She felt an obligation to let everyone who had worked with her know what happened and to express her appreciation.[300]

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[299] Robert Rimm, interview by author, tape recording, 5, December 2002.

[300] Ibid.

In her interview, Maribeth Payne spoke of the difficulty in publishing an independent music magazine such as P&K as she revisited the events of 2000-2001.

> I think that [P&K] was the best magazine out there, and I'm just astounded that the publisher wasn't able to continue it. It needed an investor. I don't think it had anything to do with the magazine losing money, but the person who owned it just wanted to go off and do other things. . . . Unlike many of the magazines that come out from associations, it had no association fees to support it. It had to be independent subscriptions. That's very, very hard to do in music. Most of the independent magazines have gone under. I think P&K lasted longer than most.[301]

John Salmon articulated the feelings of many of his colleagues in the following statement concerning the demise of P&K. He added his support and admiration for the job that Uszler had done as editor for the magazine.

> One of the big disappointments to me of 2001, as it was to Marienne, was how this phoenix didn't rise from the ashes. . . . I hope there is no perception that Marienne failed as an editor, because that is certainly not true. I don't know what the statistics were on selling the magazine, but I can't imagine what else she could have done to make it sell more. Nor do I think Jim Keough and his wife were really very concerned about that. I think they just wanted to go in a different direction. They knew that it was no real financial incentive to do it, even in the best of times. So I really don't think her editorial stance had anything to do with the collapse of the magazine, and I don't think anyone who knows her would say that either.[302]

One final thought about the end of P&K was also shared by Salmon. The concern that he voiced addressed the lack of places in which music academicians could publish following the collapse of P&K, a magazine through which writers reached the target audience for their work.

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[301] Maribeth Payne, interview by author, tape recording, 8 November 2002.

[302] John Salmon, interview by author, tape recording, 9 October 2002.

> I still don't quite understand it. I don't think Marienne does either. That was a big disappointment to me. I have a former student who is teaching in the near vicinity, and her dean is the sort who thinks that even though she is a D.M.A., she needs to publish—that publishing is as important or more important than performing. . . . The truth is, where does he want her to publish? Where is the D.M.A. supposed to publish now in the U.S.? There are only three or four possibilities at most, and even that is stretching it. With the demise of P&K, that spells trouble for a lot of assistant professors, and I still hope that someday somebody will start something up again. But I'm not holding my breath, because it's a tricky business—publishing.[303]

One of Marienne Uszler's closest friends, Wilma Machover, captured Uszler's contributions at P&K beautifully in this final quote:

> When she hit her stride and when her clearest voice became more evident was finally when she was a writer. Her writing improved from *The Well-Tempered Keyboard Teacher* to *Sound Choices*. I think she learned through that, and by the time she became editor of P&K, there she truly found her gift as a writer. . . . I think that is where her contribution will be most greatly felt. The fact that those things are recorded and can go on, they will be meaningful long after this century. They are true of all time, because they relate not only to music and not only to teaching, but to a true understanding of human nature.[304]

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[303] Ibid.

[304] Wilma Machover, interview by author, tape recording, 8 July 2002.

CHAPTER SIX

CONTRIBUTIONS THROUGH BOOKS, HANDBOOKS, AND BOOK CHAPTERS

Marienne Uszler's most concrete contributions to the field of piano pedagogy may be seen in her work on both editions of *The Well-Tempered Keyboard Teacher*; *Sound Choices: Guiding Your Child's Musical Experiences*; *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines*, Parts I and II; and her chapter "Research on the Teaching of Keyboard Music," in the *Handbook of Research on Music Teaching and Learning.*[305] Through these publications, Uszler's voice is heard, providing direction and information formerly lacking in the areas addressed. Sensing a need for additional resources in pedagogy, she directed and collaborated on projects resulting in the most widely used pedagogy text in the United States, one of the main sources of musical information directed toward parents, and handbooks which influenced the establishment of standards for pedagogy majors and courses in colleges and universities across the country in the late 1900s. In her chapter on keyboard pedagogy in the MENC handbook, she served as a spokesperson for the

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[305] Marienne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer Books, 1991); Marienne Uszler, Stewart Gordon, and Scott McBride Smith, *The Well-Tempered Keyboard Teacher*, 2d ed. (New York: Schirmer Books, 2000); Wilma Machover and Marienne Uszler, *Sound Choices: Guiding Your Child's Musical Experiences* (New York: Oxford University Press, 1996); Marienne Uszler and Frances Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines*, Part I: The Undergraduate Piano Pedagogy Major (Princeton, NJ: National Conference on Piano Pedagogy, 1984); Marienne Uszler and Frances Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines*, Part II: The Graduate Piano Pedagogy Major (Princeton, NJ: National Conference on Piano Pedagogy, 1986); Marienne Uszler, "Research on the Teaching of Keyboard Music," in *Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, ed. Richard Colwell (New York: Oxford University Press, 1992).

field, ensuring that pedagogues would be represented in a research-oriented music education publication. An explanation of the genesis of each of these projects, as well as the processes through which they were written, compiled, and published, will lead to a improved understanding of the importance of each of these resources.

The Well-Tempered Keyboard Teacher

Marienne Uszler's involvement in collaborating on and editing both editions of *The Well-Tempered Keyboard Teacher* speaks volumes about her writing capabilities, expertise, and commitment to excellence in the field of piano pedagogy. While the idea for the text originated with Elyse Mach, and in fact was sold as an idea to Schirmer Books by Mach, Uszler proved indispensable in the various roles she played in the development of the project. Originally invited as a collaborating author on the first edition, she not only wrote ten sections of the book, but also assumed editorial duties midway through the writing process and was instrumental in the eventual publication of the text almost ten years after its beginnings.

In the early 1980s, Elyse Mach came up with the idea of writing a new piano pedagogy text. She approached Schirmer Books with a plan, which was tentatively accepted by the publisher as a project that they would support. At that time, she contacted other people in the field of pedagogy who she felt could contribute to the book through their varying experiences. Five collaborators chosen by Mach were involved in the original project. Since the authors were

unfamiliar with each other, a meeting for introductions and discussion was set. Uszler recalled this first encounter:

> . . . We got together at some MTNA convention in somebody's room and sort of met one another and said, "Do you think we could do this thing?" And we all agreed that we would do certain parts, and we talked about the parts that we would do. At that time, Elyse was the overall editor. We all agreed on deadlines, and we went and worked on our deadlines.[306]

Each author was working on his own at this point, with little communication taking place between them concerning content or format. Uszler approached her co-authors with the idea of adding a chapter on learning theories. She remembered the reactions from her collaborators:

> In the beginning, there was great reluctance on the part of [the other authors] to putting in sections about learning theories, because they said nobody would read that stuff. And I guess in some cases there are people who don't read that. But once again, my own experience has taught me that a lot of people are really very happy for that, because that brief summary doesn't exist anywhere else either. And it's at least a way to get started. You can branch out from there. . . . I know full well that they are only the briefest discussions of very important ideas and theories, but it is a way to get started.[307]

She did include the chapters on learning theories, "A Survey of Learning Theories" and "The Keyboard Teacher and the Process of Teaching." These chapters stand as the first section in a U.S. pedagogy text focusing on the idea of learning theories as they apply to music study.

When the deadlines for the writers' submissions arrived, not all of the contributors were prepared to submit their materials. An additional period of time

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[306] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

[307] Ibid.

followed in which the writers finished their sections and submitted their chapters for the book. When the first draft of all the materials was completed, a process that took several years, it was clear that the individual parts didn't mesh as well as originally hoped. Maribeth Payne, the editor for the project at Schirmer Books, began to search for someone who could step in and take over leadership of the project. She remembered her trip to USC, when she first met Marienne Uszler.

> The project was simply not going anywhere. We were having a hard time getting it completed. Around that time, in the mid-1980s, I had visited USC. It's one of the trips, one of the colleges that I regularly visit as editor. I met Marienne Uszler, and it took me about two seconds to see that she was the solution to the book. So I recruited her to get involved [in overseeing the project]. . . . You can talk with her for five minutes, and you know that she's got a high energy level and a very sharp mind, and she slices right to the heart of everything. So I could tell right away that she could pull this whole project together, and that is ultimately what she ended up doing. . . . . Sometimes when you talk with a prospective author about a field, they know the field, but they can't get to the heart of the matter—they talk around in circles. She puts more information into a twenty-minute meeting than anyone I've ever talked with. . . . . So she ended up becoming the senior author controlling the whole project.[308]

At this juncture, Uszler agreed to edit the entire manuscript. Changes in organization and content took place under her direction. Stewart Gordon offered his view of the time when the leadership of the project was changing hands.

> And so the project almost floundered, but it was Marienne who stepped up and said, "Well, I'll organize the thing if you'll help me, Stewart." And I said, "Well, you organize it and I'll be a sounding board." So that's basically what happened. She did the pick-and-shovel work and then she would send segments to me and I was kind of a sounding board. So we pulled that thing together, adding authors at that point for special sections.[309]

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[308] Maribeth Payne, interview by author, tape recording, 8 November 2002.

[309] Stewart Gordon, interview by author, tape recording, 15 July 2002.

The group of contributing authors was modified, with some authors making the decision to leave the project and several additional authors adding sections in their areas of expertise. New chapter assignments included "Repertoire and the Intermediate Student," by Barbara English Maris; "Functional Skills and the Intermediate Student," by Gayle Kowalchyk and E. L. Lancaster; "Competitions for the Precollege Student," by Louise Lepley; and "Keyboard Teaching and New Technology," by Thomas J. Lymenstull. Marienne Uszler herself wrote additional chapters, including "Technique and the Intermediate Student," "The Transfer Student," and "The Keyboard Pedagogy Major." Maribeth Payne commented on the tough job that Uszler tackled as she took control of editing the book.

> She actually had a team of authors that she had to bring around, who had started out the project in a very different place, with one person in charge who also knew the subject very well, but who for a whole variety of reasons couldn't get the job done that needed to be done. She didn't have that kind of practical streak. And one of the authors wasn't feeling well. When you have a team like that, it's really very easy to kind of go off the rails. But Marienne had a personality that was able to enable everybody to contribute, and to feel good about whatever they were contributing, whether it was a small or a large amount, and also to encourage some to take on less and others to take on more, and to do it happily. And when it all came in, she had to be able to edit for consistent voice and style.[310]

Following the process of reworking sections and reorganizing the text into a more cohesive format, Schirmer Books accepted the work for publication. After ten years of labor, the first edition of *The Well-Tempered Keyboard Teacher* was released in 1991. Response to the first edition was very favorable, as recounted by Uszler.

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[310] Maribeth Payne, interview by author, tape recording, 8 November 2002.

> I think in its first edition, it was a really good book. . . . It was received very well, and held its own pretty much. . . . It's about the only show in town. We went with that book, and the sales aren't big, because there aren't that many people in pedagogy courses across the country. But the sales were very steady and kept on.[311]

A few years after the release of the first edition, talk of the need for an updated version of the text began. Schirmer Books indicated the desire for a second edition, and despite her relative satisfaction with the first edition, Uszler felt inclined to make the text more informative and more accessible in terms of layout. A critique of the first edition was organized, with Elyse Mach, Stewart Gordon, and Marienne Uszler selecting three or four people who used the book in their teaching to make suggestions. The critical process produced worthwhile results that were taken into consideration through changes in the format and content of the second edition. One major decision made by Uszler and Gordon was to extend an invitation to Scott McBride Smith to become involved with the project in its second edition. Smith, a well-known private teacher in the Los Angeles area, was a logical choice for the position, both for of his expertise in independent studio teaching and his ability to work with Uszler and Gordon due to his proximity. Smith articulated reasons behind the invitation.

> I got involved—and I don't know if it was [Marienne's] idea or Stewart Gordon's idea—but she actually gave me the invitation. . . . The idea was that in the first edition, both of them felt it didn't have much for the independent teacher and didn't focus much on studio teaching, which is, after all, what lots and lots of pedagogy graduates end up doing. So they wanted to get somebody in there who actually is an independent teacher, so they invited me.[312]

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[311] Ibid.

[312] Scott McBride Smith, interview by author, tape recording, 24 July 2002.

Smith was given the assignment of rewriting all of the sections from the first edition concerning independent teaching. His contributions to the second edition included three chapters each on the intermediate student, the advanced student, and the professional keyboard teacher. A review of the second edition by Frances Larimer, a noted piano pedagogue, praised Smith's additions to the text.

> Four chapters in Part Two, "The Intermediate Student," written by Scott McBride Smith, are entirely new to this [edition]. Smith provides an in-depth study of the indeterminate category of the intermediate-level student: psychological and social factors, lesson goals, criteria for selecting repertoire, reviews of material and reference books.
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> An outstanding addition to this current text is a new section of three chapters devoted to "The Advanced Student," also written by Smith. Each chapter contains a wealth of information covering such areas as psychological and educational considerations, qualifications for the teacher for advanced students, guidelines to making wise repertoire selections, and preview of books and videotapes about technique, practice, and performance.[313]

Contributions by Rena Upitis, former Dean of Education and current Professor of Arts Education at Queen's University, Kingston, Ontario, centered on teaching with technology. The chapter looked ahead to view changes in the learner and teacher in the twenty-first century piano studio and included discussions of equipment and various software programs of use to the music educator. Upitis' contributions are explained further in the preface to the book:

> The chapter on teaching with technology, by another new author, addresses issues that are in keeping with the rapid development of the products and the ever-growing confidence of those that use them. Comments about technology, moreover, are interwoven in many other places throughout the book. Rena Upitis has contributed insertions in chapters on the various developmental levels that speak specifically about

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[313]Frances Larimer, review of *The Well-Tempered Keyboard Teacher*, 2d ed., by Marienne Uszler, Stewart Gordon, and Scott McBride Smith, *American Music Teacher* 49, no. 6 (June-July 2000): 97.

how technology can assist teaching and learning in these situations, and references to technology resources have been included in all the lists and method annotations.[314]

Goals for the second edition included more in-depth information for the independent piano teacher, making content more accessible through the use of lists and charts, and creating an easier format in which the teacher and students could feel free to bring their own experiences to the study of pedagogy. One way in which readers were encouraged to participate through their knowledge and opinions was with the "Stop and Think" sections contained in each chapter. As Uszler explained her views concerning the addition of the sections,

> I thought the techniques that I use when I use my own book obviously work in my class. I never called what I did "Stop and Think," but I always involved my students in conversations and discussions about what we were doing and where they were and the experiences that they had and what it meant. Posing questions and asking questions is one of the biggest ways that I teach. So that just seemed like a natural kind of thing for me. . . . From the feedback I've gotten, those are really popular sections of the book. Our aim was to make using the book more comfortable, so that you could bring some of your experience and your own knowledge and your own beliefs to bear on what you were reading, and say, "Maybe I do or I don't agree with that," or [to view things] in the light of what I know or what difference could it make in my life.[315]

Various pedagogues interviewed by the author offered their opinions as to the strengths of *The Well-Tempered Keyboard Teacher*. Some of these thoughts are included in the replies that follow.

