UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE LEGACY OF E. L. LANCASTER: HIS CONTRIBUTIONS TO PIANO PEDAGOGY AND THE SCHOOL OF MUSIC AT THE UNIVERSITY OF OKLAHOMA

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

DOCTOR OF MUSICAL ARTS

By

NASIM MOATTAR
Norman, Oklahoma
2025

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THE LEGACY OF E. L. LANCASTER: HIS CONTRIBUTIONS TO PIANO PEDAGOGY AND THE SCHOOL OF MUSIC AT THE UNIVERSITY OF OKLAHOMA

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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Acknowledgements

The completion of this document would not have been possible without the guidance and support of many individuals. I am sincerely grateful to all of them for contributing their time, expertise, and encouragement throughout my doctoral studies.

My most heartfelt thanks go to Dr. E. L. Lancaster. I am deeply indebted to you for your exceptional generosity and commitment to this project—for sharing your insights, offering your time, and so graciously providing resources that shaped this study. Beyond that, you have been a true mentor, and your guidance, kindness, and steadfast support have meant more to me than I can express.

To Dr. Gayle Kowalchyk, I will forever be thankful for your generous support throughout this project and beyond. As my first piano pedagogy teacher, I am always grateful to you for instilling in me a love for teaching and for setting such an inspiring example through your dedication and passion.

To Dr. Sara Ernst, my committee chair, I am deeply grateful for your invaluable guidance, patience, and unwavering support throughout this research. Your detailed feedback, edits, and ongoing encouragement have been instrumental in shaping both the direction and quality of this document.

To Dr. Jeongwon Ham, my applied piano instructor, it has been a true honor to be one of your students during my studies at the University of Oklahoma. Studying with you not only helped me grow immensely as a pianist, but your compassion, care, and kindness also continue to inspire me in my own teaching. I will forever cherish your support and the many inspiring, meaningful conversations we shared during our lessons.

My sincerest gratitude to Dr. Barbara Fast, for your mentorship and guidance throughout my doctoral studies and beyond. Your dedication and enthusiasm for this project were truly inspiring and motivated me throughout the entire process.

To Dr. Vivian Luong, I am incredibly thankful for your willingness to serve on my committee and for the insight and inspiration you provided during my studies. Your classes have greatly enriched my understanding of effective and engaging teaching. To Dr. Pejman Kazempoor, I am truly appreciative of your willingness to serve as my outside committee member and for the thoughtful attention and interest you have shown in this project. I am also very thankful to Dr. Jake Johnson, for serving on my proposal committee and for your thoughtful feedback, insightful perspective, and genuine interest in this project.

I would also like to extend my sincere appreciation to all the interview participants who so generously gave their time and shared their experiences, insights, and perspectives. Drs. Valerie Cisler, Michelle Conda, Barbara Fast, Ann Gipson, Richard Gipson, Meg Gray, Sam Holland, Yeeseon Kwon, Jane Magrath, Melvin Platt, and Kenon D. Renfrow—thank you for your willingness to participate in this study and for enriching it with your thoughtful reflections and invaluable contributions.

To my parents, thank you for your endless love and faith in me. Your continued support has been my greatest source of strength throughout this journey. To my sister Bahar, thank you for being my constant source of care and for always standing by my side. I love you with all my heart. And to my husband Behnam, I could not have completed this journey without your love, humor, and encouragement. Thank you for always believing in me and cheering me on.

Table of Contents

Acknowledgements iv

List of Figures ix

Abstract xi

Chapter 1: Introduction 1

A Life Dedicated to Piano Pedagogy and Music Education 5

Purpose of the Study 8

Need for the Study 9

Limitations of the Study 10

Procedures for the Study 10

Review of Related Literature 14

Organization of the Study 22

Chapter 2: Biography 24

Early years 24

Formal Musical Training and Experiences 26

Early Teaching Position and Professional Activities 31

Meeting Gayle Kowalchyk and Marriage 38

The University of Oklahoma 42

Independent Teaching Studio in Norman, Oklahoma 46

Alfred Music Company 49

Composing, Editing, and Publishing Music 55

Professional Activities and Positions Beyond Alfred Music 69

Summary 75

Chapter 3: Contributions of E. L. Lancaster to Piano Pedagogy at OU 77
Piano Pedagogy at OU Prior to Lancaster 77
Graduate Degree Programs and Piano Pedagogy Curriculum 81
Teaching Opportunities for Graduate Students..... 98
Advising Graduate Pedagogy Students..... 106
Reshaping the Group Piano Program..... 109
Development of Piano Pedagogy Facilities 115
Administrative Roles in the College of Fine Arts..... 133
Culture of Collaboration and Support..... 136
Summary 141
Chapter 4: The Legacy of E. L. Lancaster Through the Voices of Former OU Colleagues and Students.....144
Reflections on Lancaster's Teaching Approach and Style 144
More than a Teacher: A Legacy of Character and Compassion 151
Lancaster as a Graduate Advisor and Committee Chair..... 158
Reflections on OU's Graduate Pedagogy Program during Lancaster's Tenure 163
Lancaster's Impact on Professional and Personal Lives..... 169
Significant Contributions to the Field as Told by Former Students and Colleagues..... 174
Chapter 5: Conclusion.....181
Summary 181
Suggestions for Further Study 187
Bibliography 190
Articles and News in Local Newspapers and Magazines 190

Conference Proceedings 193
Dissertations 194
Interviews with Lancaster 194
Interviews with Research Participants 195
Journal Reviews of Lancaster's Publications 196
Lancaster Files 201
Online Resources 204
Appendix A: E. L. Lancaster's Music Publications and Editions 206
Appendix B: Chronological Index of Lancaster's Journal Articles and Book Chapters 223
Appendix C: Doctoral Dissertations Supervised by Lancaster at the University of Oklahoma 231
Appendix D: Selected Workshops and Presentations by Lancaster 235
Appendix E: IRB Approval Letter 249
Appendix F: List of Interviewees 250
Appendix G: Interview Guide for E. L. Lancaster 251
Appendix H: Interview Guide for Former Faculty Colleagues of Lancaster at OU 255
Appendix I: Interview Guide for Former School of Music Directors at OU 256
Appendix J: Interview Guide for Former Graduate Students of Lancaster at OU 257

List of Figures

Figure 2.1. Photo of Lancaster teaching a group piano class at Harper College (ca. 1971).. 34

Figure 2.2. Photo of a workshop pamphlet presented by Lancaster for piano teachers (1976).... 36

Figure 2.3. Lancaster and Kowalchyk's wedding (1980).. 41

Figure 2.4. Photo of Kowalchyk and Lancaster in front of their house in Norman, OK. 42

Figure 2.5. Photo of Gayle Kowalchyk and E. L. Lancaster with their children (ca. 1998).. 43

Figure 2.6. Photo of Gayle Kowalchyk and E. L. Lancaster with Morton and Iris Manus. 53

Figure 2.7. E. L. Lancaster at the ceremony for the David Ross Boyd Professorship award. 78

Figure 3.1. OU Piano Faculty (1982)..... 82

Figure 3.2. Music Images registration form. 84

Figure 3.3. Music Images advertisement in *The Oklahoma Daily* newspaper. 87

Figure 3.4. Music Images advertisement in *The Daily Oklahoman* newspaper. 87

Figure 3.5. Ensemble Music in Piano Teaching, course packet's table of contents, Fall 1993.... 89

Figure 3.6. Ensemble Music in Piano Teaching, Syllabus, Fall 1993.. 90

Figure 3.7. Current Trends in Piano Pedagogy, Spring 1997, Project #1.. 91

Figure 3.8. Current Trends in Piano Pedagogy, Spring 1997, Project #2. 92

Figure 3.9. Current Trends in Piano Pedagogy, Spring 1997, Project #3. 93

Figure 3.10. Current Trends in Piano Pedagogy, Spring 1997, Project #4. 94

Figure 3.11. Current Trends in Piano Pedagogy, Spring 1997, Project #5. 95

Figure 3.12. Readings and Writings in Piano Pedagogy, Syllabus, Spring 1987. 98

Figure 3.13. Gayle Kowalchyk teaching a group lesson to the Laboratory Program students... 102

Figure 3.14. Photo of Lancaster teaching two of the Laboratory Program students (1985). 103

Figure 3.15. Cover of *Sooner Magazine* (1985).. 107

Figure 3.16. Photo of group piano lab in Jacobson Hall (1993). 120

Figure 3.17. Photo of Ruby Grant Piano Pedagogy Resource Center and the group piano lab . 125

Figure 3.18. Photo of Ruby Grant. 126

Figure 3.19. Photo of Ruby Grant with Kelsey and Chase Lancaster (1996). 128

Figure 3.20. Photo of the plaque at the entrance of OU's Fine Arts Library 129

Figure 3.21. Photo of E. L. Lancaster in Ruby Grant Park, Norman, OK (2022). 131

Figure 3.22. An article describing the School of Music and piano pedagogy facilities 134

Figure 3.23. Photo of OU piano faculty (1987). 141

Figure 3.24. Pamphlet of the first public piano pedagogy workshop presented at OU. 146

Figure 4.1. Photo of E. L. Lancaster, Barbara Fast, and Jane Magrath (2006). 184

Figure 4.2. Photo of E. L. Lancaster and Ann Gipson. 184

Abstract

E. L. Lancaster (b. 1948) is a leading figure in the field of piano pedagogy, whose career spans more than five decades as a teacher, pedagogue, author, editor, clinician, and leader in music education. Throughout his distinguished career, he has made lasting contributions to piano pedagogy through his innovative teaching, extensive publications, and influential leadership in higher education and the music publishing industry. At the University of Oklahoma (OU), where he served on the piano faculty for eighteen years, Lancaster established and shaped four graduate degree programs in piano pedagogy, which became among the most respected in the country. These programs included Master of Music in Piano Performance and Pedagogy, Master of Music Education with an emphasis in Piano Pedagogy, Doctor of Musical Arts in Piano Performance and Pedagogy, and PhD in Music Education with an emphasis in Piano Pedagogy. Beyond his contributions at OU, he authored or co-authored more than 400 widely used publications, including *Alfred's Group Piano for Adults* (1994), *Music for Little Mozarts* (1999), and *The Premier Piano Course* (2005), and served as Senior Vice President and Keyboard Editor-in-Chief of Alfred Music Company, where he guided the development of keyboard publications for more than two decades.

This study explores the life and professional achievements of E. L. Lancaster, focusing particularly on his contributions to piano pedagogy and the School of Music at the University of Oklahoma. Drawing on historical research, interviews with Lancaster and his former students and colleagues, and a range of archival materials, this document presents a detailed biography of Lancaster's personal life and professional accomplishments, his impact on the piano pedagogy program and the School of Music at the University of Oklahoma, and his legacy as shared through the reflections and voices of those who studied and worked with him.