> I think *The Well-Tempered Keyboard Teacher* took the writing in pedagogy to a whole new level, that in many ways expected more from the teacher, encouraged them to be more, to grow, and to expand their view of what it meant to be a piano teacher. . . . It challenges them intellectually.

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[314]Marienne Uszler, Stewart Gordon, and Scott McBride Smith, *The Well-Tempered Keyboard Teacher*, 2d ed. (New York: Schirmer Books, 2000), viii.

[315] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

It assumes that they are capable of understanding clear writing in areas that may be new to them.[316]

I don't think other pedagogy texts dealt with in-depth stuff to the same degree that ours does. By in-depth, first of all, I don't think they deal with learning theories as thoroughly or as knowledgeably. That's one of her [Marienne's] specialties, I think. Marienne also has the counterpart of my historical overview—the treatises—she has the counterpart in terms of beginning methods historical overview. Marienne knows in depth all of the turn-of-the-century methods, and what advantages they had and disadvantages they had and who did innovative things. She has that overview to an extent which I think is really remarkable. . . . These things make *The Well-Tempered Keyboard Teacher* more than just a quick, handy reference to teaching materials. . . . I think that we probably were one of the first keyboard books to deal with technology as a teaching tool in that one chapter by Lymenstull, and we felt we were on the cutting edge at that point. There has been a lot more done on that since we published in 1991, of course.[317]

The success of the second edition has been lauded in reviews printed in major journals of the field. Particularly strong endorsements from critics include:

The revised edition of a respected and widely used book is most welcome, not only for pedagogy teachers and students, but for anyone engaged in, aspiring to, or simply interested in piano teaching. Thorough and well-organized, the book addresses virtually every aspect of piano teaching, from beginner to advanced, and from preschool to adult. . . . Those familiar with the first edition will recognize many of the same features, but in a clearer and more integrated presentation. The authors have updated and expanded many topics, including the concise descriptions of current methods, reference materials, and technological aids. Several changes in format make this more user-friendly than the first. A brief overview of key topics begins each chapter, and lists of key ideas and tables summarizing the pros and cons of a particular approach or aspects of a topic help the reader find important material quickly. . . . The new organization and logical sequence of topics also make the book well-suited for use in a college pedagogy course. . . . [The second edition is an] outstanding and well-conceived text that will please many and please long.[318]

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[316]Barbara English Maris, interview by author, tape recording, 9 July 2002.

[317] Stewart Gordon, interview by author, tape recording, 15 July 2002.

[318] Rebecca Shockley, review of *The Well-Tempered Keyboard Teacher*, 2d ed., by Marienne Uszler, Stewart Gordon, and Scott McBride Smith, *Piano & Keyboard* 205 (July-August 2000): 57.

> The authors have thoroughly researched their topic for years and are capable teachers with impeccable credentials. The writing is practical, especially in the chapters "Teaching as a Business," "Career Choices," and "Putting Theory into Practice." Extensive book and repertoire lists as well as reviews of educational materials are time savers for busy teachers, and the superbly organized layout encourages use as a quick reference. . . . I heartily recommend this book to all teachers whether they are beginners, veterans, or simply contemplating careers; once they open this book, they are unlikely to put it down.[319]

One of the few criticisms of the second edition was directed at the lack of information on group piano at the college level, including the work involved in running a group piano program. While sections such as those focusing on adult piano courses may be applied to group piano programs, no section contained in the text specifically addresses this issue. Uszler points to this area as one possible addition for a future renovation of the book.

Important in understanding the status of *The Well-Tempered Keyboard Teacher* as the most popular pedagogy text in the United States is knowledge of the attributes of the text that place it on a higher level than its competitors. Using the data gathered in a recent pedagogy dissertation,[320] the top four most widely used pedagogy texts were selected for comparison. The texts chosen for contrast include *The Well-Tempered Keyboard Teacher* (WTKT), 1st and 2nd editions[321], *How to Teach Piano Successfully*, *Creative Piano Teaching*, and

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[319]Dolores Frederickson, review of *The Well-Tempered Keyboard Teacher*, 2d ed., by Marienne Uszler, Stewart Gordon, and Scott McBride Smith, *Clavier* 39, no. 3 (April 2000), 4.

[320] Victoria Johnson, "A Survey of Undergraduate Piano Pedagogy Core Course Content" (Ph.D. diss., University of Oklahoma, 2002).

[321] Due to the nature of this document on Uszler's contributions, both editions of *The Well-Tempered Keyboard Teacher* (1991 and 2000) will be used for comparison.

Teaching Piano.[322] Statistics reported in the study of undergraduate pedagogy core course content revealed the use of the second edition of *The Well-Tempered Keyboard Teacher* in 46.83% of first-semester courses in the United States. *How to Teach Piano Successfully* (26.98%) occupied second place, followed by *Creative Piano Teaching* (9.52%) and *Teaching Piano* (4.76%).[323] Categories for comparison were chosen on the basis of their inclusion in more than one of the aforementioned texts and the timeliness of the issues addressed. In one case, only one of the chosen texts addresses the topic of American Piano Methods - History, yet the area was deemed so important an inclusion by the author of this document that it has been selected for comparison as well. Areas of comparison chosen are as follows: American Piano Methods – History; Beginning, Intermediate, and Advanced Students; Beginning Piano Methods – Current; Career Possibilities; Competitions; Group Piano; Historical Overview of Keyboard Pedagogy; Professional Preparation; Survey of Learning Theories; Teaching As a Business; and Technology. Page numbers indicating location of materials in the texts are listed. Information is arranged into charts for easier comparison of content between the five texts.

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[322] James Bastien, *How to Teach Piano Successfully*, 3rd ed. (San Diego, CA: Neil A. Kjos Music Co., 1995); James Lyke, Yvonne Enoch, and Geoffrey Haydon, *Creative Piano Teaching*, 3rd ed. (Champaign, IL: Stipes Publishing Co., 1996); Denes Agay, *Teaching Piano*, Vols. I and II (New York: Yorktown Music Press, Inc., 1981).

[323] Victoria Johnson, "A Survey of Undergraduate Piano Pedagogy Core Course Content" (Ph.D. diss., University of Oklahoma, 2002), 58.

American Piano Methods – History

WTKT, 1st ed.	not included	
WTKT, 2nd ed.	pp. 339-354	The second edition of WTKT is the only source in pedagogy texts for information concerning the history of American Piano Methods from the 19th century through today. Special attention is given to ways in which methods teach reading, counting, technique, and musicianship. Included are views of methods for preschool children and adults.
How to Teach Piano Successfully	not included	
Creative Piano Teaching	not included	
Teaching Piano	not included	

Beginning/Intermediate/Advanced Students

WTKT, 1st ed.	pp. 75-179; 183-249; no advanced student information	Specific information addresses the teaching of reading, rhythm, technique, and musicianship. Intermediate student repertoire, technique, functional skills, and the transfer student are discussed.
WTKT, 2nd ed.	pp. 3-77; 81-141; 145-171	Coverage similar to 1st ed., with addition of bulleted lists and charts; advanced repertoire (mainstream and less familiar choices), technique and practicing ideas are new inclusions.
How to Teach Piano Successfully	pp. 101-167; 169-205; no advanced student information	Solid information on average age beginners and intermediate students, with a slant toward literature written by Bastien.
Creative Piano Teaching	pp. 2-157; 160-373; no advanced student information	Good breadth of coverage of elementary piano instruction techniques. Intermediates addressed primarily through literature considerations.
Teaching Piano	not included	

Beginning Piano Methods – Current

WTKT – 1st ed.	pp. 105-146	Excellent criteria for reviewing methods given. In-depth examination of the various reading approaches, and concepts and skills involved in each method. Eleven series reviewed, all published between 1973-1989.
WTKT – 2nd ed.	pp. 4-34	Detailed criteria for review of methods presented in a more accessible format. Reviews of eleven methods ranging in publishing date from 1979-1999.
How to Teach Piano Successfully	pp. 39-77	Criteria for evaluation presented in outline form. Ten methods reviewed, dated from 1936-1986.
Creative Piano Teaching	pp. 51-54	Comprised of questions to consider when deciding which methods to use; no specific methods evaluated.
Teaching Piano	pp. 327-342	Evaluations quite general in nature. Twenty methods examined, with publishing dates ranging from 1924-1977. Many methods in use today not included due to a later publishing date.

Career Possibilities

WTKT – 1st ed.	pp. 3-11	A realistic view of the advantages and disadvantages of various teaching situations, including financial considerations, freedoms in students selection and scheduling, equipment needs, and more.
WTKT – 2nd ed.	pp. 175-180	Rewritten, but with as much if not more truth in viewing the current job market for musicians. Encourages the pedagogy student to examine his or her motivations and expectations as far as a professional music career is concerned.
How to Teach Piano Successfully	pp. 8-9, 237-239	A brief look at independent And college piano teaching, a solo concert career, and professional accompanying.
Creative Piano Teaching	not included	
Teaching Piano	not included	

Competitions

WTKT – 1st ed.	pp. 275-289	Information given on assets and liabilities of competitions for pre-college students. Competitions at the collegiate level and young artist level discussed, with considerations such as judging, repertoire, memorization, and training addressed.
WTKT – 2nd ed.	pp. 149, 367-368	A shorter entry, but with a focus on competitions as a motivating factor for students and comments from the great pianists of today.
How to Teach Piano Successfully	pp. 273-279	A chapter focuses on the pros and cons involved in preparing students for competitions. Examples of contest lists, rules, and a judging sheet are presented.
Creative Piano Teaching	not included	
Teaching Piano	not included	

Group Piano

WTKT – 1st ed.	pp. 14-15, 266-267	Limited comments are confined to children's group piano lessons, with the exception of a brief statement concerning experience in group piano teaching for a pedagogy major.
WTKT – 2nd ed.	pp. 50, 73-77, 138	Group materials for preschool children and adults are reviewed. Group activities for transfer students are mentioned. Lack of information on college group piano programs may be a drawback.
How to Teach Piano Successfully	pp. 15, 30, 82-94, 101, 217-230, 237	Bastien gives a comparison between private and group lessons, including sample group class scheduling and preschool activities. An entire chapter examines the many facets involved in a college group piano program for music majors.
Creative Piano Teaching	pp. 30-35, 415-422	Group teaching versus private teaching at the elementary level is focus of a chapter. Lyke devotes a chapter to college group piano programs for music majors with varying emphases.
Teaching Piano	pp. 265-276	A full chapter focuses on group piano teaching, and considerations include advantages and disadvantages of group study, a course of study, studio equipment (quite out-of-date), and an historical background.

Historical Overview of Keyboard Pedagogy

WTKT – 1st ed.	pp. 293-356	Stewart Gordon has written a large segment of this edition on the history of keyboard pedagogy from Diruta (16th century) through twentieth-century pedagogy.
WTKT – 2nd ed.	pp. 267-337	Inclusion of bulleted lists aids in the presentation of scientific approaches and their ties to piano pedagogy. A few newer resources are mentioned in the section on twentieth-century pedagogy.
How to Teach Piano Successfully	not included	
Creative Piano Teaching	not included	
Teaching Piano	not included	

Professional Preparation

WTKT – 1st ed.	pp. 253-271	Two chapters focus on considerations for college keyboard and keyboard pedagogy majors. Technical requirements, elements of each degree, and employment possibilities are examined
WTKT – 2nd ed.	not included	
How to Teach Piano Successfully	pp. 7-8, 232-236	Thoughts on college training for the pedagogy major are offered, with a corresponding section on courses for the piano major appearing later in the text.
Creative Piano Teaching	pp. 21-23	A brief segment on the preparation necessary for a career in piano teaching is presented; included is a list of experiences for students involved in a pedagogy class.
Teaching Piano	pp. 597-601	This chapter begins with a view of courses of study for students seeking teacher training. Admission requirements, choosing a college, and continuing studies are the focus of comments, although advice is based on school catalogs from the years 1975-1977.

Survey of Learning Theories

WTKT – 1st ed.	pp. 31-71	Uszler presents a detailed examination of the schools of learning theory: the associationists, cognitive theorists, developmental theorists, and humanists. A discussion of information processing follows. Of the most use to a pedagogy teacher or student is the list of books containing well-known publications from each of the schools mentioned above.
WTKT – 2nd ed.	pp. 225-263	The introduction to this chapter about learning and teaching involves the reader in the thought processes of examining learning theory immediately. While the information contained in the chapter mirrors closely that of the first edition, comparison charts and tables clarify the differences between the various schools of thought.
How to Teach Piano Successfully	not included	
Creative Piano Teaching	not included	
Teaching Piano	not included	

Teaching As A Business

WTKT – 1st ed.	pp. 12-28	Deals with the "nuts and bolts" of teaching including equipping the studio, scheduling, fees, billing, studio policies, and interviewing students. A section on preparing a resume and interviewing for a teaching position is followed by suggestions for alternative careers to teaching.
WTKT – 2nd ed.	pp. 181-195	Written by a teacher actively involved in teaching in and maintaining a private studio, these chapters contain a wealth of information on auditioning potential students, studio policies, finance, communication with parents and students, and teaching in various situations (at home and in schools and institutions outside of the home).
How to Teach Piano Successfully	pp. 16-38	One can find discussions of essential elements necessary when establishing a private piano studio in this chapter. Particularly helpful are the diagrams and examples of studio plans, advertisements, studio policies, lesson schedules, and bookkeeping forms.
Creative Piano Teaching	pp. 463-480	Denise Edwards' chapter on the independent piano studio examines numerous considerations such as finding a location for the studio, zoning, business records, insurance, equipment, attracting students, interviewing, scheduling, and using computers in instruction.
Teaching Piano	pp. 639-650	While coverage of the subject is broad and in many cases quite accurate, some information requires revision due to the time elapsed since the date of publication.

Technology

WTKT – 1st ed.	pp. 386-397	A discussion of technology terminology begins this informative chapter. Synthesizers, MIDI, sequencers, music notation, samplers, drum machines, and portable keyboards are a few of the developments explained. A checklist to consult when choosing computer instruction programs is included along with considerations for getting started in using technology.
WTKT – 2nd ed.	pp. 197-222	A look at technology and how it will affect teaching and learning in the new century is the focus of this rewritten chapter. Electronic keyboards, software, sequencers, and drum machines are discussed. The 13-page technology bibliography is a wonderful resource for teachers and students alike.
How to Teach Piano Successfully	pp. 281-285	This chapter focuses on the use of the computer in the piano studio. Educational and administrative software are mentioned.
Creative Piano Teaching	pp. 438-459	Chapters on instructional software and MIDI interfaces comprise the technology sections in this text.
Teaching Piano	pp. 627-630	The sole technology chapter in this book is entitled "The Tape Recorder: An Indispensable Teaching Aid."

As indicated on the previous comparison charts, *The Well-Tempered Keyboard Teacher* delved more deeply into issues that had been addressed by other texts. It also dared to approach some areas, such as the history of American methods, the history of keyboard pedagogy, and the role of learning theories in keyboard instruction, which had not been presented in other pedagogy books. Its up-to-date content and user-friendly format add to the accessibility of the information for the reader. One of Uszler's former students offered a comment that encapsulates the place of *The Well-Tempered Keyboard Teacher* among its competitors.

> Not only is Marienne one of the great teachers of teachers, she is unique in being so prolific and articulate an author on the subject. *The Well-Tempered Keyboard Teacher* has already become the premier text on the subject of piano pedagogy, and I suspect that it will retain that status for many years to come.[324]

Sound Choices

Sound Choices: Guiding Your Child's Musical Experiences[325] was written to fill the need for a parental resource on options in a child's musical education. The idea for the book originated with Maribeth Payne, currently an editor at W.W. Norton and Company and previously on the staff at Oxford University Press and Schirmer Books. She and Marienne Uszler had collaborated on previous projects, including the first edition of *The Well-Tempered Keyboard*

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[324]Mark Sullivan, response in former student questionnaire, 2002.

[325] Wilma Machover and Marienne Uszler, *Sound Choices: Guiding Your Child's Musical Experiences* (New York: Oxford University Press, 1996).

Teacher. It was because of this relationship that Payne turned to Uszler for advice concerning the music lessons in which her own two sons were involved. Sensing the need to make this type of information available to a wider audience of parents, she encouraged Uszler to work on the project to be published by Oxford. Payne offered her remembrances of the project's original idea.

> My first son was born in 1984, and my second son in 1987. And Marienne and I got to talking about how to get music going for children. Basically we talked about how a lot of parents want music for their children, but they don't know how to go about it. They don't know basic things. What do you do that is musically appropriate for a young child, and how do you find good sources of information? What are the important ages and stages in children, and how do you go about choosing an instrument for the child, and a teacher? What do you do if you discover you have a gifted child? . . . We started talking about it when the kids were small, and they [Uszler and Machover] finally realized that it would be a lot quicker if they just put it in a book, and everybody else could buy it.[326]

While consenting to write *Sound Choices*, Marienne Uszler also knew her own limitations. Not only was the prospect of writing the entire book by herself a daunting one, but her role as a university professor for many years also meant that most of her dealings were with college-age students rather than young children. When the time came to select a collaborator for *Sound Choices*, she chose Wilma Machover, a friend of many years, to join her as a co-author. Machover, the Director of Artistic Programs for the Hoff-Barthelson Music School in New York, had numerous years of experience working with young children in musical settings. She received her own musical education in a conservatory environment, and through her perceived deficiencies in her academic history understood the need for emphasis on creativity and the study of avant-garde music not found in

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[326] Maribeth Payne, interview by author, tape recording, 8 November 2002.

many children's programs. Having been a mother of three children and a grandmother, she also represented the parent's point of view, a perspective not as easily accessed by Uszler. When the time came to divide up chapter assignments, the two authors' areas of expertise made the decisions quite easy. As Machover recounted,

> . . . It was certainly clear that from birth on, it was most helpful for me to do [that] because she hadn't been involved in any of that. . . . On the other hand, when it came to talking about methods, she wrote a history of methods, and therefore she already had that data and that was helpful when we began to look at some of the organizations which have influenced pedagogy, like Suzuki and Dalcroze. I did round that out, but it was because we chose up the way you would when you had a menu, and decided together which was our strongest interest and our area of expertise and we fed into each other.[327]

The synthesis of the knowledge gained from the women's divergent backgrounds lent a powerful combined viewpoint to the book.

As work began on the manuscript, the concept of the book's content continued to develop and grow. The authors' goal of providing a meaningful resource meant that the project had to be approached with the highest standards and with all due sincerity. Uszler remembered,

> The whole thing expanded, because we wanted to do it well, and we wanted to do it correctly. We started with the stages, and then that led to questions about how to make it look practical and be useful to parents—how it should read, how it should look on the page. There shouldn't be a whole lot of reading. All of the lists and bulleted things in there—we worked very hard at that. We considered the whole business of how do you choose the teacher, how do you choose the instrument, because we decided we shouldn't just be for piano teachers. So that opened up a whole new can of worms. Then there was how much it should cost, and

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[327] Wilma Machover, interview by author, tape recording, 8 July 2002.

those things. People started saying, "Well, surely you are going to have a chapter on gifted students and students with learning disabilities." So it just expanded.[328]

A great deal of research was involved in decisions concerning content and format. Uszler and Machover traveled to bookstores, where they would sit in the children's section and look at publications already available to parents. Joint trips to the Library of Congress aided in the construction of the body of resources found at the end of the book.

Weeks spent at the home of one author or the other presented ample opportunity for the two minds to meet and coalesce. One visit by Machover to California resulted in one two-week period in which work occupied fourteen hours of the day, from 8:00 a.m. to 10:00 p.m., with breaks only for refreshment. With these intensive work sessions came a sense of a unified voice between the authors. They agreed not to identify in the book which particular chapters were written by whom, but instead worked very hard to provide continuity of purpose and presentation in each of the ten chapters comprising the book. The writing styles of the two authors were very indicative of their paths in the profession. While Wilma Machover initially wrote from the standpoint of one who had communicated with children of all ages, from preschool all the way through high school, Marienne Uszler approached her sections in a language that was more representative of an academic publication. A successful combination of the two women's styles was achieved through a frank, honest working relationship. Machover described these interchanges:

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[328] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

> I'm sure we thought in our minds, "What are we going to do? How are we ever going to write a book which is going to have one language?" But somehow or other, because she is so marvelously direct, we were able to say to each other, " Why don't we edit each other's [writing]?" And we developed a language which, for instance, where she had a five syllable word, I would suggest she think in terms of parents and their ways of thinking, since that is one way in which she didn't have [much] experience. On the other hand, her ability to edit and to see the most effective and efficient way without being flowery was the other thing that made a synthesis of our abilities. [It was] really quite remarkable, I thought. So we had the courage in that first exchange to tell each other what we thought about each other's style, and we really did help each other. . . . Her precision and my experience made the strengths of our partnership invaluable. We learned from each other all of the way through that.[329]

Approximately four years after starting discussions with Maribeth Payne, Marienne Uszler and Wilma Machover submitted a copy of *Sound Choices* to Oxford Books. Oxford in turn assigned a top designer to work with the authors on page layout, font size, cover design, and other such details. Despite suggestions from the designer for a straight text format, the authors stood their ground and demanded a more parent-friendly layout. Operating with the knowledge that parents have little or no time to read entire books, the two authors placed great importance on quick access to all information contained in *Sound Choices*. This they achieved through an opening list of contents at the beginning of each chapter and a summary of highlights concluding the chapter. Shaded boxes and bulleted lists draw the parent's attention to prominent subject matter. Margin icons reference similar information in other areas of the book, point out particularly good ideas, offer multiple choices to one situation, and highlight ideas involving money. Twenty-seven pages of resources for parents identifying books,

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[329] Wilma Machover, interview by author, tape recording, 7 July 2002.

recordings, videos, software, CD-ROMs, movies, games and teaching aids, magazines, catalogs, and sources for competition information wrap up the book.

Coverage of topics in *Sound Choices* ranges from early childhood through the adolescent years. Stages of development are matched with age-appropriate musical activities. Characteristics of programs for the various ages are given, and qualities of and questions for teachers of children from birth through age eighteen are listed. Parents of children at various ages and stages should find information in *Sound Choices* pertinent not only to their child at his current age, but also guidelines for continued success with the child as he or she matures.

Special attention should be drawn to Chapters Eight and Nine on the gifted child and the special needs child. Definitions and theories of giftedness open Chapter Eight and are followed by advice on finding the right teacher, an explanation of the parental role when working with a gifted child, and what the parent can expect as the gifted child approaches the teen years. Resources listed at the end of the chapter offer books, videos, CD-ROMs, and organizations appropriate for gifted children and their parents. A similar structure is applied in the next chapter on the child with special needs. Recommendations on seeking a professional music therapist and hints for working with children with physical and cognitive limitations offer understanding and support for the parent of a special needs child. Sections on choosing instruments for children with impairments in hearing or sight reinforce the satisfaction of involving all children in the processes of experiencing and creating music. Innovative approaches for inspiring the

special needs child are offered in the books, recordings, and videos contained in the chapter resources segment.

Critics have extolled the virtues of *Sound Choices* in music journals from *American Music Teacher* and *Piano & Keyboard*, to *Strings* and *American Recorder*. Some of the words of praise for the text and the authors offered by reviewers include the following:

> *Sound Choices* embraces the notion of joint responsibility for music education with its underlying assumption that music-making is a matter of family values. . . . This text, rich in its responses to common parental inquiries, will help bridge the gap between enculturation and training, between the home and school, and between informal and formal music education through better rapport and understanding among teachers, parents, and children.[330]

> [The authors] have drawn upon many sources to present a complete, readable blueprint encouraging parents and, by implication, teachers to become creative, confident guides in this rewarding journey. . . . The importance of the book lies in its making available the tools to encourage music study within a framework that reinforces the creative energy of both student and parent while offering recognition and respect for the child at every stage of development.[331]

> Although at first glance a reference book for parents, *Sound Choices* is much more than that. Embedded in this volume is a strong statement about the values that are communicated to children through the arts. . . . A good reference book is a gateway to quality research. By including the philosophies and listing the works of such eminent educators as Howard Gardner and Mihaly Csikszentmihalyi, the authors empower the reader to pursue really good information—avoiding many of the potential pitfalls and confusing issues—beyond the pages of their book.[332]

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[330] Lori Custodero, review of *Sound Choices: Guiding Your Child's Musical Experiences*, by Wilma Machover and Marienne Uszler, *American Music Teacher* 46, no. 3 (December 1996-January 1997), 54.

[331] Blanche Abram, review of *Sound Choices: Guiding Your Child's Musical Experiences*, by Wilma Machover and Marienne Uszler, *Piano and Keyboard* 182 (September-October 1996), 56-57.

[332] Nancy Uscher, review of *Sound Choices: Guiding Your Child's Musical Experiences*, by Wilma Machover and Marienne Uszler, *Strings* 12:64:2 (September-October 1997), 119.

Despite its worthwhile message and strong endorsements, *Sound Choices* has not been able to reach its audience as well as the authors had hoped. Reasons for this lack of use by larger numbers of people include a shortage of marketing funds from the publisher and the mislabeling of the text, leading to its placement in bookstores in the music section rather than with other resources for parents. Maribeth Payne commented on the thorough work that Uszler and Machover had done in preparation for marketing and offered her explanation of the sales figures.

> When they turned the book over to production, they had to do an author questionnaire. Theirs was the most thorough author questionnaire I have ever received in twenty years in publishing. They considered everything--all of the magazines, all of the people who could endorse it. It came in with phone numbers and email and addresses. Really, they had it totally mapped out. If I had had a full-time publicist on that project, I could probably have sold many more copies than we did, and it had nothing to do with the book. It really had to do with the number of people we were able to have work on it within Oxford, which wasn't enough. But they certainly knew how to research a subject.[333]

Sales of *Sound Choices* were not as strong as had been hoped because of the previously mentioned problems. However, Uszler refuses to harbor any regrets about the time and energy that she invested the project.

> I think when I look at what is out there, [*Sound Choices*] is a good thing, whether or not it becomes popular or great numbers of people buy it. I don't regret it because it is worthwhile. Would that it would have been more used and of more financial benefit to the authors--that would have been nice. But it's not going to happen. But at least it is out there, and I'm happy to have my name on it. It represents something of quality. There are plenty of people making a lot of money doing a lot of things which I would be embarrassed to have my name on. I guess it's what you agree to accept as your own standard.[334]

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[333] Maribeth Payne, interview by author, tape recording, 8 November 2002.