Chapter 1 provides an overview and justification for the study, outlining its purpose, need, limitations, procedures, and organization, as well as a review of related literature. Chapter 2 presents a biography of E. L. Lancaster, highlighting significant events in his personal life and major milestones in his professional career, along with a brief overview of his publications. Chapter 3 offers an in-depth study of the piano pedagogy program at the University of Oklahoma, with particular attention to Lancaster's establishment of the master's and doctoral degrees in piano pedagogy, the development of their curricula, and his broader contributions to the School of Music. Chapter 4 features Lancaster's legacy through the voices of his former students and colleagues, presenting their reflections on his teaching, mentorship, and leadership. Chapter 5 includes a summary of the study and offers suggestions for further research. This document also includes a series of appendices that provide supplementary materials supporting the study. Appendices A, B, and C contain comprehensive lists of Lancaster's publications, journal articles, and the doctoral dissertations he supervised at the University of Oklahoma. Appendix D presents a selected list of Lancaster's workshops and presentations, and Appendix E includes the Institutional Review Board (IRB) approval letter for this research. Finally, Appendices F through J provide information about the interview participants and the interview guides used for Lancaster, former faculty colleagues, former directors of the School of Music, and former graduate students at the University of Oklahoma.

Through this research, the present study documents Lancaster's legacy and contributions and serves as a valuable resource that can inform, guide, and inspire current and future generations of pedagogy students, researchers, and educators.

Chapter 1: Introduction

The study of piano pedagogy has experienced notable growth in colleges and universities throughout the United States in the twenty-first century. However, there remains a noticeable absence of structured research and formal studies of the key figures who have shaped this field in higher education. E. L. Lancaster (b. 1948) stands as one of the most influential figures in the field of piano pedagogy, having made substantial contributions to this field over the course of several decades. For more than fifty years, Lancaster has been at the forefront of advancements and innovations in several different areas of piano teaching. He was one of the most influential faculty members at the University of Oklahoma, having established four new graduate programs in piano pedagogy and designed degree plans that have elevated these programs to among the best in the country, with excellent job prospects for graduates. As a piano teacher, pedagogue, author, editor, clinician, and leader in various positions in the field of piano pedagogy, as well as the recipient of two prestigious Lifetime Achievement Awards, Lancaster's profound impact on this discipline is unmistakable.

Lancaster served as David Ross Boyd Professor of Music at the University of Oklahoma for eighteen years, from 1979 until 1998, when he officially resigned and moved to California to work for Alfred Music Company. Within a year of joining the University of Oklahoma, he established four new programs of study, including Master of Music in Piano Performance and Pedagogy, Master of Music Education with an emphasis in Piano Pedagogy, Doctor of Musical Arts in Piano Performance and Pedagogy, and PhD in Music Education with an emphasis in

Piano Pedagogy.[1] During his tenure and in the years that followed, the master's and doctoral programs in piano performance and pedagogy gained immense recognition and are now regarded as one of the most influential piano pedagogy programs in the country.[2] Throughout his years at the University of Oklahoma, Lancaster assumed various responsibilities, including directing the piano pedagogy program, coordinating the group piano program, instructing piano pedagogy courses, teaching pre-college students in the Piano Pedagogy Laboratory Program,[3] and serving as the Associate Dean (1989–1992) as well as the Assistant Dean (1984–1989) of the College of Fine Arts. He also served as major professor on more than fifty doctoral dissertations (See Appendix C for a list of dissertations advised by Lancaster).[4]

During his tenure as Professor of Piano at the University of Oklahoma, Lancaster and his wife, Gayle Kowalchyk, ran a successful private piano studio in Norman, Oklahoma.[5] Between 1981 and 1996, over the span of sixteen years,[6] they taught more than a hundred students per week.[7] A key factor contributing to the studio's success was their educational philosophy. Kowalchyk elaborates on their philosophy for accepting new students in an interview with Suzanne Guy in *Clavier* magazine: "While some teachers in the area would only teach the contest winners, our philosophy was to work with people who wanted to play the piano; we

[1] Jane Magrath, and Allen Ross, "Tribute to E. L. Lancaster on the 30th anniversary of OU pedagogy program," Script, Lancaster Files (October 26, 2010), 1.
[2] Pamela D. Pike, "Building Our Pedagogical Community: An Interview with Jane Magrath and E. L. Lancaster," *The Piano Magazine: Clavier Companion* 11, no. 3 (Summer 2019): 11.
[3] "E. L. Lancaster," Alfred Music, accessed October 1, 2023, https://www.alfred.com/authors/e-l-lancaster/.
[4] "E. L. Lancaster," Alfred Music.
[5] "E. L. Lancaster," Alfred Music.
[6] "E. L. Lancaster," Alfred Music.
[7] Suzanne Guy, "In the Studio with Gayle and E. L.," *Clavier* 44, no. 7 (September 2005): 8.

agreed to teach anyone who could walk up and sit on a piano bench. We were serious about the studio and made sure it was organized and professional from the beginning."[8]

In addition to his success as a teacher and pedagogue, Lancaster's extensive body of teaching materials and literature has played a pivotal role in the transformation and enrichment of the field of piano pedagogy. Lancaster has authored or co-authored over 400 publications designed for piano students of all age groups (A comprehensive list of Lancaster's publications is included in Appendix A).[9] These publications have earned widespread recognition as some of the most extensively used teaching resources within the community of music educators. Notably, among his works, *Alfred's Group Piano for Adults* (1994) has emerged as the leading group piano textbook in the country, designed for college-age music majors. The *Premier Piano Course* (2005) is one of the most popular average-age piano methods used in private studios, and *Music for Little Mozarts* (1999) represents a unique method collection explicitly created for young children between the ages of four and six years old. Lancaster's contributions extend beyond his publications. He served as the Senior Vice President and Keyboard Editor-in-Chief of Alfred Music Company[10] for nineteen years, from 1997 to 2016. During this period, he applied his extensive teaching experience, working with a wide range of students, from preschool to doctoral candidates, to manage and direct the Alfred keyboard catalog.[11] At the time of this study, Lancaster's publications and teaching materials were reviewed more than eighty times by distinguished experts in prominent music periodicals and magazines. These reviews, which cover

[8] Guy, "In the Studio," 8.
[9] "E. L. Lancaster," Alfred Music.
[10] "About Emanuel," Interlochen Center for the Arts, accessed September 1, 2024, https://www.interlochen.org/person/emanuel-lancaster.
[11] "About Emanuel," Interlochen Center for the Arts.

a wide range of his publications over the years, not only validate the impact of his contributions to the field but also support his standing as a leading figure in the field of piano pedagogy and music education.

Along with his prolific music publications, Lancaster has made significant contributions to the field of piano pedagogy by writing articles and columns on a wide range of topics for national music teacher magazines. From 1976 until the time of this study, he has published over one hundred articles in prominent publications such as *American Music Teacher* (membership journal of the Music Teachers National Association)*, Piano Magazine* (subscription journal of the Frances Clark Center for Piano Pedagogy, formerly known as *Clavier Companion* from 2009 to Spring 2019, and *Keyboard Companion* from 1990 to 2009), and *Clavier* (subscription magazine, published by The Instrumentalist Publishing Company until 2009).[12] Lancaster's writings have also appeared in *Alfred's Piano Rendezvous* (quarterly newsletter of Alfred Publishing Company), *Junior Keynotes* (subscription journal of the National Federation of Music Clubs), *Piano Guild Notes* (membership publication of The National Guild of Piano Teachers), *Keyboard Classics* (bimonthly subscription magazine) and *Piano Quarterly* (subscription, independent magazine).

As an active clinician, Lancaster has presented workshops for teachers and students at the national and international levels throughout the United States as well as in Australia, Canada, China, India, Hong Kong, Korea, Malaysia, Singapore, and Thailand.[13] He has reached hundreds of teachers and students through his active schedule of workshops and presentations.

[12] *Clavier* was merged with *Keyboard Companion* in 2009. It was published under the new title of *Clavier Companion* until 2019.
[13] "About Emanuel," Interlochen Center for the Arts.

Despite Lancaster's profound impact and extensive contributions to piano pedagogy, there is a lack of formal and structured research on his life and works. For over fifty years, Lancaster has played a leading role in shaping significant developments in several areas of piano teaching. Beyond his impact on piano pedagogy, Lancaster was a key figure in the University of Oklahoma's music department. He established four graduate programs in piano pedagogy and designed comprehensive degree plans that helped make OU's programs among the most respected in the country, with successful career outcomes for students. Although Lancaster no longer resides in Oklahoma, his influence continues to resonate within the piano department. His former students, now serving in various roles across the country as professional musicians, are contributing to and further advancing the field of piano pedagogy.

A Life Dedicated to Piano Pedagogy and Music Education

E. L. Lancaster has been the recipient of numerous awards and recognitions from local and national organizations. He was the 2019 recipient of the Lifetime Achievement Award at the National Conference on Keyboard Pedagogy (NCKP) by the Frances Clark Center.[14] The Frances Clark Center describes this prestigious award as "the highest honor, presented on behalf of the Frances Clark Center to individuals who have made substantial and enduring contributions to the field of piano pedagogy and to the work of the center."[15]

[14] Piano Inspires, "Dr. E.L. Lancaster and Dr. Jane Magrath Selected to Receive Lifetime Achievement Award at 2019 National Conference on Keyboard Pedagogy," Piano Inspires, The Frances Clark Center, November 9, 2018, https://pianoinspires.com/dr-e-l-lancaster-and-dr-jane-magrath-selected-to-receive-lifetime-achievement-award-at-2019-national-conference-on-keyboard-pedagogy/.
[15] "2023 Frances Clark Center Lifetime Achievement Awards," Piano Inspires, accessed October 5, 2023, https://pianoinspires.com/lifetime-achievement-award/.

In 2016, the California Association of Professional Music Teachers (CAPMT) awarded him the Lifetime Achievement Award,[16] and in 2014, Lancaster was the recipient of the Distinguished Alumni Award from Murray State University in Kentucky, where he received his Bachelor of Music Education degree.[17]

In addition to the national awards and recognitions, Lancaster was the recipient of several prestigious teaching awards during his time at the University of Oklahoma, such as the Regents Award for Superior Teaching (1984), Associated Distinguished Lectureship Award (1987), Provost's Outstanding Academic Advising Award (1996), and Outstanding Faculty Award in the College of Fine Arts (1996). In 1991, he was awarded a David Ross Boyd Professorship, "named in honor of the first OU president, given to faculty members who excel in teaching, counseling, and guiding students."[18]

Throughout his career, Lancaster has held several prominent national leadership roles. He served as the Music Teachers National Association's National Chairman of Group Piano from 1979 to 1983 and National Chairman of Student Chapters from 1989 to 1993; Chairman of the Administration/Pedagogy Liaison Committee for the National Conference on Piano Pedagogy from 1986 to 1994; Co-Chair of the Industry/Pedagogy Liaison Committee for the National Conference on Keyboard Pedagogy; Project Director of Continuing Education for the National Piano Foundation from 1978 to 1985; and has been active in the National Guild of Piano

[16] "E. L. Lancaster," Alfred Music.
[17] "Alumni Awards and Recognition," Murray State University, accessed October 1, 2024, https://www.murraystate.edu/alumni/awards.aspx.
[18] "E. L. Lancaster," Alfred Music.