[334] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines, Parts I and II

The undergraduate and graduate pedagogy handbooks, written by Marienne Uszler and Frances Larimer, impacted the field of piano pedagogy through their influences on the accreditation standards and guidelines of the National Association of Schools of Music (NASM). Undertaken at the suggestion of NASM, the handbook project compiled information aimed at presenting research evidence of effective pedagogy programs and courses in colleges and universities in the United States. This information was then used to influence the wording in the official NASM Handbook concerning content of pedagogy programs across the country.

Under the auspices of the National Conference on Piano Pedagogy (NCPP), the Committee on Administration/Piano Pedagogy Liaison, of which Marienne Uszler was the chair, was established prior to the 1982 meeting. This committee sought to determine how NCPP could work with NASM on further developing the various levels of the pedagogy degree through understanding of their content and implementation. A report submitted to the 1982 Madison meeting followed this inquiry, and addressed the contents of the NASM Handbook relating to piano pedagogy, offering suggestions as to what NCPP felt was an appropriate set of guidelines for pedagogy programs. Following the 1982 conference, Uszler was invited to attend the NASM convention in November of 1983, where she served on a panel dealing with pedagogical issues at the national level. Resulting changes in the 1983 NASM handbook related to the study of pedagogy in the undergraduate degree. At that time, NASM suggested the

preparation of handbooks documenting the position statement of the NCPP in regards to pedagogy curriculum at the undergraduate and graduate levels. The intent of the handbooks was also to serve as a resource for schools, departments, and professional organizations concerned with the education of the teacher/ performer.

Due to their expertise in leading strong pedagogy programs during the 1980s, Marienne Uszler and Frances Larimer volunteered to write the much-needed handbooks, despite no offer of remuneration for their time or effort. Uszler recalled the circumstances surrounding the development of the project.

> We knew that we had to influence the administration and the only way we could do that was through NASM. We knew we had to make a connection between those of us who represented pedagogy and NASM. At that time, her [Frances Larimer's] dean at Northwestern, Tom Miller, was president of NASM. It was very helpful for us to start making those connections. . . . We ultimately worked more with Sam Hope [the Executive Director of NASM] when it came right down to it. . . . Fran and I spent an enormous amount of time. In the summertime, I would go to her place and we would spend weeks working on it. Two years later we had to do the same thing all over again with the graduate program.[335]

The intent of the handbook project was to offer data concerning curricula from different universities where pedagogy courses and programs were being administered. Through this research, Uszler and Larimer hoped to gain the backing of NASM in the systematic establishment of pedagogy degrees at all levels in places where a need was identified, and pedagogy course work in schools that did not have the support necessary for a full-fledged pedagogy major. The process through which they gained this support was not unique. As Uszler stated,

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[335] Ibid.

> We never felt like the NASM people were anti-pedagogy people or against us in any way. It's what any group would have to prove going in to legitimize whatever it is that they wanted to do. I'm sure that people who were setting up degrees in technology courses or arts management courses, or whatever might be on the cutting edge, probably went through the same thing.[336]

The undergraduate piano pedagogy major handbook, published by NCPP in 1984, opened with a brief history of the field. Starting with its beginnings in 1870, the authors traced piano teacher education through the early twentieth century up to the presence of pedagogy majors in the years from 1960-1980. Case studies were offered as evidence to justify a major in piano pedagogy at the baccalaureate level. Five programs were contrasted, with attention given to degrees and course work offered, content of core courses, and resources (faculty/staff, teaching facilities libraries, and student teaching resources) available for use in the program. A comparison of the programs followed, with similarities and differences highlighted. The section closed with conclusions summarizing recommendations for identifying the effective piano pedagogy major at the undergraduate level. Of perhaps the greatest value was the list of questions presented at the back of the book. The checklist provided appropriate and important considerations for pedagogy teachers, keyboard faculty, and administration involved in preparing or revising a pedagogy program.

Two years after the release of the first handbook, the graduate volume was published in 1986. Similar in design to the undergraduate handbook, Part II contrasted three graduate programs in which a pedagogy major was offered.

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[336] Ibid.

Graduate case studies gave more in-depth information concerning admission criteria, programs of study, specific course content, final requirements, and resources available. A section, entitled "The Graduate Piano Pedagogy Major: The Teaching Assistant," outlined specific teaching assignments, qualifications for those seeking assistantships, and conclusions for assigning and supervising the assistants. An additional list of practical questions, to be used in conjunction with the list presented at the back of the undergraduate handbook, referred specifically to the graduate pedagogy major.

When asked about the results of the suggestions offered in the handbooks, Marienne Uszler said,

> We actually influenced the changing of the wording in the NASM bulletin by things that we did. We had to prove to them that this [pedagogy] was legitimate, substantial, worthy, complicated enough to impress them. Through this process, they actually did insert wording in the NASM requirements in which pedagogy degrees or recommendation of pedagogy classes in places where there weren't degrees—that wording was actually put in because of that, so we made a real difference. We fought very hard for it, and we didn't get everything we wanted. But we got more than a foot in the door. I mean, it's there now.[337]

More than eighteen years have passed since the publication of the first of the two handbooks. During that time, the field of pedagogy has changed, yet the handbooks remain untouched. The cause of updating the guidelines has not been furthered by another individual or association, making the initial inroads gained by Uszler and Larimer even more monumental. The following call for action stated by the Committee on Administration/Pedagogy Liaison in the 1986 NCPP Proceedings remains unheeded.

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[337] Ibid.

> They [the handbooks] must be revised in the coming years as piano pedagogy programs evolve, to represent different and unique approaches to the education of the keyboard teacher. [338]

However, as Marienne Uszler mused,

> Whether or not that [the handbooks] should be redone, maybe. Or maybe we don't need it anymore. Maybe that was the phase that we had to go through in order to get to the next step.[339]

"Research on the Teaching of Keyboard Music"

A final publication of note is Marienne Uszler's chapter written for the *Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference*. The chapter, entitled "Research on the Teaching of Keyboard Music," was the sole contribution in the compilation representing the views of the pedagogical community. Upon an invitation from Richard Colwell and Peter Webster, editors on the project, Uszler consented to write the chapter for the publication dealing with current research issues in the field of pedagogy.

Topics addressed in the chapter included a retrospective of the various directions of pedagogical thought, from the private piano lesson and the process of teaching keyboard technique, to awareness techniques and the teaching of functional skills. The development of the twentieth-century keyboard method, an area in which she may be considered an expert, also was examined. Group piano was surveyed through an historical viewpoint, with focus placed on the

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[338] "The Report of the Committee on Administration/Pedagogy Liaison", in *National Conference on Piano Pedagogy: Proceedings*, ed. Richard Chronister and Thomas McBeth (Princeton, NJ: The National Conference on Piano Pedagogy, 1987), 77.

[339] Marienne Uszler, interview by author, tape recording, San Juan Capistrano, CA, 17 July 2002.

progression of thought represented in books and methods, pioneers in the early years of group piano, and changes in equipment utilized in the group environment. Through these historical views, attention was focused on understanding where the field has been in order to place in context the direction in which the field of pedagogy is headed. While other contributing authors on the project did not approach their segments from a historical perspective, Uszler's tendency to do so illustrated once again the strength of her opinion as to the importance of understanding from whence the field has come so as to direct its future from a place of greater insight. As she explained the differences in her view,

> I don't think they [the editors] liked as much the historical approach that I used, like 'this is the way it was, and this is what happened, and now this is where we are.' I couldn't think of any other way to do it that made sense. . . . When I read some of the others when the book came out, I saw that almost all of them talked about nothing but contemporary issues.[340]

Growing out of the historical foundations summarized by the author, Uszler's picture of the current pedagogical scene encapsulated consequential movements of the day: the keyboard pedagogy major, new technology, and new student populations. Snapshots of the demands on the keyboard teacher from these various sources brought to the forefront the importance of maintaining constant contact with updated resources, training, and research. For the keyboard pedagogy major, knowledge of current advances in learning psychology and the importance of internship teaching experiences remains crucial. Uszler addressed

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[340] Ibid.

the area of new technology, with a cautionary statement directed at approaching the vast amounts of continually updated technologies from a position of strong musical judgment in reference to its uses. The opportunities present in the realms of adult and preschool music instruction encourage exploration by the keyboard teacher in new directions and with fresh motivations. Through her considerations of various topics of current interest, she displayed knowledge not only of what circumstances contributed to creating the legacy of the field of pedagogy, but also she demonstrated concern for the direction in which the current generation and those after us will travel in the decades to come.

The importance of the handbook chapter authored by Marienne Uszler is multi-faceted. Firstly, her chapter stands as a testament to the prominence of the field of piano pedagogy in the larger scheme of music learning and research. As she ruminated, "I think the value can only be ultimately that piano teachers are represented in a solid book of research somewhere, which is the only reason that I said yes to begin with."[341] Beyond this representation, Uszler's vision of a field in which those who play music and those who teach music unite under the umbrella of pedagogy may serve as a meeting point for those involved in the distinct disciplines of performance and education. As she summarized in her chapter,

> The advent of the pedagogy major has allowed for this fusion of interests. Enthusiasm for this major grows steadily. Some pianists, looking realistically at the world into which they will emerge after graduation, see it as the only rational curriculum. . . . The inclusion of a chapter on keyboard teaching in a music education handbook underscores the issue of focus addressed at the chapter's opening. A report on

[341] Ibid.

keyboard teaching might have examined only keyboard education in the classroom. Yet that would have been an inadequate description of what has evolved in the area of twentieth-century keyboard education, and would not have presented the interconnections in the hybrid discipline discussed above. The keyboard teacher approaching the twenty-first century is coming closer to a sought-after ideal—one in which the performer and the educator are equally alive, equally committed, and equally informed.[342]

[342] Marienne Uszler, "Research on the Teaching of Keyboard Music," in *Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference*, edited by Richard Colwell (New York: Oxford University Press, 1992), 591.

CHAPTER SEVEN

SUMMARY, CONLUSIONS, AND RECOMMENDATIONS

Because of her dedication to the Catholic church during the first four decades of her life, Marienne Uszler began her professional career at a time when many of her contemporaries had already established themselves in their respective positions. She was able to impact the field of piano pedagogy in many ways, including her direction of the pedagogy program and service as head of the piano department and Director of Undergraduate Studies at the University of Southern California; her work in organizations including the National Conference on Piano Pedagogy and the Music Teachers National Association; the workshops that she presented through the International Society of Music Educators and in art museums across the country; her appointments as editor at three major music journals; and her authorship of numerous books, handbooks, and book chapters. She served as a catalyst for growth in the pedagogy program at USC, the national organizations in which she chaired various committees, and the journals that she guided in new directions. Her writing collaborations resulted in important resources for pedagogy courses and piano pedagogy curriculum development, a guidebook for parents of musical children, and a chapter chronicling research in the keyboard field in a publication of the Music Educators National Conference. She authored more than one hundred articles, interviews, reviews, and editorials for *The Piano Quarterly*, *American Music Teacher*, and *Piano & Keyboard.* She also served in an editorial capacity at each of these publications, culminating in

her role as chief editor for P&K from 1995-2001. This chapter summarizes Marienne Uszler's contributions to the field of piano pedagogy, draws conclusions about her influences and legacies, and proposes recommended future studies related to the research conducted in this document.

Career Summary

Upon graduation from Mercy High School in Milwaukee, Wisconsin in 1948, Marienne Uszler chose to join the School Sisters of St. Francis, where she was designated a piano teacher by her superiors. During her early years with the Sisters, she earned her undergraduate and Master's degrees in piano performance at Alverno College and DePaul University in 1952 and 1958. Throughout the 1950s and early 1960s, she continued to teach with the nuns, who matched Uszler's experimental spirit with their own explorations into new and innovative teaching ideas and techniques. Her experience in working with the nuns fostered her love for constant study and research. She was exposed to the ideas of Guy Maier, Robert Pace, and Frances Clark through workshops presented by the pedagogues in Milwaukee and through attendance at national conferences of the Music Teachers National Association. These early years set the stage for the direction that the rest of her life would take.

A desire to attend the University of Southern California to pursue doctoral studies brought Uszler to the west coast in 1967, where she began her terminal degree in music composition. Nearing the completion of this degree, she found herself drawn to follow a life path divergent from the ideas of the Catholic

sisterhood. This initial major shift in her life would be the first of several opportunities for her to redirect the focus of her work and contributions over the course of her career. Upon leaving the convent, she took her first university position, a one-year job teaching theory, at Loyola Marymount University in Los Angeles, California. Following this single-year appointment, in 1972 she was offered a position on the theory faculty of USC, which she readily accepted. From her first appointment in the theory department, Uszler was reassigned to the keyboard area, where she would remain for the next twenty-three years of her service to USC.

Uszler agreed to take on projects that were in need of direction in the keyboard department at USC. Her first assignment in keyboard in the late 1970s was in the pedagogy area, instructing the one-semester undergraduate pedagogy course that was already in place. After restructuring and redesigning the course, she successively planned and instituted a mandatory graduate pedagogy course for Master's students and doctoral candidates with no previous pedagogy background and a second undergraduate course in supervised teaching. Additional graduate pedagogy courses were taught in semesters where an opening in the class schedule permitted their offering. Growing from one undergraduate course to a mandatory two-course sequence for undergraduates and a one-semester class for graduates, the pedagogy program increased both in numbers of students and course offerings, and in stature in the pedagogy community under Uszler's direction.

Another way in which Uszler made a substantial impact on the music school at USC was through the organization and expansion of the group piano graduate teaching assistant program. Increased group piano course offerings for music and non-music majors, combined with greater numbers of sections offered, allowed for the acceptance of a larger population of graduate students with assistantships into the program. Her teaching auditions for the incoming TAs involved a time-consuming and tedious process of individual teaching demonstrations, yet the effort made in assessing the teaching potential of each candidate netted great results. The strength of the graduate teaching program in group piano drew many highly-qualified Master's and doctoral students to study piano at USC, where they were able to gain valuable teaching experience working with her. Close supervision of her TAs, comprised of personal observations, viewing of videotapes, and one-on-one conferences with each individual, was a hallmark of Uszler in her position as head of piano pedagogy at USC.

As she began her keyboard work at USC in the late 1970s, Uszler was named chair of the keyboard area, a position not relished by other members of the department. In the later years of her tenure, she would also agree to serve as the first Director of Undergraduate Studies, a position in which she would continue to impact students in various programs in the School of Music. This willingness to accept leadership positions would endure throughout her career, resulting in important roles in national associations, writing projects, and publications.

As a member of the Music Teachers National Association since the 1940s, Uszler understood the importance of association membership and involvement.

Starting in 1979, she was able to exert an important influence on the development of the newly-formed National Conference on Piano Pedagogy through her work as chair of the Committee on Administration/Piano Pedagogy Liaison from 1982-1985. In this position, she directed efforts to set pedagogy course and content guidelines, with the intention of future presentation of these guidelines to the National Association of Schools of Music. Reports from the committee were submitted to the 1982 NCPP conference and resulted in additions to the pedagogy sections of the NASM handbook in 1983.

Uszler's next leadership role in the NCPP involved organizing and heading the new Committee on Historical Research, following her great interest in the historical foundations of pedagogy. The committee's achievements included publishing an annotated bibliography of nearly one hundred lesser-known pedagogical resources and compiling a list of current pedagogy dissertations. A lack of funding prevented the committee from realizing other dreams, such as the compilation of an oral history of figures in the field of pedagogy or an NCPP database for historical and more recent pedagogical information.

Marienne Uszler's fascination with the application of psychology and learning theory to music instruction led to her appointment as the inaugural chairperson of the Physiology/ Psychology Committee for the Music Teachers National Association in the late 1980s. By her invitation, important figures in the fields of psychology and learning theory were included as presenters at the 1988 and 1989 MTNA conferences. These appearances offered many conference

participants their first exposure to the ideas of these related fields and, in turn, to apply these ideas to their own teaching.

Uszler followed her appointment as chair of the Physiology/ Psychology Committee with a 1990 nomination as the first MTNA national coordinator of Music Learning and Research. Presentations at MTNA conferences sponsored by her committee included a panel discussion on gifted students in 1990 and an examination of the learning process as it applies to keyboard instruction. While these positions she originally held have since been occupied by other persons, the impact made through her service in leading MTNA to explore areas of learning theory and psychology can not be underestimated.

Through her work in writing for and editing various journals, Uszler proved herself a remarkable champion for the field of piano pedagogy. In collaboration with Robert Silverman, she directed and edited a project for *The Piano Quarterly* aimed at presenting reviews of American beginning piano methods. Published from 1982-1984, this series was lauded by readers of PQ and leaders in pedagogy. It remains the definitive study of American piano methods to this day.

Another facet of PQ headed by Uszler was the board in charge of new material reviews. One review issue particularly worthy of note was the Fall 1987 contribution, "*The Piano Quarterly*'s 40 Best," in which the review board identified their top forty teaching collections of twentieth-century piano music. Reviews of selected collections were added to the list of titles and composers,

creating an important resource for both newer and more established piano teachers.

Uszler's association with *American Music Teacher*, the official publication of MTNA, began in 1989 with her installation as the Editor for Articles. Two years later she assumed greater responsibility as she took on the position of Editor for Articles and Reviews. One of her major hallmarks as editor for AMT is still evident in the continuation of the June/ July theme issue. Uszler's fascination with current topics of importance in the field of pedagogy led to the establishment in 1990 of a focus issue published once each summer. In this issue, all articles addressed the one particular subject selected by her as the highlight topic for the year. Subjects chosen for examination included adult music students, early childhood music study, music and motivation, the future of the arts, music technology, and incorporating related arts in the teaching of music. By devoting an entire issue to each of these crucial topics, Uszler provided a forum in which readers of AMT could examine the subjects from the points of view of several authors both in the field of music and in related areas. Her articles on andragogy, musical giftedness, music and the visual arts, and the independent music teacher stand as a testament to her insight, wisdom, and desire to further educate the readership of AMT.

After working concurrently for a year as a pedagogy professor at USC and the interim editor of *Piano & Keyboard*, Uszler retired from USC in 1995 to take on the full-time editorship of the evolving periodical. Under her control, the magazine returned to its former respected state of a scholarly publication, with an

expanded focus aimed at enlarging the P&K subscription list. While achieving this goal, she simultaneously incorporated a larger number of contributors and viewpoints into the magazine.

Her P&K editorials not only demonstrated her interest in and knowledge of the many facets of the world of keyboard music, but also illuminated the ideas of one of the great thinkers of the piano world. Articles on competitions emphasized long-established international contests such as the Van Cliburn Competition while adding views of more recent organizations such as the "Indy 5," a piano competition allowing for greater performer freedoms and increased opportunities for community interaction. In her article, "Must the Fittest Just Survive?," Uszler examined the plight of young performers and the effects of the label "gifted." With the mindset of a philosopher, she not only identified the problems inherent in the current system, but she also offered solutions to teachers and parents in dealing with the many types of giftedness. Interviews with famed artists involved in many differing keyboard careers reinforced her notion of the necessity for each musician to carve out his or her own place in the piano world. Reviews of everything from academic resource materials to cookbooks demonstrated her broad interests and provided readers with key insights into current materials. The millennium issue that was published under her supervision in December 1999 chronicled all of the major events occurring in the keyboard world throughout the twentieth-century. It was through her editing and writing at P&K that Marienne Uszler's truest and clearest voice was heard.

Rather than allowing the 2001 disbandment of *Piano & Keyboard* to hinder her, Uszler once again found the energy and strength to search for new ways to contribute to the field of piano pedagogy. Current projects include a pedagogy newsletter to be released by F.J.H. Music Publishing and a series of books on specific teaching techniques to be published by the same company. While her years of work in piano pedagogy have produced noted pedagogues, significant materials, and continuing legacies in national organizations, Uszler is far from finished. When asked about her reputation after many years of devotion to piano pedagogy, Charles Timbrell aptly replied, "Her reputation is still evolving." [343]

Conclusions

In the many avenues, redirections, and offshoots of her career--teaching in the university setting, serving as a leader in national organizations, directing and contributing to journals and magazines, and authoring books, handbooks, and book chapters--Marienne Uszler has been identified as one of the great leaders, thinkers, and doers of the piano pedagogy field. James Keough speculated about the reason behind Uszler's great success in all of her many exploits.

> Marienne has an intensity that permeates everything she does. She wants to know about everything there is to know about something—she delves, she analyzes, she probes, but most importantly she experiences—she's game for almost everything! [344]

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[343] Charles Timbrell, interview by author, tape recording, 13 October 2002.

[344] James Keough, electronic mail to author, 30 October 2002.

This intensity has served her well, carrying her into her seventies where she still views each new project or possibility with the same vigor that she displayed in her early years of teaching. Events throughout her career that others might have seen as obstacles appeared instead to her as opportunities to grow, expand, or redirect her energies. Maribeth Payne spoke about Uszler's ability to see potential in situations that others might view as insurmountable.

> That's the thing—she can just see the possibilities when the rest of us are completely lost and bewildered. And then somehow, she makes them happen. She's doing this whole piano methods series, which is pretty hot stuff. She asked me about them, and by the time I could get back to her with an answer, she'd already sorted the whole thing out. She's just able to see what needs to be done, and is systematic enough to make it happen, even when it seems like there aren't any resources there.[345]

Dianne Evans Garvin presented this definition in her dissertation as a measuring stick for judging the value of one's contributions:

> The criteria often imposed to assess the value of a person's contribution in the field of pedagogy can be condensed to the following: the number of people affected by the ideas or music and the originality and value of the same.[346]

Although Marienne Uszler's legacy defies easy definition because of its effects in so many areas, her contributions must be judged as highly valuable because of the numerous people that she influenced through her teaching, leadership roles, and work as an author and editor. She is remembered by her former colleagues and pupils at USC as a committed, knowledgeable, well-rounded professional who was always prepared, very articulate, direct but honest

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[345] Maribeth Payne, interview by author, tape recording, 8 November 2002.

[346] Dianne Evans Garvin, "Jon George: The Composer and His Contributions to Piano Pedagogy" (D.M.A. essay, University of Miami, 1998), 111.

in her comments and assessments, outspoken, demanding, yet who always had the time to show care and concern for her students. These memories of Uszler as a teacher will last as long as her students remain to carry on her philosophy. Her accomplishments in her work in national associations will be noted by colleagues with whom she had the pleasure of serving.

Even more lasting than her work as a pedagogy professor or leader in national organizations are her thoughts and ideas as they will forever appear in her writings. *The Well-Tempered Keyboard Teacher* is the most widely used pedagogy text in the United States and has already been published in two editions. The book that she wrote with Wilma Machover, *Sound Choices: Guiding Your Child's Musical Experiences*, was lauded by experts as a valuable resource for parents interested in involving their children in a musical education. Her work with Frances Larimer on the two parts of the NCPP's *The Piano Pedagogy Major in the College Curriculum*: *A Handbook of Information and Guidelines* helped to shape NASM guidelines for pedagogy programs and courses across the country. Her chapter in the MENC Handbook, "Research on the Teaching of Keyboard Music," served as the only representative article for the keyboard area in the resource.

Uszler's writings in *The Piano Quarterly*, *American Music Teacher*, and *Piano & Keyboard* speak about many of the pertinent trends, ideas, and philosophies of the twentieth-century. Her article series on American beginning piano methods was the first of its kind and has yet to be replicated. Other articles

addressing the independent music teacher, giftedness, competitions, technology, piano pedagogy, and careers and training of pianists chronicle the major ideas and areas of concern in the last decades of the century. Her interviews in P&K create a lasting documentation of the main keyboard performers and composers of the time. Her editorials reveal her broad scope of knowledge in the music field, her passion for promoting progress in all areas of the keyboard world, and her command of writing. In all of her publications, Uszler wrote with conviction and clarity, speaking knowledgeably and insightfully.

When asked about Uszler's legacy, Bradford Gowen commented on the ways in which he believed she and her work should be remembered in the field of piano pedagogy.

> How she will be remembered as a teacher, I can only guess. Of course, my guess is that she will be remembered in many cases as a deep influence and an inspiring model, but I never had any association with that part of her work. I happen to think that she is one of the best thinkers on the music scene, and there are too many people who don't know about her.[347]

It is the intention of the author that this document will serve to promote understanding of the many ways in which Marienne Uszler's work positively impacted the field of piano pedagogy. Serving in many cases without pay and for countless hours, she was instrumental in promoting the field of piano pedagogy as a respected, forward-thinking, exciting, constantly changing field. Robert Silverman put her efforts into perspective in the following statement from a personal interview.

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[347] Bradford Gowen, interview by author, tape recording, 6 November 2002.

> clothes off on stage and get a great deal of publicity. But if you work long and lovingly at an honorable profession, you are most likely to be overlooked. And that's what is true about Marienne—she should be singled out as a very special human being.[348]

After countless words about Marienne Uszler have been offered in this document, it is only right that the finest writer is granted the last words. Uszler will be known for a time for her teaching and work with national organizations, but it is her writing that will remain as a lasting testament to her work in the pedagogy field. She penned sentences in one of her *Piano & Keyboard* editorials that, while certainly not intended to speak of her own efforts, could just as easily have been written about her. They explain her devotion to her work, and they encompass the contributions through her writing that will last indefinitely.

> Writing something makes you feel responsible in a way that talking about it does not. What you write seems to take on a degree of permanence; you become accountable. Reviewing a century made me realize how much we rely on reports and lists, and how much we owe to the chroniclers, authors, editors, and publishers who invest effort and money into making sure that there are catalogs, journals, books, scores, libraries, and archives. This is not glamorous work, but it provides a singular service. It helps us keep track of ourselves.[349]

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[348] Robert Silverman, interview by author, tape recording, 12 August 2002.

[349] Marienne Uszler, "Sniffing Glue," *Piano & Keyboard* 202 (January/February 2000): 6.

Recommendations

This study has been devoted solely to the contributions of Marienne Uszler to the field of piano pedagogy. As a result of the research, other related topics have been revealed as worthy subjects for further study.

1. Studies of other important educators involved in the development of pedagogy programs in the second half of the twentieth-century, such as Frances Larimer, James Lyke, Joanne Smith, and Barbara English Maris, are needed to construct a more complete picture of the leading contributors in the piano pedagogy field in the United States.

2. A study of the earliest pedagogy programs and their development, including course requirements and offerings, teaching opportunities, and types of supervision should be completed. Since the programs continue to evolve, an understanding of their history could aid in a more educated approach to directing their futures.

3. The history of the National Conference on Piano Pedagogy and its role in shaping the direction of the field deserves attention. As Marienne Uszler stated, the NCPP conferences offered the first opportunities for many pedagogues across the country to meet each other and to feel part of a group with unified goals. An examination of those goals, along with a study of the initiatives accomplished by the NCPP, should be undertaken.

4. A follow-up study to Marienne Uszler's American beginning piano methods project is long overdue. Many changes have occurred since the original project was completed in 1984, and a similar examination of current methods would be of great value to the field.