Teachers and the Music Teachers Association of California.[19] He was also the Chair of the 2020 National Conference for the Music Teachers National Association (MTNA).[20]

Lancaster has also taken on various leadership roles at the Frances Clark Center for Keyboard Pedagogy.[21] In the National Conference on Piano Pedagogy (NCPP), he served as Chair of the Administration/Pedagogy Liaison Committee[22] from 1986 to 1994.[23] From 2020 to the time of this study, he has been serving on the Board of Trustees for the Frances Clark Center.[24] In 2021, he was appointed Director of Publication Projects for the Frances Clark Center, a position he continues to hold at the time of this study.[25] Jeniffer Snow, CEO and Executive Director of the Frances Clark Center, commented on his appointment: "E. L. is a celebrated leader in our field. His expertise, experience, and leadership will help advance this exciting strategic area for the Center."[26]

E. L. Lancaster's esteemed career as a teacher, pedagogue, author, editor, and clinician has garnered national recognition and numerous prestigious awards. His significant contributions

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[19] Margaret Goldston, "Composers Fan Club–Gayle Kowalchyk and E. L. Lancaster: An Autobiography," *Junior Keynotes* 74, no. 1 (Fall/Winter 2001–2002): 16.
[20] "E. L. Lancaster," Alfred Music.
[21] The Frances Clark Center for Keyboard Pedagogy is a nonprofit organization dedicated to supporting excellence in piano education. Through its various initiatives, including *Piano Magazine, Piano Inspires Kids*, the *Journal of Piano Research*, *NCKP: The Piano Conference*, the New School for Music Study, and other educational programs, it offers high-quality resources for piano teaching, learning, and performance. Inspired by the innovative vision of music educator Frances Clark (1905–1998), the Center promotes inclusive, lifelong engagement with music and supports teachers in creating meaningful and artistic learning experiences for students of all backgrounds. "The Frances Clark Center," *Piano Inspires*, accessed October 8, 2024, https://pianoinspires.com/about-us/.
[22] "E. L. Lancaster," Alfred Music.
[23] "Report of the Committee on Administration/Pedagogy Liaison," in *Proceedings and Reference of the National Conference on Piano Pedagogy,* ed. Richard Chronister et al. (1986–1994).
[24] "The Frances Clark Center appoints New Board Members," Piano Inspires, September 1, 2020, https://pianoinspires.com/the-frances-clark-center-appoints-new-board-members/.
[25]" The Frances Clark Center appoints Director of Publication Projects," Piano Inspires, March 4, 2021, https://pianoinspires.com/the-frances-clark-center-appoints-director-of-publication-projects/.
[26] "Director of Publication Projects," Piano Inspires.

to piano pedagogy, both through his extensive publications and numerous leadership roles, underscore his prominence in the field of piano pedagogy. Despite his remarkable achievements, there has yet to be a structured and formal study of his life and contributions to the field. Given his prominence and the extent of his impact, it is vital to undertake such a study to fully appreciate and preserve his enduring legacy in piano pedagogy.

Purpose of the Study

The purpose of this study is to provide an in-depth exploration of E. L. Lancaster's life, career milestones, and influence on the field of piano pedagogy through his contributions at the University of Oklahoma. It aims to present a detailed biography, highlighting significant events in his personal life, as well as an overview of his career and professional accomplishments. This includes the establishment of the degree programs at the University of Oklahoma, the design and growth of the piano pedagogy curriculum, and the publication of major method books and supplementary materials, among many other significant accomplishments. The study focuses on Lancaster's impact on the piano pedagogy program and the School of Music at the University of Oklahoma, exploring how his efforts have shaped the program over the years and continue to impact it today. Additionally, it surveys the effects of his contributions on the academic and career success of former graduate students from the program. Finally, this study includes a complete list of Lancaster's publications and writings, providing a valuable reference for teachers, students, and future researchers.

Need for the Study

The need for this study arises from the absence of thoroughly documented and scholarly research on E. L. Lancaster's life and his significant contributions to piano pedagogy and music education. With a career spanning more than forty-five years, he has shaped the field and impacted countless teachers, students, and pianists. However, despite the significance of his influence, there is a noticeable lack of comprehensive research capturing the full scope of his work and its significance, particularly in relation to the piano pedagogy program at the University of Oklahoma.

This study aims to fill this gap by providing an in-depth examination of Lancaster's career, accomplishments, and the evolution of the piano pedagogy program at the University of Oklahoma. It will not only serve as a valuable resource for educators, students, and researchers but will also preserve the insights gained from interviews with Lancaster, his colleagues, and former students. Recording these accounts while still accessible ensures that Lancaster's influence is recognized and archived as a historical record, offering an important and previously unrecorded perspective on his legacy. As Lancaster remains highly active professionally—continuing to write and publish, present workshops, teach, and contribute to the field—this study is especially timely. Many of his former students now hold influential positions in the academic fields and music education, making their firsthand insights invaluable in assessing Lancaster's contributions. Additionally, documenting his work at this stage ensures that direct accounts from him and those who have worked closely with him are preserved while they are still readily available.

Limitations of the Study

The scope of this study is limited to a biography of E. L. Lancaster and his contributions to the piano pedagogy program at the University of Oklahoma. The biography includes only the major milestones and salient points in Lancaster's personal life and professional career. Additionally, the biography chapter offers an overview of various aspects of Lancaster's career and does not include an analysis of his publications or teaching literature. An in-depth pedagogical and structural analysis of his publications and teaching material is beyond the scope of this document and is thus an excellent topic for future research. Instead, a comprehensive list of Lancaster's publications and music editions is provided in Appendix A for reference and as a starting point for such a study. Similarly, this study does not present an exhaustive survey of his workshops and conference presentations due to their large number and limited available documentation. Instead, a list of selected workshops and conference presentations is included in Appendix D.

Procedures for the Study

The current study used published primary and secondary sources and conducted interviews with Lancaster, his former colleagues, and students. This section addresses the key components of the research process, including the resources used for the study, interview procedures and IRB approval, as well as the participant selection and invitation process for the interviews.

Resources for the Study

Several sources were consulted and carefully studied to gather the information and material that was used in Chapters 2, 3, and 4 of the current document. The biographical

information in Chapter 2 was obtained from four main sources: short biographies available online, interviews published in magazines, interviews that will be conducted by the researcher with Lancaster, and Lancaster's personal records.[27] At the time of this study, five brief biographies of Lancaster are published online on several websites. These online biographies are available on the websites of Alfred,[28] Amazon,[29] Interlochen Center for the Arts,[30] California State University Northridge (CSUN),[31] and the Frances Clark Center, where he is introduced as an author (Alfred and Amazon's websites), as a piano faculty member (Interlochen and CSUN's websites), and as the Director of the Publication Projects (The Frances Clark Center's website).[32]

The information presented in Chapter 3 regarding Lancaster's contributions to the piano pedagogy program and the School of Music at the University of Oklahoma was derived from an extensive range of archival sources, including Lancaster's personal records, the University of Oklahoma library archives, and a variety of newsletters, newspapers, pamphlets, and local publications from his tenure. The *Daily Oklahoman*[33] has documented Lancaster's contributions and activities through more than thirty articles and advertisements about various events, performances, workshops, and related activities associated with the piano pedagogy program and

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[27] See Bibliography for a list of Lancaster's Personal Files.
[28] "E. L. Lancaster," Alfred Music.
[29] "E. L. Lancaster: About the Author," Amazon, accessed November 4, 2024, https://www.amazon.com/stores/author/B001KHFLA6/about.
[30] "About Emanuel," Interlochen Center for the Arts.
[31] "E. L. Lancaster," Mike Curb College of Arts, Media, and Communication: Music, accessed July 15, 2024, https://w2.csun.edu/mike-curb-arts-media-communication/music/faculty-staff/lecturers.
[32] "Director of Publication Projects," Piano Inspires.
[33] David Dary in the *Oklahoma Historical Society* narrates the history of the *Daily Oklahoman*: "The first issue of the *Daily Oklahoman* was published in Oklahoma City, Oklahoma Territory (O.T.), on January 14, 1894. In October 2003, the newspaper was renamed *The Oklahoman*." David Dary, "The Encyclopedia of Oklahoma History and Culture: Daily Oklahoman," *Oklahoma Historical Society*, Published January 15, 2010; last modified August 19, 2019, https://www.okhistory.org/publications/enc/entry?entry=DA002.

the School of Music from 1980 to 2003, providing substantial insights into the developments of the program during and after his tenure.[34] *The Oklahoma Daily*[35] similarly contains several articles and reports on Lancaster's contributions to the department and the School of Music.[36] Additionally, the author has drawn from the University of Oklahoma Piano Pedagogy Newsletters[37] and brochures[38] sourced from Lancaster's personal records to compile the information presented in this chapter.

Interview Procedures

This study incorporated interviews to obtain direct insights into E. L. Lancaster's contributions and legacy. Interview participants included Lancaster himself, former colleagues, past administrators, and former students at the University of Oklahoma.

To uphold ethical standards, Institutional Review Board (IRB) certification was obtained prior to inviting participants and conducting the interviews.[39] All participants were thoroughly informed of the voluntary nature of their involvement, the confidentiality of their responses, and their right to withdraw from the study at any time. The interview procedures are outlined below.

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[34] See Bibliography for a list of articles and news in the *Daily Oklahoman* related to Lancaster and his activities associated with the University of Oklahoma.
[35] The history of *The Oklahoma Daily* is documented in *The Gateway to Oklahoma History*: "*The Oklahoma Daily* is a daily newspaper first appearing in 1916 and running to the present. It is published in Norman, Oklahoma by the student body of the University of Oklahoma. It was preceded by the title: *University Oklahoman*. It covers national, local, and campus news along with advertising." "The Oklahoma Daily (Norman, Okla.) 1916–Current," *The Gateway to Oklahoma History*, accessed November 12, 2024, https://gateway.okhistory.org/explore/titles/t00003/.
[36] See Bibliography for a list of publications in the *Oklahoma Daily* related to Lancaster and the University of Oklahoma.
[37] "University of Oklahoma Piano Pedagogy Newsletter," Fall 1984, 1985, 1987 issues, Lancaster Files.
[38] E. L. Lancaster, "The University of Oklahoma School of Music: Leading Piano Pedagogy into the 21st Century!," *Pedagogy Brochure*, Lancaster Files.
[39] See Appendix E for the IRB Approval Letter.

Participant Selection and Invitation Process

Interviews with Lancaster were conducted in person. A series of three formal interviews was conducted with him using the interview guide included in Appendix G of this document. The interviews addressed his biography, various aspects of his career, and contributions to the University of Oklahoma.

Other interview participants were selected based on their relationship with Lancaster and their ability to provide relevant perspectives on his impact. The interviewees were identified and selected through OU's archival records, and the final list was confirmed in consultation with Lancaster. The participants included individuals with whom he worked, including:

- piano faculty colleagues
- music education faculty colleagues
- School of Music directors
- graduate students

Participants were invited via email, which included an introduction to the study, an explanation of its purpose, and an outline of their role. Each email contained details of the interview process, the expected time commitment for an interview with a possible follow-up interview, and the measures in place to ensure confidentiality. Additionally, prior to the interviews, an IRB-approved consent form provided participants with comprehensive information about their involvement, including their rights and options for withdrawing from the study, ensuring informed consent. A copy of the completed consent form was emailed to all participants following the interviews.

According to each participant's availability, interviews with former piano and music education faculty colleagues and former School of Music Directors were conducted via Zoom or

over the phone, as they were in varied locations. To conduct interviews with former graduate students, eight of Lancaster's former doctoral students, those who have a career of national prominence, were selected for Zoom interviews to capture their reflections on Lancaster's influence on their academic and professional paths.

Interview Process and Data Collection

Each in-person and virtual interview was guided by a tailored set of questions to ensure that relevant topics were thoroughly explored and addressed. Separate guides for former faculty colleagues and former students (included in Appendices H, I, and J) focused on Lancaster's impact on their experiences and professional development.

In-person and virtual interviews were video recorded, while phone interviews were audio recorded, with the participant's consent, and transcribed by the researcher for analysis. Transcriptions were created with Otter software, edited for clarity and to remove extraneous information, and sent to interviewees for verification and/or clarification of answers. While full transcripts will not be included in the final document, selected quotes and relevant information have been extracted as primary data sources throughout the study, particularly in Chapters 2, 3, and 4, which are devoted to Lancaster's biography, the OU program, and his legacy as told through the words of his students and former colleagues. These excerpts were carefully chosen to provide context and support the study's findings, ensuring that the data is both relevant and meaningful.

Review of Related Literature

Current literature on E. L. Lancaster and his contributions to the field of piano pedagogy can be organized into four main categories: existing interviews, journal reviews of his

publications, doctoral dissertations by his former graduate students at the University of Oklahoma, and model dissertations. Existing biographical dissertations of other piano pedagogues, while not directly linked to Lancaster, have assisted in laying the groundwork for the present study by serving as inspiration and research models.

Existing Interviews

As of November 2024, seven interviews with Lancaster exist in various formats, including magazines, videos, and online, with the majority published in magazines. While these interviews share some overlapping biographical information, each offers a unique perspective, focusing on specific aspects of Lancaster's professional life and career. Topics covered include his work with Alfred Music Company, his private piano studio in Oklahoma, the establishment of graduate programs at OU, his teaching responsibilities and advising students, and his leadership roles, among several other topics. Therefore, these interviews served as a primary source of biographical information, and the information gathered from these interviews was used throughout this document, particularly in Chapter 2.

The earliest interview was published in the Fall/Winter 2001–2002 issue of *Junior Keynotes* magazine.[40] This interview, compiled and edited by Margaret Goldston, provides a detailed autobiographical narrative of Lancaster and his wife, Kowalchyk. In this interview, they each share their musical and professional journeys and also discuss their collaborations in teaching, editing, and publishing after their marriage.

[40] Goldston, "Composers Fan Club,"12–18.

In 2005, Suzanne Guy interviewed Lancaster and Kowalchyk in *Clavier* magazine.[41] Titled "In the Studio with Gayle and E. L." this interview focuses on their private piano studio in Norman, Oklahoma, which they successfully operated for sixteen years from 1981 to 1996. In addition to their biographical details, the couple offers insights into the operation of their studio, their teaching philosophy, and their experiences with students.

After receiving the California Association of Professional Music Teachers (CAPMT) Lifetime Achievement Award in 2016, Lancaster was interviewed by Victor Labenske for the *CAPMT Connect* magazine.[42] This interview, published in two parts, addresses a wide range of topics, such as Lancaster's early musical studies and training, his teaching career, his tenure at the University of Oklahoma, and the development of the piano pedagogy program. It also explores his professional relationship with Alfred Publishing Company and his role within the organization. The second part of this interview focuses primarily on the publishing and editing aspects of his career, offering detailed insights into his responsibilities at Alfred.

In 2019, on the occasion of receiving the NCKP Lifetime Achievement Award, Lancaster and Jane Magrath were interviewed by Pamela Pike for *Piano Magazine.*[43] In this engaging interview, Lancaster and Magrath discuss their early musical training, their approaches to teaching, their work with students, and their careers in writing music and composition. Having been colleagues at the University of Oklahoma for seventeen years, Lancaster and Magrath also reflect on their experiences working with students and collaborating during their time at OU.

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[41] Guy, "In the Studio," 7–10, 34–37.
[42] Victor Labenske, "An Interview with E. L. Lancaster, Part I," *CAPMT Connect* 2, no. 1 (Fall 2016): 14–17; Victor Labenske, "An Interview with E. L. Lancaster, Part II," *CAPMT Connect* 2, no. 2 (Winter 2017): 26–29.
[43] Pike, "Building Our Pedagogical Community," 8–13.

The *American Music Teacher* magazine featured an interview with Lancaster as the new author of the "What's New" column.[44] This interview was published in the Fall 2020 issue of the magazine and is Lancaster's most recent interview. Unlike other interviews, this interview is not biographical and covers a range of topics related to piano pedagogy. Topics covered in this interview include the definition of pedagogy, the distinction between pedagogy and teaching, major changes in the field over the past several decades, the future of piano pedagogy, and the importance of pedagogy degrees in teaching music.

In addition to the magazine interviews, in 2014, the National Association of Music Merchants (NAMM) interviewed Lancaster as part of the Oral History Interviews program as the Senior Vice President and Keyboard-Editor-in-Chief of Alfred Music Company.[45] In this video interview, both Lancaster and Kowalchyk discuss a wide range of topics, including their childhoods and early musical training, professional education, teaching careers, private piano studio, and their collaborations, positions, and responsibilities at Alfred Music. The greatest portion of this interview focuses on their roles at Alfred, discussing their publications and editorial projects. At more than forty minutes in length, this interview is the most substantial and detailed interview of Lancaster available.

Additionally, in 2019, Alfred Music published a brief interview with Lancaster in a question-and-answer format.[46] In this interview, he answered five short biographical questions, providing readers with an introduction to his background and career.

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[44] "Welcome E. L. Lancaster," *American Music Teacher* 70, no. 2 (November 2020): 10–12.
[45] "E. L. Lancaster," September 3, 2014, https://www.namm.org/library/oral-history/el-lancaster.
[46] E. L. Lancaster, "Piano Author Q&A: Spotlight on Dr. E. L. Lancaster," Alfred Music, March 22, 2019, https://www.alfred.com/blog/piano-author-q-spotlight-dr-el-lancaster/.

Journal Reviews of Lancaster's Publications

Over the span of twenty-seven years, from 1997 to 2024, Lancaster's publications have been regularly reviewed in prominent magazines and music periodicals. The author of this study was able to locate more than eighty reviews of Lancaster's publications by distinguished experts in the field.[47] These reviews offer valuable insights and highlight the extensive scope of Lancaster's publications, from his solo piano teaching literature to his pre-college method books, ensemble and duet materials, college textbooks, and more. Collectively, these reviews served as a body of literature to contextualize and justify the significance of Lancaster's contributions to piano teaching.

Dissertations by Lancaster's Former Graduate Students

During his tenure at the University of Oklahoma, Lancaster advised fifty-eight doctoral dissertations, serving as the major or co-major professor on forty-nine of them.[48] The survey of these dissertations serves a dual purpose. First, it highlights Lancaster's prominence and significance as a faculty member during his time at OU. Second, it offers valuable insights into his mentorship of doctoral students, shedding light on the quality and scope of research conducted under his advisement.

Model Dissertations

At the time of this study, several studies have surveyed the lives, works, and contributions of other piano pedagogues, which served as valuable resources for understanding and organizing various sections of the current research. In addition, of the seven dissertations

[47] See Bibliography for the list of journal reviews of Lancaster's publications.
[48] See Appendix C for a complete list of dissertations advised by Lancaster.

discussed in this section, E. L. Lancaster served as the major professor on five.[49] The study of these documents provided valuable insights into his mentorship of doctoral students, as well as the structure and design of research studies conducted under his advisement. All seven dissertations were written by doctoral students at the University of Oklahoma.

Kathleen Schubert,[50] Carol Baskins,[51] Laura Beauchamp,[52] Steven Betts,[53] Barbara Fast,[54] Kathryn Duarte,[55] and Sara Ernst[56] documented the contributions of piano pedagogues who had similar careers to E. L. Lancaster. Each of these researchers dedicated a chapter to the biographical sketch of their research subject. These chapters include details about the subject's childhood and early musical training, their formal musical education and experiences, as well as an overview of their professional activities and various aspects of their career.

All researchers conducted interviews with their research subject[57] as well as the subject's faculty or professional colleagues. Baskins, Beauchamp, Fast, and Ernst primarily used questionnaires to gather information from their subject's former pedagogy students.

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[49] Lancaster is the major professor on Schubert's, Baskins's, Beauchamp's, Betts's, and Fast's dissertations. He is listed as a co-major professor along with Edward Gates on Laura Beauchamp's dissertation.
[50] Kathleen Louise Schubert, "Willard A. Palmer's Contributions to Piano Pedagogy," PhD diss., (University of Oklahoma, 1992).
[51] Carol Ann Baskins, "The Contributions of Celia Mae Bryant to Piano Pedagogy," PhD diss., (University of Oklahoma, 1994).
[52] Laura Denise Beauchamp, "Boris Berlin's Career and Contributions to Piano Pedagogy," DMA document, (University of Oklahoma, 1994).
[53] Steven Lee Betts, "Lynn Freeman Olson's Contributions to Music Education," PhD diss., (University of Oklahoma, 1995).
[54] Barbara R. Fast, "Marguerite Miller's Contributions to Piano Pedagogy," PhD diss., (University of Oklahoma,1997).
[55] Kathryn Starnes Duarte, "The Piano Music of William Gillock," DMA document, (University of Oklahoma, 2004).
[56] Sara Marie Ernst, "The Legacy of Master Piano Teacher Marvin Blickenstaff: His Pedagogy and Philosophy," PhD diss., (University of Oklahoma, 2012).
[57] With the exception of Betts and Duarte whose research subjects were not alive at the time of their studies.

Additionally, similar to Lancaster, their research subjects each held an academic teaching position at a prominent university, and their current or former faculty colleagues were interviewed as part of the study. Interview guides and questionnaires from these studies served as models for the procedures and structure of the present study.