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APPENDIX A

ARTICLES, EDITORIALS, AND REVIEWS BY USZLER ORGANIZED BY JOURNAL OF PUBLICATION

American Music Teacher

issue	subject	General themes of Uszler writings
Dear Reader		
June/July 1990	Adult music student – continuing education	adult piano study
June/July 1991	Preschool music student – to furnish pedagogical information	preschool music
Oct/Nov 1991	Sequencing (Gordon), Teacher training (Maris), Others	direction of the keyboard field
Aug/Sept 1992	Audiation (Hatch), Accompanying (Smith)	direction of the keyboard field
June/July 1993	Campaign for personal activism	personal/professional activism
June/July 1994	Technology	technology
June/July 1995	Across-the-arts relationships – literature, art, dance	the arts
Articles		
June/July 1990	*Andragogy* The adult as learner ("to lead a man") Differences in the adult learner: motivations, planning/formulation of objectives, activities, evaluation, climate, diagnosis of needs	adult piano study
June/July 1990	*Just for Myself* Essays of 31 adults (mid-20s – 70s) concerning expectations, likes/dislikes, goals and attitudes related to the study of musical performance	adult piano study
April/May 1991	*Prokofiev By Prokofiev: A Composer's Memoir* Excerpts from Prokofiev's autobiography	interviews
Feb/March 1992	*Musical Giftedness* Identifying the gifted and talented with implications on how to guide them in their musical studies (high creativity, high motivation, above-average intellect) and the use of acceleration, separate education, and enrichment	Uszler thoughts
June/July 1994	*A Byte Out of the Future* Input and answers to questions from eight professionals informed about the latest technologies	technology

	and their applications; questions include focus on new performance opportunities, new skills, affects on music education, distance learning/interactive video, use of virtual reality, and directions of new technology	
June/July 1995	*Music and Visual Arts* Exploration of use of visual arts (books, museum trip) in developing a greater understanding of musical vocabulary and its relationship to the visual arts (color, line, rhythm, contrast, repetition, variety, movement, composition)	the arts
Oct/Nov 1996	*The Independent Music Teacher: Practice and Preparation* An overview of characteristics of the independent music teacher, with presentation of issues including business practices, education of the professional independent teacher, use of technology, and instruction of populations from the young child to the adult student	teacher training and content

Title/subject	issue	General themes of Uszler writings
American Beginning Piano Methods		
Part 1: View and Viewpoint, Roots and Branches	Winter 1982-83	methods
-historical view of the idea of a piano method through examination of touches, technical exercises, etudes, mechanical devices, pedagogues and schools, instrument manufacturers, etc.		
Part 2: 1850-1940 – Crisscrossing Threads	Spring 1983	
-overview of the earliest methods of pianoforte playing and class piano as well as in-depth examinations of John Thompson and the Oxford Piano Course		
Part 7: A Pause and a Look Back...	Summer 1984	
-specific views of the elements of early methods: teaching pitch notation technique rhythm and reinforcement theory improvisation		

Title/subject	issue	General themes of Uszler writings

Jazz

Jazz... From a Distance -with Patricia Tupta -a look at jazz history and educational materials from the point of view of two classical pianists/teachers	Spring 1988	reviews of materials
Reviews of Educational Jazz Keyboard Materials -reviews by Jeffrey Lavner and Wayne Jones, edited by Uszler -two lists, the first reviewed, the second not reviewed -"a selection from the very large quantity of jazz, or jazz-related,materials available" -categories: jazz methods, jazz etudes, original compositions, arrangements or jazz standards, transcriptions from original performances	Summer 1988	

Reviews of New Materials

Title/subject	issue	
PQ's Music Reviews - A Different Approach -review of pieces and books initially judged as having the potential for high quality music and quality educational writing -each piece is reviewed by three people from a panel of nine, and the reviews are summarized in a consistent format -reviewers included Max Camp, Mary Ann Crager Colonna, Mary Ann Cummins, Maribeth Gowen, Wilma Machover, Barbara English Maris, Paul Pollei, Joanne Smith, Barbara Wasson, (Marienne Uszler, general editor)	Winter 1986-87	reviews of materials
Reviews of New Music	Spring 1987	
Reviews of New Music	Summer 1987	
Reviews of New Music: Piano Quarterly's 40 Best	Fall 1987	
Reviews of New Educational Piano Materials	Fall 1988	
Reviews of New Music	Spring 1989	
Reviews of New Music	Summer 1989	
Reviews of Selected Videotapes	Fall 1989	

Reviews of New Music	Winter 1989-90	reviews of materials
Reviews of New Music	Summer 1990	
Reviews of New Music	Fall 1990	
Reviews of New Music	Winter 1990-91	



Piano & Keyboard

title	issue	subject	General themes of Uszler writings
Editorials			
Past, Present, and Future	Sept/Oct 1995	Direction of publication	direction of the field
The Net Results	Nov/Dec 1995	Internet	technology
Musicians... Mind-Users	Jan/Feb 1996	Purpose of P&K as a forum	direction of the field
NAMM Numb, and yet...	March/Apr 1996	New products	products
Back and Forth	May/June 1996	Issue content/ balance	direction of the field
Does It Play in Peoria?	July/Aug 1996	Support for classical music	Uszler thoughts
I Get Calls...	Sept/Oct 1996	Content choices	direction of the field
Reading Between the Lines	Nov/Dec 1996	Direction of music – public interest, concerts, technology	direction of the field
Stretching the Point	Jan/Feb 1997	Directions in compositions, collaborations, instruments	direction of the field
In Search of Universals	March/Apr 1997	Pianists	pianists and careers
Rach of Aegis: Beyond David Helfgott	May/June 1997	PR and image	pianists and careers
"Say It Ain't So, Joe"	July/Aug 1997	Regenerating classical music	the arts
What Is Fort (Really) Worth?	Sept/Oct 1997	Van Cliburn recap, opinions	competitions
Ma fina est mon commencement	Nov/Dec 1997	End of 20th c./ beginning of 21st c.	history of piano, music
Let's Sue for Mal-practice	Jan/Feb 1998	20th c. performance styles	repertoire

One Thing Leads to Another	March/Apr 1998	Response to 20th c. performance styles-encouraging composition, improvisation	repertoire
The Key of Vitamin C	May/June 1998	Truth of Mozart research -not "good for us", but necessary for us	learning research
The Gilmore Festival – A Work in Progress	July/Aug 1998	Gilmore Festival	competitions
Choices at the Bachauer	Sept/Oct 1998	Bachauer repertoire choices	competitions
It's All Past History	Nov/Dec 1998	History as it applies to us today	history of the piano
Type-Casting	Jan/Feb 1999	Direction – creating your own	Uszler thoughts
Native Soil	March/Apr 1999	Local artists	the arts
Ink Links	May/June 1999	Encouraging reading in young musicians	the arts
MM	July/Aug 1999	Timeline of the last 100 years	history of the piano
Piano Schmooze	Sept/Oct 1999	Schmoozing – discussing, ruminating	Uszler thoughts
The Century...A Chronicle, and a Cadence	Nov/Dec 1999	Overview of the past century - performers pedagogy, its place in culture	history of the piano
Sniffing Glue	Jan/Feb 2000	Hands-on reading vs. online sources	Uszler thoughts
Fin de Cycle?	March/Apr 2000	Directions in training, education of pianists	training of pianists
Home Alone?	May/June 2000	Direction – what are pianists being trained to do?	training of pianists
Sound Judgments	July/Aug 2000	What makes music good	Uszler thoughts
Simple Questions	Sept/Oct 2000	Piano careers	pianists and careers

Appassionato	Nov/Dec 2000	Asking questions instead of giving answers	Uszler thoughts
Wonder Land	Jan/Feb 2001	To be an adventurer, open-minded	Uszler thoughts

Title	issue	General themes of Uszler writings

Articles

Must the Fittest Just Survive?	Jan/Feb 1993	Uszler thoughts
The Gilmore '96 Was a Really Grand Get-Together	Sept/Oct 1996	competitions
The Cliburn Competition on the NET	Sept/Oct 1997	technology
Jeffrey Biegel on the NET	Sept/Oct 1997	technology
And the Winner Is... ?	Sept/Oct 1997	competitions
The Cliburn Competition – Up Close and Personal	Jan/Feb 1998	competitions
Icon & Iconoclast (Queen Elisabeth Competition and APA Classical Fellowship Awards Premiere Series)	Sept/Oct 1999	competitions

Interviews

Ralph Markham and Kenneth Broadway (duo pianists)	March/Apr 1996	interviews
A Profession of Passion (Robert Thies, winner of gold medal in Second International Prokofiev Competition)	July/Aug 1996	
Keyboards and Choreography (Margaret Leng Tan)	Sept/Oct 1996	
Second to None (Brooks Smith, accompanist)	Nov/Dec 1996	
Versatile & Venturesome (Joanna MacGregor , piano soloist, British)	March/Apr 1997	
A Natural Nonpareil (Warren Jones , accompanist of singers)	Nov/Dec 1997	
Elegant Ardor (Dubravka Tomsic , solo performer)	March/Apr 1998	
American Savoir (Jerome Lowenthal)	May/June 1998	
From the Hall of the Mountain King (Leif Ove Andsnes, third Gilmore Artist)	Sept/Oct 1998	
A Fleischer Fête (Leon Fleischer)	Nov/Dec 1998	
Lucinda Carver (pianist-conductor, Los Angeles Mozart Orchestra)	March/Apr 1999	
Patrice Rushen (composer/musical director, pianist)	March/Apr 1999	

Colorful and Cool (Jean-Yves Thibaudet, solo artist and collaborator)	May/June 2000	interviews
Write at Home at the Piano (Richard Danielpour, composer and pianist)	July/Aug 2000	

Obituaries

Frances Clark: 1905-1998	July/Aug 1998
Upbeats: Richard Chronister, 1930-1999	March/Apr 2000

Book Reviews

The Salon Album of Vera Sudeikin Stravinsky (ed, translated by John E. Bowlt)	May/June 1997	reviews of materials
Glenn Gould: Some Portraits of the Artist as a Young Man (Jock Carroll)		
Encyclopedia of the Piano (Robert and Margaret Palmieri)		
The Piano Master Classes of Hans von Bulow		
The Piano Master Classes of Franz Liszt: 1884-1886 (translated, edited by Richard Louis Zimdars)		
Culinary Harmony: Favorite Recipes of the World's Finest Classical Musicians (David Rezits)	Nov/Dec 1997	
Notes of a Piano Tuner (Denele Pitts)	Jan/Feb 1998	
Dialogues and Discoveries. James Levine: His Life and His Music (Robert C. Marsh)	May/June 1999	
A Pianist's Landscape (Carol Montparker)		
American Piano Trios: A Resource Guide (Arno. P. Drucker)	Jan/Feb 2000	
Piano Roles: Three Hundred Years of Life with the Piano (James Parakilas et al)	March/Apr 2000	
Clara Schumann: Piano Virtuoso (Susanna Reich)		
Grainger on Music (ed. Malcolm Gilles and Bruce Clunies Ross)	May/June 2000	

APPENDIX B

ARTICLES, EDITORIALS, AND REVIEWS BY USZLER ORGANIZED BY TOPIC

Topics of Personal Writings of Marienne Uszler

1 – Current Trends		
a – Technology		
"Dear Reader"	June/July 1994	AMT
A Byte Out of the Future	June/July 1994	AMT
The Net Results	Nov/Dec 1995	P&K
The Cliburn Competition on the NET	Sept/Oct 1997	P&K
Jeffrey Biegel on the NET	Sept/Oct 1997	P&K
b – Learning Research and Theory		
The Key of Vitamin C	May/June 1998	P&K
c – Products		
NAMM Numb, and yet...	Mar/Apr 1996	P&K
2 – Competitions		
The Gilmore '96 Was a Really Grand Get-Together	Sept/Oct 1996	P&K
What is Fort (Really) Worth?	Sept/Oct 1997	P&K
The Cliburn Competition on the NET	Sept/Oct 1997	P&K
And the Winner Is...?	Sept/Oct 1997	P&K
The Cliburn Competition – Up Close and Personal	Jan/Feb 1998	P&K
The Gilmore Festival – A Work in Progress	July/Aug 1998	P&K
Choices at the Bachauer	Sept/Oct 1998	P&K
Icon & Iconoclast	Sept/Oct 1999	P&K
3 – Interviews		
Prokofiev by Prokofiev: A Composer's Memoir	April/May 1991	AMT
Ralph Markham and Kenneth Broadway	Mar/Apr 1996	P&K
A Profession of Passion: Robert Thies	July/Aug 1996	P&K
Keyboards and Choreography: Margaret Leng Tan	Sept/Oct 1996	P&K
Second to None: Brooks Smith	Nov/Dec 1996	P&K
Versatile & Venturesome: Joanna MacGregor	Mar/Apr 1997	P&K
A Natural Nonpareil: Warren Jones	Nov/Dec 1997	P&K
Elegant Ardor: Dubravka Tomsic	Mar/Apr 1998	P&K
American Savoir: Jerome Lowenthal	May/June 1998	P&K

AMT – *American Music Teacher*
PQ – *The Piano Quarterly*
P&K – *Piano and Keyboard*

From the Hall of the Mountain King: Leif Ove Andsnes	Sept/Oct 1998	P&K
A Fleischer Fête	Nov/Dec 1998	P&K
Lucinda Carver	Mar/Apr 1999	P&K
Patrice Rushen	Mar/Apr 1999	P&K
Colorful and Cool: Jean-Yves Thibaudet	May/June 2000	P&K
Write at Home at the Piano: Richard Danielpour	July/Aug 2000	P&K

4 – Reviews of Materials (Books, Music, Videos)

PQ's Music Reviews – A Different Approach	Winter 1986-87	PQ
Reviews of New Music	Spring 1987	PQ
Reviews of New Music	Summer 1987	PQ
Reviews of New Music: Piano Quarterly's 40 Best	Fall 1987	PQ
Reviews of New Educational Piano Materials	Fall 1988	PQ
Reviews of New Music	Spring 1989	PQ
Reviews of New Music	Summer 1989	PQ
Reviews of Selected Videotapes	Fall 1989	PQ
Reviews of New Music	Winter 1989-90	PQ
Reviews of New Music	Summer 1990	PQ
Reviews of New Music	Fall 1990	PQ
Reviews of New Music	Winter 1990-91	PQ
Jazz...From a Distance	Spring 1988	PQ
Reviews of Educational Jazz Keyboard Materials	Summer 1988	PQ
The Salon Album of Vera Sudeikin Stravinsky	May/June 1997	P&K
Glenn Gould: Some Portraits of the Artist as a Young Man		
Encyclopedia of the Piano		
The Piano Master Classes of Hans von Bulow		
The Piano Master Classes of Franz Liszt: 1884-1886		
Culinary Harmony: Favorite Recipes of the World's Finest Classical Musicians	Nov/Dec 1997	P&K
Notes of a Piano Tuner	Jan/Feb 1998	
Dialogues and Discoveries. James Levine: His Life and His Music	May/June 1999	P&K
A Pianist's Landscape		
American Piano Trios: A Resource Guide	Jan/Feb 2000	P&K
Piano Roles: Three Hundred Years of Life with the Piano	Mar/Apr 2000	P&K