The dissertations of Schubert, Betts, and Duarte contain appendices used to organize their subjects' publications.[58] The extensive number of publications in each of these dissertations is comparable to Lancaster's, as he was both an editor and contributor, and these appendices provided models for organizing such a large number of publications. Similarly, the organizational approaches used by Fast and Ernst for their subjects' presentations and workshops in appendices served as models for compiling a list of Lancaster's selected workshops and presentations. Ernst categorized Blickenstaff's presentations by national conferences and organizations,[59] while Fast grouped Miller's presentations and workshops by the organization or company through which Miller presented the workshops across several appendices.[60] Both models assisted the author of this study in the design and structure of the appendix for Lancaster's selected workshops and presentations.

Schubert, Baskins, Beauchamp, and Betts documented the extensive and varied journal articles and reviews of their research subjects in appendices. These appendices provided useful models for organizing the journal articles and reviews of Lancaster's publications in Appendix B and bibliography, respectively. Among these works, Betts's dissertation on Lynn Freeman Olson

[58] Schubert, "Willard A. Palmer's Contributions," Appendix A, 265–89; Betts, "Lynn Freeman Olson's Contributions," Appendixes A and B, 287–338; Duarte, "Piano Music of William Gillock," Appendixes A and B, 181–96.
[59] Ernst, "Legacy of Marvin Blickenstaff," Appendix F, 529–31.
[60] Fast, "Marguerite Miller's Contributions," Appendices G to J, 318–40.

and Baskins's dissertation on Celia Mae Bryant include the most comprehensive lists of journal articles, closely matching Lancaster's in both number and variety of journals. Beauchamp organized her list into two categories of "Journal Articles and Reviews by Berlin" (Appendix B) and "Selected Journal Reviews of Berlin's Publications" (Appendix C). Schubert presented the reviews of Palmer's publication in one appendix (Appendix B), which included an extensive list of reviews primarily published in the *Clavier*, *American Music Teacher,* and *Piano Quarterly* magazines.

Among the dissertations surveyed, the careers of Celia Mae Bryant and Marguerite Miller have the most similarities to E. L. Lancaster's. Similar to Lancaster, both individuals had academic teaching positions and taught pedagogy courses at a university. Bryant served on the piano faculty at the University of Oklahoma for more than thirty years, from 1948 to 1979, when Lancaster succeeded her after her retirement. Therefore, Chapter 3 of Baskins's dissertation, titled "Teacher, Clinician, and Adjudicator," was reviewed to gain insights into the piano pedagogy program at OU prior to Lancaster's tenure.[61] Additionally, in her dissertation, Baskins used questionnaires sent to Bryant's former students and faculty colleagues at OU to gather information about her academic career. These questionnaires served as a useful model for designing interview guides and questionnaires for the current study.

Marguerite Miller served on the piano faculty at Wichita State University, where she taught for thirty-eight years, from 1946 to 1984. She was the director of piano pedagogy and group piano and established the first master's degree in piano performance with an emphasis on

[61] Baskins, "Contributions of Celia Mae Bryant," 28–45.

piano pedagogy in the state of Kansas.[62] Additionally, similar to Lancaster, Miller conducted numerous workshops throughout her career for local music teachers across the United States and Canada. Lancaster was involved in several of these workshops and was interviewed by Fast in her dissertation due to his professional association with Miller (this interview was not used in the current study).[63] Despite the similarities in their academic careers, neither Bryant nor Miller produced nearly as many publications or teaching literature as Lancaster throughout their careers.

Organization of the Study

Chapter 1 outlines the justification for the study and defines its purpose, need, limitations, and procedures, along with a review of related literature. Chapter 2 provides a biography of E. L. Lancaster, which contains the salient points of his personal life and major milestones in his professional career. In this chapter, a brief overview of his publications is also provided.

Chapter 3 is a comprehensive survey of the piano pedagogy program at the University of Oklahoma, focusing on the establishment of master's and doctoral degrees in piano pedagogy by Lancaster. As part of this examination, this chapter explores the development of these degree programs and investigates the curriculum and requirements for each. Additionally, this chapter studies Lancaster's contributions to the School of Music at the University of Oklahoma. As part of this study, the chapter includes an analysis of the group piano program, the development of piano lab facilities, and advancements in technology during Lancaster's tenure. This chapter also

[62] Fast, "Marguerite Miller's Contributions," 1–2.
[63] Fast, "Marguerite Miller's Contributions," 4.

surveys the establishment of the Ruby Grant Pedagogy Resource Center at the University of Oklahoma.

Chapter 4 is devoted to Lancaster's legacy as described by his former students and faculty colleagues at the University of Oklahoma. The insights in this chapter are based on direct quotations and viewpoints collected through interviews.

Chapter 5 presents a conclusion and summary of the study's findings, offering recommendations for further research. This chapter highlights Lancaster's legacy and his substantial contributions to the field of piano pedagogy, particularly at the University of Oklahoma.

Additional resources and materials are organized into several appendices at the end of this document. Appendix A includes a comprehensive list of Lancaster's music publications and editions. Appendix B contains a list of his journal articles published in magazines. Appendix C provides a comprehensive list of the dissertations he advised at OU. Lancaster has given numerous workshops and presentations, and a selected list is catalogued in Appendix D. Appendix E contains the IRB approval letter for this study, and a list of interviewees is included in Appendix F. Appendices G to J contain interview guides for Lancaster, former faculty colleagues, former directors of the OU School of Music, and former graduate students at OU, respectively.

Chapter 2: Biography

Early years

E. L. Lancaster was born on August 9, 1948, in Murray, Kentucky, and he grew up in Stewart County, Tennessee, near the Kentucky border, approximately ninety-five miles northwest of Nashville. Lancaster spent his early years in the countryside before his family moved to Dover, a small town of about 1,000 people, when he was in the eighth grade.[64] He was given the names Emanuel and Leo, after his grandfather and father, respectively, but to avoid confusion, his family called him by his initials, a name that has remained with him ever since.[65]

Many of his maternal relatives, including his mother, were high school and elementary school educators, and from a young age, he knew he wanted to follow in their footsteps and become a teacher himself.[66] His father, Leo, was initially a farmer when Lancaster was very young. Leo Lancaster later transitioned to a career at a new manufacturing company in Dover, Tennessee, where he eventually was promoted to the position of Assistant Superintendent. Although neither of his parents were pianists, E. L.'s mother could read music and play a few pieces she remembered from her youth.[67]

As a toddler, E. L. would play on his grandmother's old upright piano and imitate the rhythms of songs without playing the melody. At the age of six, his grandmother gifted the piano

[64] Margaret Goldston, "Composers Fan Club—Gayle Kowalchyk and E. L. Lancaster: An Autobiography," *Junior Keynotes* 74, no. 1 (Fall/Winter 2001–2002): 14.
[65] Suzanne Guy, "In the Studio with Gayle and E. L.," *Clavier* 44, no. 7 (September 2005): 34.
[66] E. L. Lancaster, "Piano Author Q&A: Spotlight on Dr. E. L. Lancaster," Alfred Music, March 22, 2019, https://www.alfred.com/blog/piano-author-q-spotlight-dr-el-lancaster/.
[67] Goldston, "Composers Fan Club," 14.

to his parents so that he could begin taking piano lessons.[68] When he reached first grade, there was a piano teacher at his school named Helen Trinkle. Students were allowed to leave the classroom to take a piano lesson with her during school hours. However, she had no openings in her schedule, and when Lancaster's mother contacted her to inquire about lessons, she offered to have him join group lessons with two other first graders.[69] Trinkle was not a group piano teacher, so she combined the students to accommodate her busy schedule, which resulted in minimal progress for Lancaster. His first lessons were only thirty minutes long, and each of the three students received just ten minutes of private instruction while the others watched.[70]

It wasn't until third grade that Lancaster was able to take private piano lessons. Within a year, he made significant progress, which enabled him to play for church services. Lancaster studied with Trinkle for a few years before transferring at the age of ten to the other piano teacher in their small town, Bertha Sills.[71] Although both Trinkle and Sills had limited formal musical training, they possessed one essential quality for a first teacher: the ability "to instill the love of music into their students."[72] During this time, Lancaster also played trumpet in the school band and continued playing throughout high school. This experience introduced him to the social aspects of music, where he enjoyed connecting with other students and participating in competitions and parades across Tennessee.[73]

Lancaster stopped taking piano lessons for a few years in eighth grade, but he resumed his lessons as a junior in high school with John C. Winter, a faculty member at Murray State

[68] Guy, "In the Studio.," 34.
[69] Goldston, "Composers Fan Club," 14.
[70] Guy, "In the Studio," 34.
[71] Goldston, "Composers Fan Club," 14.
[72] Victor Labenske, "An Interview with E. L. Lancaster, Part I," *CAPMT Connect* 2, no. 1 (Fall 2016): 14.
[73] Goldston, "Composers Fan Club," 14.

University in Kentucky, a thirty-mile drive from the Lancaster home.[74] In just two years of studying with Winter, Lancaster made remarkable progress, leading him to become a music major as an undergraduate.[75] Lancaster credited Winter with introducing him to the foundations of musical style and artistic interpretation. As he reflected:

> He was really the person who introduced me to style. He introduced stylistic elements to me through the music that we were playing. He introduced me to composers. I remember his lessons not focusing so much on the technical aspects of the pieces, but more on musicality and artistry in performance, and the technical aspects typically came from scales and arpeggios more than anything else. So, what I remember the most about him is filling in the gaps of stylistic eras, of composers, of musicality, and what makes musical playing. That's what I remember the most about him.[76]

In an interview, Lancaster named John Winter as his most influential teacher.[77]

Formal Musical Training and Experiences

Following his high school graduation, Lancaster received a scholarship to study piano with John Winter at Murray State University.[78] Initially, he planned to pursue a double major in music and mathematics, but soon discovered his interest in teaching music in public schools. As a result, in 1970, he completed his Bachelor of Music Education from Murray State University with a concentration in piano.[79]

During his time as an undergraduate student, Lancaster was highly active in both academic and extracurricular activities. He frequently accompanied fellow students and played

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[74] Goldston, "Composers Fan Club," 14.
[75] Guy, "In the Studio," 34.
[76] E. L. Lancaster, interview by author, interview 1 of 3, (Calabasas, CA, May 8, 2025).
[77] Pamela D. Pike, "Building Our Pedagogical Community: An Interview with Jane Magrath and E. L. Lancaster," *The Piano Magazine* 11, no. 3 (Summer 2019): 11.
[78] John Winter served on the music faculty at Murray State University for 31 years, from 1948 to 1979. He passed away in 2015 at the age of 94 in Murray, Kentucky.
[79] Goldston, "Composers Fan Club," 14–15.

for student recitals. He also played trumpet in the marching band for three years and was a member of the concert choir for two years. Additionally, he was very active in the music fraternity Phi Mu Alpha and served as its president during his senior year. During those years, Winter always supported Lancaster's extracurricular activities. Lancaster acknowledged that Winter's influence extended beyond his piano lessons, shaping aspects of his leadership and organizational approach in later years. He reflected:

> He supported me very, very much in terms of what I was doing. As I think back on it, I think in terms of how I developed as a leader, and maybe even to the point of organizing the programs at OU, that [Murray State University and John Winter] could have potentially had an influence on me at that particular point, because I remember in those capacities, I organized lots of things.[80]

Murray State University and its faculty had a significant influence on Lancaster's life, and to this day, he maintains regular contact with former students and faculty.[81]

During his final semester at Murray State University, Lancaster was a student teacher in an elementary band program and a high school music appreciation program. Through this experience, he realized that, ultimately, piano was his true passion. So, he decided to attend graduate school to pursue piano.

As a master's student at the University of Illinois Urbana-Champaign, Lancaster was quickly drawn to piano pedagogy. He was accepted with a graduate assistantship, where he worked with a music education faculty member to establish a resource center for music education curricula throughout the country. Reflecting on his responsibilities, Lancaster recalled

[80] Lancaster, interview 1 of 3.
[81] Goldston, "Composers Fan Club," 15.

how the role required him to communicate with state departments of education across the country and gather information about their music programs:

> I had to contact all the state departments of music education and figure out what [degrees] they offered. So, I was able to see if they offered any piano programs. The professor I worked with was the editor of the *Journal of Research and Music Education*, and I believe he wanted all the curriculum for this resource center to be related not just to the University of Illinois, but to the *Journal of Research and Music Education*. I would correspond with a lot of people throughout the country, a lot of state departments of education, and the music areas of those departments. So, I had a lot of versatility.[82]

This early experience not only deepened his understanding of music education systems but also demonstrated his versatility and capacity to engage with the field from both academic and administrative perspectives.

During his first semester as a master's student, Lancaster enrolled in a piano pedagogy class that was team-taught by James Lyke and Gail Berenson. This experience became a pivotal moment in shaping his career aspirations and provided Lancaster with his first significant exposure to group piano and piano pedagogy. Reflecting on that formative time, Lancaster spoke with admiration about Lyke's leadership and influence:

> James Lyke was a leader in group piano and piano pedagogy. He had studied at Teachers College, Columbia University, with Robert Pace.[83] He had been brought to the University of Illinois to establish their group piano and pedagogy programs. He had hired Gail Berenson to work with him directly from her master's program at Northwestern

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[82] Lancaster, interview 1 of 3.

[83] Robert Pace revolutionized piano education with his innovative teaching methods that emphasized independent learning and comprehensive musicianship. A distinguished educator, he served as head of piano instruction at Teachers College of Columbia University and played a pivotal role in national music education initiatives. He is renowned for developing "peer-teaching" piano lessons; for his curriculum of "Comprehensive Musicianship" in which he organically integrated repertoire, technique, reading and transposing, composing and improvising, analysis, theory, and musicality; for his development of his multi-key approach; for his philosophy of life-long independent musical learning; and for his abiding concern with the relationship between musical experience and its contribution to the quality of life of the individual, and, in turn, society as a whole. Footnote quoted from Lee Roberts Music Publication Inc. Cynthia Pace, "An Enduring Legacy," Lee Roberts Music, accessed March 8, 2025. https://www.leerobertsmusic.com/meet_drpace.html/.

> University. I remember James Lyke's lectures very much and how he reached out to students and actually helped them and encouraged them.[84]

Lyke's influence extended beyond his innovative teaching methods; Lancaster regarded him as a mentor whose professional background and educational philosophy closely aligned with his own. Reflecting on this connection, he explained:

> He was a person almost with a similar background, because he had been a public school music teacher, for a year or two I believe, and that's when he went back to Teachers College, because he really liked to do things related to piano. So, I think my background was somewhat similar and connected with him. I also remember his encouragement for professional growth. He often played two-piano recitals, which is what I ended up doing. So, when I think back on those, in doing this interview, it pulls those things together that you don't think about on a day-to-day basis. But I consider both of them [James Lyke and Gail Berenson] mentors.[85]

During his master's program, Lancaster also took two semesters of keyboard literature with Soulima Stravinsky, son of the well-known Russian composer Igor Stravinsky, which broadened his understanding and appreciation of advanced standard keyboard literature.[86] Ultimately, in 1971, Lancaster received a Master of Music Education degree, with a concentration in piano pedagogy, from the University of Illinois Urbana-Champaign.[87]

A year after completing his master's degree, Lancaster decided to pursue a doctoral degree. He spent the following summer at Florida State University and began taking courses toward his doctorate. His initial plan was to return to Florida over the course of a few summers and eventually complete a full year of residency to fulfill the program's requirements. However, in 1973, he received an invitation to teach at the National Music Camp in Interlochen, Michigan,

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[84] Lancaster, interview 1 of 3.
[85] Lancaster, interview 1 of 3.
[86] Labenske, "Interview with Lancaster, Part I," 14.
[87] "E. L. Lancaster: About Emanuel," Interlochen Center for the Arts, accessed July 15, 2024, https://www.interlochen.org/person/emanuel-lancaster.

during the summer.[88] Instead of returning to Florida, Lancaster spent the next three summers (1973–1975) teaching at Interlochen,[89] where he taught piano and group piano to students of all ages and coached piano ensemble classes, an experience that allowed him to deepen his knowledge and expertise in piano ensemble literature.[90] Reflecting on his summers at Interlochen, Lancaster described the experience as deeply influential, emphasizing the close community of teachers and enduring friendships that shaped his professional life: "Interlochen was so influential because there were lots of teachers there, and the piano faculty was close. We all ate together in the cafeteria, because most people lived on campus or near campus, and there were people who became lifelong friends, who were colleagues."[91] After forty-eight years, Lancaster returned to Interlochen in the summer of 2023, where he has continued to teach since his return.

Following the three summers teaching at the Interlochen Arts Camp, instead of returning to Florida State University, Lancaster's academic journey continued at Northwestern University, where he studied piano pedagogy with Frances Larimer.[92] At that time, the music school at Northwestern University did not offer a doctoral program in piano pedagogy. However,

[88] The National Music Camp in Interlochen is now known as Interlochen Arts Camp.
[89] Goldston, "Composers Fan Club," 15.
[90] Labenske, "Interview with Lancaster, Part I," 14.
[91] Lancaster, interview 1 of 3.
[92] Frances Larimer (1921–2021) was a piano teacher, pedagogue, and innovator in the field of piano pedagogy. She received both her undergraduate and master's degrees in Piano Performance from Northwestern University and was hired as a piano faculty member upon completion of her degree. She spent her entire career at Northwestern and started the group piano program for non-piano majors at this institution. At Northwestern, she also established a master's degree program in Piano Performance and Pedagogy and a Master of Music program in Music Education and Piano Pedagogy. In 1980, Larimer established the first Doctor of Music in Piano Performance and Pedagogy program in the country at Northwestern University; Yeeseon Kwon, Gayle Kowalchyk, and E. L. Lancaster, "The Legacy of Frances Larimer," *Piano Magazine* 13, no. 4 (Winter 2022): 46–53.

Lancaster worked with the music education and piano faculty to modify the program to focus on piano pedagogy.[93] Frances Larimer, who was described by Lancaster as an "assertive person,"[94] played a key role in creating this opportunity for him by convincing the music education faculty to allow Lancaster to pursue a music education degree with an emphasis in piano pedagogy. She presented Lancaster as an excellent example of the type of student who would pursue a Doctor of Music degree in Piano Performance and Pedagogy. Eventually, in 1988, Larimer established the first Doctor of Music program in Piano Performance and Pedagogy in the country at Northwestern University.[95] Lancaster earned his PhD in Music Education, with a concentration in piano pedagogy, in June 1978.[96] His doctoral dissertation is titled "The Development and Evaluation of a Hypothetical Model Program for the Education of the College and University Group Piano Instructor."[97]

Early Teaching Position and Professional Activities

Lancaster's lifelong and successful teaching career began at the young age of twenty-three, shortly after he received his master's degree. He secured his first teaching position at William Rainey Harper College, a community college, in Palatine, Illinois, a suburb of Chicago. This was a tenure-track position, and he received tenure after three years at age twenty-six.[98] He taught at Harper for eight years, from 1971 to 1979, and began pursuing his doctoral studies at

[93] Guy, "In the Studio," 34.
[94] Lancaster, interview 1 of 3.
[95] Lancaster, Kowalchyk, and Kwon, "The Legacy of Larimer," 49–50.
[96] Labenske, "Interview with Lancaster, Part I," 16.
[97] Emanuel Leo Lancaster, "The Development and Evaluation of a Hypothetical Model Program for the Education of the College and University Group Piano Instructor," PhD diss., Northwestern University, 1978.
[98] Labenske, "Interview with Lancaster, Part I," 15.

Northwestern University in the fall of 1974. Eventually, he took a one-year leave from Harper to fulfill his residency requirements and complete his degree.[99]

At Harper, Lancaster coordinated the group piano program,[100] and his instructional responsibilities included teaching private and group lessons to music majors, non-music majors, and continuing education students.[101] In addition, he worked with ten to fifteen pre-college students in a private setting (see Figure 2.1).[102]

Lancaster's experience at Harper College had a profound impact on his teaching career, as he encountered a diverse group of students with a wide range of skills and backgrounds, necessitating the teaching of repertoire at various levels.[103] Lancaster believes he learned the most about teaching during his eight years of teaching at Harper.[104] In an interview, he further explained:

> One of the biggest influences for me, in terms of my teaching, was that my first job was in a community college. There, we had some good students (who could not afford to go elsewhere), more average students (unlike those you'd encounter at a conservatory), and returning adults (who returned to college once they had raised their families). So, I really had to learn to teach a diverse group of students. Being able to observe several part-time applied faculty who were teaching this range of students taught me how to teach different levels of repertoire. That was an important part of my education, even though it wasn't part of a degree program.[105]

[99] Goldston, "Composers Fan Club," 15.
[100] Goldston, "Composers Fan Club," 15.
[101] Guy, "In the Studio," 36.
[102] Goldston, "Composers Fan Club," 15.
[103] Pike, "Interview with Magrath and Lancaster," 11.
[104] Labenske, "Interview with Lancaster, Part I," 15.
[105] Pike, "Interview with Magrath and Lancaster," 11.



Figure 2.1. Photo of Lancaster teaching a group piano class at Harper College (ca. 1971). Lancaster Files.

While at Harper, Lancaster not only fulfilled his teaching responsibilities but also actively engaged in a variety of professional activities and opportunities. He regularly accompanied singers and choral groups, participated in the local chapter of the Music Teachers National Association, and began presenting workshops for piano teachers (Figure 2.2). Additionally, he served as a judge for student competitions and wrote articles for professional music magazines.[106] It was during his time at Harper that his research interest in piano duets and two-

[106] Goldston, "Composers Fan Club," 15.

piano repertoire emerged. Lancaster performed several recitals with his faculty colleague, Elva Johnson, and began exploring and studying this area of piano literature in depth.[107] In reflecting on his time at Harper, Lancaster identified it as a period of significant personal and professional development:

> Harper College was a period of growth in lots of ways, in learning to teach and expanding my own pianistic skills, and also developing professional relationships. I would say that period was a real developmental time for me, and a real time of thinking about what I would like to do and what I would like to pursue professionally as well. It gave me the foundation on which to build at higher levels [later on].[108]

[107] Labenske, "Interview with Lancaster, Part I," 15.
[108] Lancaster, interview 1 of 3.