Clara Schumann: Piano Virtuoso		
Grainger on Music	May/June 2000	P&K
5 – Pianists and Careers		
In Search of Universals	Mar/Apr 1997	P&K
Rach of Aegis: Beyond David Helfgott	May/June 1997	P&K
Simple Questions	Sept/Oct 2000	P&K
6 – Piano Pedagogy		
a – Texts		
Well-Tempered Keyboard Teacher, 1st ed.	1991	
Well-Tempered Keyboard Teacher, 2nd ed.	2000	
b – Handbooks		
The Piano Pedagogy Major in the College Curriculum, Part 1	1984	
The Piano Pedagogy Major in the College Curriculum, Part 2	1986	
c – Preschool Music		
"Dear Reader"	June/July 1991	AMT
Sound Choices	1995	
d – Adult Piano Study		
"Dear Reader"	June/July 1990	AMT
Andragogy	June/July 1990	AMT
Just for Myself	June/July 1990	AMT
e – Piano Performance and Teacher Training		
The Independent Music Teacher: Practice and Preparation	Oct/Nov 1996	AMT
Fin de Cycle?	Mar/Apr 2000	P&K
Home Alone?	May/June 2000	P&K
f – Methods		
American Beginning Piano Methods: Part 1	Winter 1982-83	PQ
American Beginning Piano Methods: Part 2	Spring 1983	PQ
American Beginning Piano Methods: Part 7	Summer 1984	PQ
7 – Repertoire (choices, performance practice)		
Let's Sue for Mal-practice	Jan/Feb 1988	P&K
One Thing Leads to Another	Mar/Apr 1998	P&K
8 – Personal/Professional Activism		
"Dear Reader"	June/July 1993	AMT
9 – Direction of the Field		
"Dear Reader"	Oct/Nov 1991	AMT

"Dear Reader"	Aug/Sept 1992	AMT
Past, Present, and Future	Sept/Oct 1995	P&K
Musicians...Mind-Users	Jan/Feb 1996	P&K
Back and Forth	May/June 1996	P&K
I Get Calls...	Sept/Oct 1996	P&K
Reading Between the Lines	Nov/Dec 1996	P&K
Stretching the Point	Jan/Feb 1997	P&K

10 – The Arts

"Dear Reader"	June/July 1995	AMT
Music and Visual Arts	June/July 1995	AMT
"Say It Ain't So, Joe"	July/Aug 1997	P&K
Native Soil	Mar/Apr 1999	P&K
Ink Links	May/June 1999	P&K

11 – History of Piano/Music

Ma fina est mon commencement	Nov/Dec 1997	P&K
It's All Past History	Nov/Dec 1998	P&K
MM	July/Aug 1999	P&K
The Century...A Chronicle, and a Cadence	Nov/Dec 1999	P&K

12 – Uszler Ruminations

Musical Giftedness	Feb/Mar 1992	AMT
Must the Fittest Just Survive?	Jan/Feb 1993	P&K
Does It Play in Peoria?	July/Aug 1996	P&K
Type-Casting	Jan/Feb 1999	P&K
Piano Schmooze	Sept/Oct 1999	P&K
Sniffing Glue	Jan/Feb 2000	P&K
Sound Judgments	July/Aug 2000	P&K
Appassionato	Nov/Dec 2000	P&K
Wonder Land	Jan/Feb 2001	P&K

13 – Obituaries

Frances Clark: 1905-1998	July/Aug 1998	P&K
Upbeats: Richard Chronister, 1930-1999	Mar/Apr 2000	P&K

APPENDIX C

INTERVIEW GUIDE FOR MARIENNE USZLER

INTERVIEW GUIDE FOR MARIENNE USZLER

Topics and areas of exploration for these interviews are open-ended because of the need for flexibility in the direction of lines of inquiry. General topics are included in the interview guide. It is expected that more specific areas of questioning will surface during the course of the interview and will be explored at that time.

I. Essential information on pre-professional life

Goal: to compile a narrative of events in Uszler's early life that helped shape her career and character.

A. Verification of personal data
   1. Birth date, place
   2. Birth parents, parents' occupations
   3. Pre-college education, location/date
   4. Early college education, location/date
   5. Later educational experiences

B. Influential events or characteristics of family members and community of early years, dedication in music/church activities
   -other areas of focus?

C. Elementary and high school experiences
   1. Extracurricular activities (non-musical)
   2. Particularly inspirational teachers and their qualities
   3. Early career, personal aspirations

D. Memorable characteristics of music teachers and musical experiences, elementary years through high school.
   1. Who were your music teachers?
   2. What materials did you use in your music study?
   3. What did you learn from your teachers?
   4. How would you characterize their influence?
   5. Important performances or masterclasses?

E. Circumstances surrounding undergraduate/graduate experiences
   1. Years of degrees
   2. Choice of focus in composition, theory

F. Career switch from Catholic church to work in education

II. Career at the University of Southern California

Goal: To document Uszler's influences in the early years of her career at USC, and the nature of her duties and contributions throughout her career at USC. Particular emphasis will be placed on her role in the development of piano pedagogy courses at USC.

A. Describe the circumstances surrounding your employment at the University of Southern California.
    1. What were your initial duties?
    2. How did these duties change and/or expand over the course of your tenure at USC?

B. What events and personal contributions stand out as important during your years at USC from 1974-1995?
    1. What were your teaching responsibilities?
    2. Describe your interest in piano pedagogy at the time.

C. You first began teaching piano pedagogy at USC in 1978. Describe the circumstances surrounding the creation of the first piano pedagogy course.

D. What were your models for the design and curriculum of the pedagogy course?

E. Describe the content of your pedagogy courses.

F. What were your goals in your work with students who were planning careers in music and more specifically as teachers?

G. What was your underlying philosophy in teaching piano pedagogy? What traits did you try to model and to instill in your students?

H. You were named Director of Undergraduate Studies at USC. Describe the nature of your administrative duties. What were your major accomplishments in this position? What new perspectives did you gain during your time in this position?

III. Professional Activities

Goal: To discuss Uszler's professional activities outside USC. The focus will be on her contributions to national organizations.

A. National Conference on Piano Pedagogy
    1. Years of involvement, sites of conferences

2. Describe the nature of your work in the organization, including committee work and presentations.

B. Music Teachers National Association
   1. Years of involvement
   2. Describe the nature of your work in the organization, including any sessions that you presented at the conferences.

C. Other Associations or Workshops

IV. Writing and Advisory Boards

Goal: To discuss Uszler's publications, editing work, and advisory board appointments

A. *The Piano Quarterly* (Robert Silverman)
   1. Describe the series of articles on American beginning piano methods.
   2. Discuss the design and organization of the reviews of jazz materials and new educational piano materials.

B. *American Music Teacher*
   1. Discuss the circumstances surrounding your appointment as Editor for Articles for AMT in 1989.
   2. Discuss the circumstances surrounding your appointment as Editor for Articles and Reviews for AMT in 1991.
   3. Describe your actions in developing and inaugurating the yearly June/July theme issue of AMT in 1990. How did you choose the theme for each issue?
   4. How are your philosophies of music reflected in your articles for AMT focusing on andragogy, musical giftedness, music and the visual arts, and the independent music teacher?

C. *Piano and Keyboard* (James Keough)
   1. Discuss the circumstances surrounding your appointment as Editor for P&K in 1995.
   2. You were given a very unique opportunity to voice your ideas through editorials in P&K. How did you decide upon the topic for each of your editorials? What kinds of feedback did you receive concerning your ideas and comments?
   3. Discuss your experiences in conducting interviews with

the musicians selected to appear in your interview column.

4. How are your ideas represented in your articles, particularly those focused on piano competitions such as "Must the Fittest Just Survive?", "The Cliburn Competition: Up Close and Personal", and "Icon and Iconoclast"?

D. *The Piano Pedagogy Major in the College Curriculum*, Part I: The Undergraduate Piano Pedagogy Major and Part II: The Graduate Piano Pedagogy Major

1. What motivated you and Frances Larimer to compile the handbooks?
3. What were the intentions of the handbooks as far as use by the pedagogy community?
4. In what ways have the handbooks influenced the development of piano pedagogy programs in the United States?

E. *The Well-Tempered Keyboard Teacher*, first and second editions

1. Describe the circumstances surrounding the creation of the first edition of *The Well-Tempered Keyboard Teacher*.
2. How were decisions made on the choices of contributing authors and the particular sections to be written by each author?
3. In what ways was the first edition intended to be different from existing pedagogy texts?
4. In what ways are your ideas reflected in the first edition of *The Well-Tempered Keyboard Teacher*?
5. Describe the circumstances under which the second edition of *The Well-Tempered Keyboard Teacher* became necessary.
6. Discuss the circumstances surrounding the addition of Scott McBride Smith to the authors of the second edition.
7. What aspects of the second edition are changed from the first edition?
8. In what ways does the second edition address contemporary issues important to the 21st century piano pedagogue?

F. *Sound Choices: Guiding Your Child's Musical Experiences*

1. How were you and Wilma Machover paired as co-authors for *Sound Choices*?

2. In what ways does *Sound Choices* fill the previous void of information on early childhood musical experiences?
3. What has been the response from parents concerning *Sound Choices*?
4. What strengths did you bring to the project?
5. In what ways are your thoughts and ideas represented in *Sound Choices*?

G. "Research on the Teaching of Keyboard Music," book chapter in *Handbook of Research on Music Teaching and Learning*, MENC
   1. How were you chosen as the author for this chapter?
   2. What areas of research on the teaching of keyboard music do you consider to be the most important to keyboard teachers in the 21st century?

H. FJH Pedagogy Book Series for Independent Piano Teacher

I. Discuss the following appointments and missions of the organizations:
   1. National Conference on Piano Pedagogy, chair of Committee on Administration/Piano Pedagogy Liaison and Committee on Historical Research
   2. YoungMusician.com Advisory Board
   3. Any other appointments

V. Philosophy

Goal: To identify and explore the ideas and philosophies of Marienne Uszler and her perceptions of the direction of the field of piano pedagogy

A. Looking back over your life, what have been the key influences on you as a person and as a musician?

B. Looking back to 1974 when you began your career at USC, how has the profession of piano pedagogy changed in the last 30 years?

C. Looking back over your career in music, what do you perceive as your primary contributions?

D. What words would you use to describe yourself as a person, a teacher, a pedagogue, a writer?

E. What has been the motivational force that kept you actively involved and on the cutting edge of the profession even after retirement?

F. What do you perceive to be the challenges and opportunities facing musicians and piano pedagogues as we progress into the 21st century?

APPENDIX D

COVER LETTER AND INTERVIEW QUESTIONS FOR COLLABORATORS ON *THE WELL-TEMPERED KEYBOARD TEACHER*

2021 Rising Hill Drive
Norman, OK 73071

May 29, 2002

Dear _____:

The contributions of Marienne Uszler to piano pedagogy are the subject of my D.M.A. document at the University of Oklahoma. Marienne has given me her approval for this study. Because of your work with her on *The Well-Tempered Keyboard Teacher*, you are in a position to provide important information for this research. I would like to request thirty to forty minutes of your time in order to complete an individual interview by telephone. I have designed interview questions for you about your remembrances, impressions, and opinions of Professor Uszler.

I will be sending a list of interview questions to you prior to our phone conversation. Please answer all questions as honestly and completely as possible, giving all remarks or details you think are helpful in explaining your answer. With your permission, I will audio tape the interview. My goal is to arrive at a fair, balanced, and historically accurate document that will preserve the significant contributions of Marienne Uszler for future generations of piano pedagogues and students.

I would like to quote you by name in my document. However, if you wish to keep your answers confidential, I will certainly honor this request. You can notify me of this by responding accordingly to my inquiry at the opening of the interview.

Please return the informed consent form in the enclosed envelope if your would agree to participate in a phone interview. Feel free to call me at (405) 292-8067 or faculty supervisor Dr. Jane Magrath at (405) 325-4681 if you have any questions. All correspondence can be handled by email if you prefer.

Thank you very much. Your consideration is greatly appreciated.

Sincerely,

Karen Beres

Home Phone: (405) 292-8067
Email: kberes@ou.edu

INTERVIEW QUESTIONS FOR COLLABORATORS ON
THE WELL-TEMPERED KEYBOARD TEACHER

1. Do you wish to participate in this research?

2. Are you willing to be named and to be quoted as an individual in the document resulting from this research?

3. How long have you known Marienne Uszler professionally?

4. What was your professional relationship?

5. How did the first/second editions of *The Well-Tempered Keyboard Teacher* come into being? What were the circumstances surrounding your involvement in the project? How were the decisions made concerning what to include, how to organize the text, and who would write each section?

6. In what areas and ways did *The Well-Tempered Keyboard Teacher* address topics not included in other pedagogy texts present at that time?

7. How would you characterize Uszler as a person?
    a. How would you describe Uszler's personality?
    b. What, in your opinion, motivated Uszler in her professional life?
    c. Can you share any extraordinary, colorful, or other anecdotes that would illuminate her character, personality, and style?

8. How would you characterize Uszler as a writer?
    a. What is Uszler's style as a writer?
    b. What skills does she possess that set her apart as an author?
    c. What events or circumstances aided in her rise to prominence in piano writing?
    d. Please discuss the nature and significance of Uszler's contributions to *The Well-Tempered Keyboard Teacher*.