Piano Class Workshop

with
EMMANUEL LANCASTER
TONESKOLEN SCHOOL OF MUSIC
January 12 – 15, 1976

Emmanuel Lancaster

Emmanuel Lancaster is on the faculty of William Rainey Harper College, Palatine, Illinois where he teaches group piano and applied piano as well as coordinates the piano program. In addition, he maintains a private studio. in the Chicago area.

Mr. Lancaster holds degrees from Murray State University and the University of Illinois. He is currently enrolled in the PhD program at Northwestern University and has done additional graduate work at Florida State University and Northern Illinois University.

A group piano specialist, Mr. Lancaster has studied piano pedagogy with national authorities: James Lyke; Frances Larimer and Lawrence Rast. His private teachers include Dean Sanders, John Winter, Joel Shapiro and James Streem. A member of several professional organizations, he appeared as a clinician on the 1975 Music Teachers National Association national convention in Denver.

For the last three summers, he has been on the faculty of the National Music Camp, Interlochen, Michigan teaching Class Piano and Piano Ensembles.

Piano Lab

Mr. E. L. Lancaster, Teacher, Lecturer, N.M.E.C. Scholarship Committee, Writer for Clavier Magazine, and Accompanist, will be at Toneskloen School of Music January 12 through 15 presenting a Piano Lab Workshop. Mr. Lancaster will be receiving his Doctorate in Piano Lab this coming May - becoming one of the very few in the United States to have achieved this Degree in Piano Lab Curriculum. Also, he has been a teacher at National Music Camp for several years in this field.

This presentation is for Teachers and Educators as well as Students. The course offered teachers will be either 10:00 to 12:00 a.m. or in the early evening, 6:30 to 8:00 p.m. Topics that would be covered are:

1. Setting up the College Group piano Program.
2. Using tape for teaching.
3. Using Pop music to teach Theory, Keyboard Harmony, and Improvisation.
5. Organizing the Private studio for group teaching.

Students classes will be held at Toneskolen in the afternoons.

SCHEDULE OF ACTIVITIES
January 10-15, 1976

Saturday	January 10	8:30 p.m.	CONCERT C.A.H.S. Auditorium
Monday	January 12	3:15 - 4:15 p.m.	Toneskolen Lab
		6:30 - 8:30 p.m.	Department of Education and College
Tuesday	January 13	1:30 - 3:00	Private Teachers
		3:30 - 4:30	Toneskolen LAB
		4:30 - 5:30	Toneskolen Piano Ensemble Group II
Wednesday	January 14	4:30 - 5:30	Toneskolen Piano Ensemble Group I
		6:30 - 8:00	Dept. of Education and College
Thursday	January 15	1:30 - 3:00	Private Teachers
		3:30 - 4:30	Toneskolen LAB

Note: All Seminar activities are to be held at Toneskolen on their Wurlitzer Lab!

Figure 2.2. Photo of a workshop pamphlet presented by Lancaster for piano teachers (1976). Lancaster Files.

Furthermore, during his time at Harper, Lancaster began working on his first publication, the *Keyboard Strategies* group piano series,[109] in collaboration with his colleague Fred Kern.[110] When two distinguished educational writers and piano duo partners, Melvin Stecher and Norman Horowitz,[111] visited Harper to perform a recital, Lancaster and Kern shared their project with them, who, in addition to their performing careers, served as educational consultants for music publishing company G. Schirmer. They showed great interest in the project and decided to observe one of Lancaster's group piano classes to better understand his approach to group instruction. Their visit led to a fruitful collaboration between Lancaster, Kern, Stecher, Horowitz, and Claire Gordon, a musician and composer who had previously worked with the duo. Reflecting on this partnership, Lancaster recalled the formative experience of entering the world of music publishing:

> I have to say that I learned a lot about music publishing from working with them, and that was in really the early days when you submitted your manuscripts on onion skin paper. It

[109] *Keyboard Strategies* is a group piano textbook series that was published in 1980. This series was co-authored by Lancaster, Fred Kern, Melvin Stecher, Norman Horowitz, and Claire Gordon and published by G. Schirmer. For more information on the supplementary books in this series, see Appendix A.

[110] Fred Kern (1944–2020) was Professor of Music and a Specialist in Piano Education at the University of North Texas in Denton for over 25 years. Widely known as a clinician, author, teacher, composer and arranger, he published numerous texts on piano instruction and more than 500 arrangements and original compositions for piano solo. He gave numerous presentations at the World Piano Pedagogy Conference, the Music Teachers National Association Convention, the Texas Music Educators Association, and the National Conference on Keyboard Pedagogy. He was a native of Pittsfield, Illinois and formerly taught at Northwestern University and Harper College. Kern held three graduate degrees in music education, piano performance and pedagogy and the Master Teacher Certificate given by MTNA. Biography quoted from Hal Leonard. "Fred Kern," Hal Leonard, accessed March 8, 2025. https://www.halleonard.com/biography/148/fred-kern.

[111] Melvin Stecher and Norman Horowitz were a distinguished duo-piano team known for their exceptional performances, compositions, and dedication to music education. In addition to revitalizing the two-piano concert tradition, they founded The Stecher and Horowitz School of the Arts and developed the Stecher and Horowitz Piano Library, a widely respected teaching series. Their influence extended through masterclasses, teacher workshops, and their role as educational consultants. Committed to nurturing young musicians, they established The Stecher and Horowitz Foundation and the New York International Piano Competition, shaping the next generation of artists; "Bio: Melvin Stecher and Norman Horowitz," Stecher and Horowitz, accessed March 8, 2025. https://stecherandhorowitz.com/bio/.

> was a very different time. We [Lancaster and Kern] would travel to New York, where they [Stecher and Horowitz] lived; Claire would travel there too, and we would all work for a week or two at a time on the textbook.[112]

He went on to describe the dynamic collaboration among the co-authors and the specific contributions each brought to the project:

> Fred and I did the conceptual outline of it. They [Stecher and Horowitz] wrote most of the music, and we wrote most of the text. Claire was the real practical person. They were more artists. In that collaboration, Melvin Stecher was the organizer of the project. Norman Horowitz could improvise, and if we said, "write a piece that does this," Norman and Claire would go into a practice room, Norman would improvise a piece like that, and Claire would write it down, and they would come back and say, "How is this?" and then we would all go through the text together. Our text went through a million revisions to get there. So, that's how *Keyboard Strategies* started and materialized at that particular point, and then went through several volumes.[113]

Through this collaborative process, Lancaster not only contributed to the creation of a widely used pedagogical text but also gained valuable experience in the field of music publishing—an area that would later become central to his career. Reflecting on those early days, he acknowledged the steep learning curve and the invaluable mentorship provided by his co-authors: "We [Lancaster and Kern] had never really written anything. So, I'm sure they were extremely frustrated with us, because we were green. We learned a lot about editing, about sequencing, and about making things clear from them, especially from Claire."[114] This experience laid the foundation for Lancaster's lifelong engagement with music publishing, developing skills that would significantly influence his later work as an editor, author, and leader in the field of piano pedagogy.

[112] Lancaster, interview 1 of 3.
[113] Lancaster, interview 1 of 3.
[114] Lancaster, interview 1 of 3.

Meeting Gayle Kowalchyk and Marriage

In 1977, while Lancaster was teaching at Harper College, he attended the MTNA convention in Atlanta and crossed paths with his future wife, Gayle Kowalchyk. Although Lancaster believes they met at the MTNA convention in Atlanta for the first time, Kowalchyk remembers being introduced to Lancaster at a party in 1978 during her time at Northwestern through their mutual friend, Fred Kern. At the time, Kowalchyk was a first-year master's student in piano performance and pedagogy at Northwestern University.[115] Kern was Kowalchyk's teaching supervisor during her master's program, and he taught part-time at Harper College with Lancaster.[116] During his final semester at Harper College, Lancaster hired Kowalchyk, who was nearing the completion of her degree, to teach an evening group piano class for adult beginners once a week.[117] As a result, their relationship naturally grew, and they started dating shortly after they began teaching together.[118]

Several months after they started dating, they had to face the challenge of a long-distance relationship when they both accepted teaching positions in different locations. In the fall of 1979, Lancaster took a teaching job at the University of Oklahoma and moved to Norman, while Kowalchyk secured a position at Eastern Illinois University in Charleston, Illinois. At Eastern Illinois University, Kowalchyk coordinated the class piano program, taught piano pedagogy, and directed the piano preparatory program. Even though they were living several hundred miles apart, they continued seeing each other regularly, and they married on December 28, 1980, in

[115] Guy, "In the Studio," 36.
[116] Goldston, "Composers Fan Club,"16.
[117] Guy, "In the Studio," 36; Labenske, "Interview with Lancaster, Part I," 15.
[118] Labenske, "Interview with Lancaster, Part I," 15.

Montgomery, Ohio (Figure 2.3).[119] Unfortunately, their teaching responsibilities often forced them to spend time apart, even after getting married.[120] Following their wedding, Kowalchyk completed the school year at Eastern Illinois University and moved to Norman in the summer of 1981 (Figure 2.4).[121]

Kowalchyk obtained her bachelor's degree in piano performance from Ohio University, where she was a student of Eugene Jennings. She further pursued her studies at Northwestern University, earning a master's degree in piano performance and pedagogy. During this time, she studied piano with Donald Issac and pedagogy with Frances Larimer. In 1987, several years after their marriage, Lancaster encouraged her to pursue a doctoral degree. Kowalchyk moved to New York City to study at Teachers College of Columbia University, and Lancaster stayed in Norman. During this period, he would visit her once a month and during holidays. Kowalchyk lived in New York for one year to complete the required doctoral residency for her program. In 1989, she received a doctoral degree in Music Education from Columbia University,[122] where she studied with Robert Pace.

During their interview in the *Clavier* magazine, Kowalchyk was asked about what initially drew her to Lancaster. She responded: "When people ask what impressed me about E. L., I tell them he was simply a together guy. He had a job, a piano, and a car, and he was devoted to a career in teaching music."[123] In regards to his attraction to Kowalchyk, Lancaster expressed: "I remember being attracted to Gayle's outgoing personality. It is true that opposites attract

[119] Goldston, "Composers Fan Club,"16; Lancaster, interview 1 of 3.
[120] Guy, "In the Studio," 36.
[121] Goldston, "Composers Fan Club," 16.
[122] Guy, "In the Studio," 36; Goldston, "Composers Fan Club," 17.
[123] Guy, "In the Studio," 36.

because Gayle is the more outgoing and vivacious of the two of us, and I tend to get right to business."[124]



Figure 2.3. Lancaster and Kowalchyk's wedding (1980). From left to right: Lisa Mammoser, Ann Gipson, Dewitt Tipton, Larry Morton, and Scott Hackler. Standing: Gayle Kowalchyk and E. L. Lancaster (Photo courtesy of Ann Gipson).