9. How would you describe Uszler's philosophies of piano pedagogy and music education?

10. What, in your opinion, are Uszler's greatest contributions to the field of piano pedagogy?

10. Is there anything that you would like to add?

11. Are there any others who may be able to add to this study with whom I should speak?

APPENDIX E

COVER LETTER AND INTERVIEW QUESTIONS FOR WILMA MACHOVER, COLLABORATOR ON *SOUND CHOICES*

2021 Rising Hill Drive
Norman, OK 73071

May 29, 2002

Dear Prof. Machover:

The contributions of Marienne Uszler to piano pedagogy are the subject of my D.M.A. document at the University of Oklahoma. Marienne has given me her approval to carry out this study. Because of your work with her on *Sound Choices: Guiding Your Child's Musical Experiences*, you are in a position to provide important information for this research. I would like to request twenty to thirty minutes of your time in order to complete an individual interview by telephone. I have designed interview questions for you about your remembrances, impressions, and opinions of Professor Uszler.

I will be sending a list of interview questions to you prior to our phone conversation. Please answer all questions as honestly and completely as possible, giving all remarks or details you think are helpful in explaining your answer. With your permission, I will audio tape the interview. My goal is to arrive at a fair, balanced, and historically accurate document that will preserve the significant contributions of Marienne Uszler for future generations of piano pedagogues and students.

I would like to quote you by name in my document. However, if you wish to keep your answers confidential, I will certainly honor this request. You can notify me of this by responding accordingly to my inquiry at the opening of the interview.

Please return the informed consent form in the enclosed envelope if you would agree to participate in a phone interview. Feel free to call me at (405) 292-8067 if you have any questions before I contact you. All correspondence can be handled by email if you prefer.

Thank you very much. Your consideration is greatly appreciated.

Sincerely,

Karen Beres

Home Phone: (405) 292-8067
Email: kberes@ou.edu

INTERVIEW GUIDE FOR WILMA MACHOVER

1. Do you wish to participate in this research?

2. Are you willing to be named and to be quoted as an individual in the document resulting from this research?

3. How long have you known Marienne Uszler professionally?

4. What was your professional relationship?

5. How did the idea for a book on early childhood music come to fruition? How were the decisions made on what to include and how to organize the text?

6. I understand from Marienne that you were the early childhood music expert on the project. How was Uszler chosen as your partner in writing *Sound Choices*, and what strengths did she bring to this partnership?

7. In what ways did *Sound Choices* fill the void of information for parents on early childhood musical experiences?

8. How would you characterize Uszler as a person?
    a. How would you describe Uszler's personality?
    b. What, in your opinion, motivated Uszler in her professional life?
    c. Can you share any extraordinary, colorful, or other anecdotes that would illuminate her character, personality, and style?

9. How would you characterize Uszler as a writer?
    a. What is Uszler's style as a writer?
    b. What skills does she possess that set her apart as an author?
    c. What events or circumstances aided in her rise to prominence in music writing?
    d. Please discuss the nature and significance of Uszler's contributions to *Sound Choices: Guiding Your Child's Musical Experiences*.

10. How would you describe Uszler's philosophies of piano pedagogy and music education?

11. What, in your opinion, are Uszler's greatest contributions to the field of piano pedagogy?

12. Is there anything that you would like to add?

13. Are there any others who may be able to add to this study with whom I should speak?

APPENDIX F

COVER LETTER AND INTERVIEW QUESTIONS FOR USZLER'S PROFESSIONAL COLLEAGUES AT THE UNIVERSITY OF SOUTHERN CALIFORNIA, *THE PIANO QUARTERLY*, AND *PIANO & KEYBOARD*

2021 Rising Hill Drive
Norman, OK 73071

May 29, 2002

Dear _____:

The contributions of Marienne Uszler to piano pedagogy are the subject of my doctoral dissertation at the University of Oklahoma. Marienne has given me her approval for this study. Because of your work with Uszler at *The Piano Quarterly*, you are in a position to provide important information for this research. I would like to request twenty to thirty minutes of your time in order to complete an individual interview by telephone. I have designed interview questions for you about your remembrances, impressions, and opinions of Professor Uszler.

I will be sending a list of interview questions to you prior to our phone conversation. Please answer all questions as honestly and completely as possible, giving all remarks or details you think are helpful in explaining your answer. With your permission, I will audio tape the interview. My goal is to arrive at a fair, balanced, and historically accurate document that will preserve the significant contributions of Marienne Uszler for future generations of piano pedagogues and students.

I would like to quote you by name in my document. However, if you wish to keep your answers confidential, I will certainly honor this request. You can notify me of this by responding accordingly to my inquiry at the opening of the interview.

Please return the informed consent form in the enclosed envelope if you would agree to participate in a phone interview. Feel free to call me at (405) 292-8067 if you have immediate questions before I contact you by phone. All correspondence prior to the interview can be handled by email if you prefer.

Thank you very much. Your consideration is greatly appreciated.

Sincerely,

Karen Beres

Home Phone: (405) 292-8067
Email: kberes@ou.edu

INTERVIEW QUESTIONS FOR COLLEAGUES AT USC,
THE PIANO QUARTERLY,
AND *PIANO & KEYBOARD*

1. Do you wish to participate in this research?

2. Are you willing to be named and to be quoted as an individual in the document resulting from this research?

3. How long have you known Marienne Uszler professionally?

4. What was your professional relationship?

5. What was the nature and significance of Uszler's contributions to the School of Music at the University of Southern California/*The Piano Quarterly/Piano & Keyboard?* How did the organization change because of her input?

6. If you served with Uszler on the faculty of USC, how would you characterize her style as an administrator and Director of Undergraduate Studies?

7. If you worked with Uszler on a publication, how would you characterize her style as an editor and author?

8. In your opinion, how did Marienne Uszler influence students and/or colleagues around her through her work ethic and ideas?

9. How would you characterize Uszler as a person?
    a. How would you describe Uszler's personality?
    b. What, in your opinion, motivated Uszler in her professional life?
    c. Can you share any extraordinary, colorful, or other anecdotes that would illuminate her character, personality, and style?

10. How would you describe Uszler's philosophies of piano pedagogy and music education? How did these philosophies shape her professional activities?

11. What, in your opinion, are Uszler's greatest contributions to the field of piano pedagogy?

12. Is there anything else that you would like to add?

13. Are there any others who may be able to add to this study with whom I should speak?

APPENDIX G

COVER LETTER AND QUESTIONNAIRE FOR USZLER'S PROFESSIONAL COLLEAGUES OUTSIDE OF THE UNIVERSITY OF SOUTHERN CALIFORNIA

2021 Rising Hill Drive
Norman, OK 73071

May 29, 2002

Dear _____:

I am presently involved in a study investigating the contributions of Marienne Uszler to piano pedagogy. This study is being carried out under the supervision of Dr. Jane Magrath in the School of Music. Marienne has given me her approval to carry out this study. The results of this study will be the basis of a D.M.A. document at the University of Oklahoma.

The purpose of this study is to document the contributions of Marienne Uszler to the field of piano pedagogy through investigations of her life and activities as a musician, teacher, pedagogue, leader of professional music organizations and publications, and author of pedagogical works. Understanding of Marienne Uszler's contributions will not only serve to recognize a great leader in the field of piano pedagogy, but will also outline accomplishments worthy of emulation by future pedagogues.

As a former colleague of Uszler outside of the University of Southern California, your assistance in this project would be invaluable. The enclosed questionnaire is designed to solicit your recollections and opinions about your professional interactions with Professor Uszler. Your input will be crucial in my presenting a complete and accurate picture of Marienne Uszler.

The questionnaire will take 20 to 30 minutes to complete. By completing the questionnaire, you are consenting to participate in this study. Please answer the questions as honestly and completely as possible, adding any remarks or details you think would be helpful in explaining or clarifying your response. Feel free to use the back of the question sheets or additional paper, if necessary.

Since the study focuses on the contributions of Marienne Uszler to the field of piano pedagogy, there are no risks to you beyond those present in normal everyday life. The benefits to subjects and the profession will include an awareness of the importance of individual contributions in the continued successes of future pedagogues and growth of the field of piano pedagogy.

Participation is voluntary. Refusal to participate involves no penalty of loss of benefits and you may discontinue participation at any time without penalty or loss of benefits. To participate, you must be 18 years of age or older.

I would like to quote you and your comments by name in my document. However, your wish for confidentiality will be honored if you leave the signature

line blank at the end of the questionnaire and you will not be named in the document. All questionnaires and identifiable data will be kept in a locked file cabinet during the study and will be destroyed when no longer needed.

Please return your completed questionnaire to me in the enclosed self-addressed, stamped envelope by June 18th . I invite you to email me or call me at (405) 292-8067 or Dr. Jane Magrath at (405) 325-4681 if you have any questions.

Your consideration is greatly appreciated.

Sincerely,

Karen Beres

Home Phone: (405) 292-8067
Email: kberes@ou.edu

QUESTIONNAIRE FOR COLLEAGUES OF MARIENNE USZLER OUTSIDE OF USC

Please use reverse side when necessary.

1. How long have you known Marienne Uszler professionally?

2. In what organizational and/or professional activities have you worked directly with Marienne Uszler?

3. What was the nature and significance of Uszler's contributions to the organization or activity?

4. If you solicited Uszler to direct a project or worked with her on a project, how would you characterize Uszler's style as a leader and collaborator?

5. If you taught a piano pedagogy course or directed a pedagogy program at a university, what materials did you use in your courses that were written/edited by Uszler?

6. In your opinion, in what ways and to what extent has Marienne Uszler impacted the field of piano pedagogy?

7. Please share any additional comments or recollections of specific events that would be of value to this study.

If I may use your name in connection with your remarks, please sign here. If you wish to remain anonymous do not sign.

Please return by June 18th, to:

Karen Beres
2021 Rising Hill Drive
Norman, OK 73071

APPENDIX H

COVER LETTER AND QUESTIONNAIRE FOR FORMER PEDAGOGY STUDENTS OF USZLER AT THE UNIVERSITY OF SOUTHERN CALIFORNIA

2021 Rising Hill Drive
Norman, OK 73071

May 29, 2002

Dear Former USC Pedagogy Student:

I am presently involved in a study investigating the contributions of Marienne Uszler to piano pedagogy. This study is being carried out under the supervision of Dr. Jane Magrath in the School of Music. Professor Uszler has given me her approval to carry out this study. The results of this study will be the basis of a D.M.A. document at the University of Oklahoma.

The purpose of this study is to document the contributions of Marienne Uszler to the field of piano pedagogy through investigations of her life and activities as a musician, teacher, pedagogue, leader of professional music organizations and publications, and author of pedagogical works. Understanding of Marienne Uszler's contributions will not only serve to recognize a great leader in the field of piano pedagogy, but will also outline accomplishments worthy of emulation by future pedagogues.

You have been identified by Marienne Uszler as one of her former students who might be able to contribute important information to this study. As a former pedagogy student of Uszler at the University of Southern California, your assistance in this project would be invaluable. The enclosed questionnaire is designed to solicit your recollections and opinions about your study with Professor Uszler. Your input will be crucial in my presenting a complete and accurate picture of Marienne Uszler, the pedagogy professor.

The questionnaire will take about 30 minutes to complete. By completing the questionnaire, you are consenting to participate in this study. Please answer the questions as honestly and completely as possible, adding any remarks or details you think would be helpful in explaining or clarifying your response. Feel free to use the back of the question sheets or additional paper, if necessary.

Since the study focuses on the contributions of Marienne Uszler to the field of piano pedagogy, there are no risks to you beyond those present in normal everyday life. The benefits to subjects and the profession will include an awareness of the importance of individual contributions in the continued successes of future pedagogues and growth of the field of piano pedagogy.

Participation is voluntary. Refusal to participate involves no penalty or loss of benefits and you may discontinue at any time without penalty or loss of benefits. To participate, you must be 18 years of age or older.

I would like to quote you and your comments by name in my document. However, your wish for confidentiality will be honored if you leave the signature line blank at the end of the questionnaire and you will not be named in the document.

Please return your completed questionnaire to me in the enclosed self-addressed, stamped envelope by June 18th . I invite you to email me or call me at (405) 292-8067 or Dr. Jane Magrath at (405) 325-4681 if you have any questions.

Your consideration is greatly appreciated.

Sincerely,

Karen Beres

Home Phone: (405) 292-8067
Email: kberes@ou.edu

QUESTIONNAIRE FOR FORMER PEDAGOGY STUDENTS OF MARIENNE USZLER

Please use reverse side when necessary.

1. What degree did you receive at the University of Southern California? (please circle one)

   B.M. M.M. D.M.A.

2. List the piano pedagogy courses that you took under Marienne Uszler.

3. During what years did you study with Marienne Uszler? 19___ to 19___

4. What is your current occupation?

5. When you think of Marienne Uszler, what first comes to mind?

6. What impact did she have on your career?

7. Describe the personal qualities and/or skills that set Professor Uszler apart from other teachers.

8. In your opinion, what were Marienne Uszler's greatest strengths as a teacher?

9. In your opinion, what were her weaknesses as a teacher?

10. Describe Marienne Uszler's teaching style and class formats.

11. As much as you can, describe the content and design of the piano pedagogy courses you took under Professor Uszler.

12. What did you learn from Marienne Uszler regarding the following:

a. Careers

b. Competitions

c. Choosing methods and repertoire

d. Learning theories

e. Memorization

f. Musicianship

g. Professionalism

h. Sequencing of musical concepts

i. Student motivation

j. Teaching functional skills

k. Teaching group piano

l. Teaching various age groups

m. Technology

n. Other topics

13. What, in your opinion, are Marienne Uszler's most enduring contributions to the field of piano pedagogy?

14. Please share any additional comments or recollections of specific events that would be of value to this study.

If I may use your name in connection with your remarks in my document, please sign here. If you wish to remain anonymous do not sign.

Please return by June 18th to:

Karen Beres
2021 Rising Hill Drive
Norman, OK 73071