[124] Guy, "In the Studio," 36.



Figure 2.4. Photo of Kowalchyk and Lancaster in front of their house in Norman, OK (ca.1983), (Photo courtesy of Ann Gipson).

From their marriage, Lancaster and Kowalchyk have two children. Their daughter, Kelsey Marie Lancaster (born 1992), and their son, Chase Brandon Lancaster (born 1995), were both born in Oklahoma City (Figure 2.5).[125]

[125] Goldston, "Composers Fan Club,"17.



Figure 2.5. Photo of Gayle Kowalchyk and E. L. Lancaster with their children, Kelsey and Chase (ca. 1998). Lancaster Files.

The University of Oklahoma

About a year before their marriage, Lancaster started considering the possibility of transitioning from his position at William Rainey Harper College to teach at a four-year university. He was particularly interested in institutions that offered graduate degrees and were open to developing programs in piano pedagogy. Although he was very happy with his position at Harper College, he felt a growing desire to take on a new professional challenge. When he

came across a job posting from the University of Oklahoma searching for a professor to teach piano pedagogy and coordinate the group piano program, he immediately became interested.[126]

At that time, Celia Mae Bryant was a professor of piano at the University of Oklahoma, where she had started the group piano program. Apart from her innovative approach to teaching group piano, she also had a successful performance career and taught advanced students. Lancaster met Bryant in the early 1970s at the National Music Camp in Interlochen, Michigan, where they both taught. When she decided to retire from the University of Oklahoma, she encouraged Lancaster to apply for the vacant position.[127] Bryant, who had gained national recognition for her numerous articles in the *Clavier* magazine and served as the first female president of MTNA, was retiring in 1979. Upon her retirement, the university decided to create two new positions: one in applied piano and another in piano pedagogy.[128]

Through his interactions with Bryant, Lancaster learned that the University of Oklahoma had recently introduced new doctoral programs in music, offering graduate degrees in piano performance but no graduate degrees in piano pedagogy. As part of his interview process for the position, Lancaster was asked to give a lecture to the undergraduate piano pedagogy class on how to develop yourself for a career in piano teaching.[129] In this interview, he discussed the state of the job market and offered recommendations for designing effective graduate-level pedagogy programs.[130] In his presentation, Lancaster highlighted the existence of two categories of graduate piano students: “those who wanted to teach, but not perform so much; and those who

[126] Labenske, “Interview with Lancaster, Part I,” 16.
[127] Guy, “In the Studio,” 36.
[128] Labenske, “Interview with Lancaster, Part I,” 16.
[129] Pike, “Building Our Pedagogical Community,” 11.
[130] Labenske, “Interview with Lancaster, Part I,” 16.

wanted to teach and perform."[131] Therefore, as part of his interview, he proposed a plan for master and doctoral programs in music education with an emphasis in piano performance and pedagogy, as well as music degrees in piano performance and pedagogy.[132]

One of the faculty members attending Lancaster's presentation was Melvin Platt, Coordinator of Graduate Studies and Professor of Music Education at the University of Oklahoma. When Lancaster joined the university faculty in the fall of 1979, Platt played a key role in helping him implement the programs and develop several new courses for the degrees within a year.[133] The four graduate degree programs that he established at the University of Oklahoma were Master of Music (MM) in Piano Performance and Pedagogy, Master of Music Education (MME) with an emphasis in Piano Pedagogy, Doctor of Musical Arts (DMA) in Piano Performance and Pedagogy, and Doctor of Philosophy (PhD) in Music Education with an emphasis in Piano Pedagogy.[134] In his interview with the *CAPMT Connect* magazine, Lancaster describes the initial path to success for these programs:

> The applied piano faculty was also very supportive, realizing the importance of the program. So, we were able to advertise the new graduate programs during my second year. The students came—very good students who now have their own programs in colleges and universities, lead our professional organizations, write articles, present workshops, and operate successful independent studios.[135]

[131] Pike, "Building Our Pedagogical Community," 11.
[132] Pike, "Building Our Pedagogical Community," 11.
[133] Labenske, "Interview with Lancaster, Part I," 16.
[134] Jane Magrath and Allen Ross, "Tribute to E. L. Lancaster on the 30th anniversary of OU pedagogy program," Script, Lancaster Files (October 26, 2010): 1.
[135] Labenske, "Interview with Lancaster, Part I," 16.

In 1981, during Lancaster's third year of teaching at the University of Oklahoma, the piano department made an important addition to its faculty by hiring Jane Magrath[136] for the applied piano and piano pedagogy position.[137]

Lancaster served as Professor of Music at the University of Oklahoma for eighteen years, from 1979 to 1998.[138] He takes great pride in the fact that during his tenure, he advised more than fifty doctoral dissertations and mentored students, many of whom have gone on to establish themselves as esteemed members of music faculties in prestigious universities and colleges across the nation. Others have chosen to teach in independent studios, engage in music composition, or contribute to the field of music education through the publication of educational materials. [139]

In an interview, he reflects on his approach to guiding doctoral students: "Many former students have expressed appreciation for the workshops I made them organize as a part of the degree program. I always asked that their presentations be logical without rambling and gave students straightforward answers to questions about a career in music education."[140] In the same interview, in response to Lancaster's reflection on his approach, Kowalchyk states: "E. L. has the ability to call a spade a spade, but he does it in a nice way. He tells you what you need to know.

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[136] Jane Magrath is a Professor Emeritus of Piano and Piano Pedagogy at the University of Oklahoma, where she has served since 1981. At OU, she held the Grant Endowed Chair in Piano Pedagogy and also served as Director of Piano Pedagogy for twenty-one years from 1997 to 2018. Magrath is the author of *Piano Literature for Teaching and Performance* (2021), a valuable reference book for piano teachers, as well as numerous publications for piano students, such as the *Masterwork Classics* series (1992). For more information on Magrath's career and accomplishments, see https://www.ou.edu/finearts/music/faculty-staff/jane-magrath.

[137] Pike, "Building Our Pedagogical Community," 11.

[138] "E. L. Lancaster," Alfred Music, accessed October 1, 2023, https://www.alfred.com/authors/e-l-lancaster/.

[139] Guy, "In the Studio," 37.

[140] Guy, "In the Studio," 37.

Most of E. L.'s students became accustomed to red ink all over their dissertations. As a joke, one of them gave him a box of red pens when she graduated."[141]

Over time, the master's and doctoral programs in piano performance and pedagogy at the University of Oklahoma have gained immense recognition and are now regarded as one of the most influential piano pedagogy programs in the country.[142] In a compelling interview, Lancaster and Magrath both expressed their perspectives on the remarkable success achieved by their students after completing the pedagogy program at the University of Oklahoma. Lancaster specifically shared:

> I had a philosophy that I think Jane probably shares. You should work to make the things you are good at the absolute best. You work to do well in all areas, but you build upon your strengths and that's why you see certain people go into independent studios, other people pursue the college route, and others go into administration. We always tried to identify those strengths in our students, and in doctoral workshops, we'd push them to develop their strengths.[143]

Independent Teaching Studio in Norman, Oklahoma

While Lancaster was a professor of piano at the University of Oklahoma, he and Kowalchyk established and operated a highly successful private piano studio in Norman, Oklahoma for sixteen years, from 1981 to 1996.[144] Lancaster and Kowalchyk, along with six of Lancaster's graduate piano pedagogy students, taught more than one hundred piano students in their home studio each week. Each graduate student taught one day a week, and they were supervised by Lancaster and Kowalchyk regarding repertoire suggestions, technique

[141] Guy, "In the Studio," 37.
[142] Pike, "Building Our Pedagogical Community," 11.
[143] Pike, "Building Our Pedagogical Community," 12.
[144] "E. L. Lancaster," Alfred Music.

assignments, methods, and lesson plans.[145] Since the graduate students were all enrolled in Lancaster's pedagogy class at the University of Oklahoma, they were familiar with his teaching philosophy, and this was considered a valuable teaching experience for them.[146]

Initially, Kowalchyk assumed the primary teaching responsibilities at the studio, while Lancaster focused on his teaching commitments at the university. However, due to the rapid growth in enrollments and an overwhelming demand for the lessons, Kowalchyk's schedule quickly filled up. Consequently, Lancaster also began teaching in the evenings to accommodate the growing number of students.[147]

They initially had a grand piano in their living room, which they used for teaching. However, as their studio expanded, they purchased an upright piano and a second grand piano and converted their office and guest room into additional teaching studios. In the studio, they offered a combination of private and group lessons. The graduate students usually taught the private lessons, and Lancaster and Kowalchyk taught the group lessons in addition to most of the make-up lessons.[148] They scheduled one group lesson per month in which they focused on developing connections among students and providing an opportunity to share music. In those group lessons, they worked on musicianship, ensemble music, and musical games. The goal of the group lessons was to create a sense of community and offer students the same feeling of camaraderie and support that activities like soccer teams and swim meets provide.[149]

[145] Guy, "In the Studio," 8–9.
[146] Guy, "In the Studio," 9.
[147] Guy, "In the Studio," 8.
[148] Guy, "In the Studio," 8.
[149] Guy, "In the Studio," 9.

In addition to the individual and group lessons, Lancaster and Kowalchyk offered four informal performance classes each year, where twenty to thirty students performed for each other in a relaxed setting. However, they still had to perform their pieces from memory. Students in those informal performances also learned about stage presence, such as bowing, resting their hands on their laps before starting the piece, and more. To accommodate students' extracurricular activity schedules, several performance classes were offered throughout the day, with two classes planned in the morning and one in the afternoon. At the end of each year, a formal recital was scheduled to showcase the students' progress and accomplishments.[150]

During the summer months, they typically designed a six-week program that offered a choice between a specific number of private lessons or enrollment in a week-long summer camp. The summer camp spanned several hours each day and provided a focused and immersive experience for the students.[151] The studio's primary goal was "for the students to develop a love of music."[152]

During these years, Lancaster and Kowalchyk found new repertoire for their students on their vacations. They were particularly interested in researching ensemble literature, as they began performing four-hand and two-piano recitals together shortly after their marriage. To expand their repertoire, they spent at least two vacations on the East Coast exploring duet literature at the New York Public Library, the Boston Public Library, and the Library of Congress. While researching repertoire for their own performances, they also discovered pieces suitable for their students. They would teach this repertoire in their home studio and would find

[150] Guy, "In the Studio," 9.
[151] Guy, "In the Studio," 9.
[152] Goldston, "Composers Fan Club," 17.

out which selections were the most compelling to their students. These East Coast research trips contributed significantly to the repertoire featured in their three series of duet books published a few years later in 1993.[153]

Alfred Music Company

In February 1987, while Kowalchyk was in New York City pursuing her doctorate at the Teachers College of Columbia University, Morton Manus, president of Alfred Publishing Company, reached out to her and offered her a part-time position at the company as a keyboard editor for supplementary piano publications. The company was based in Los Angeles, California, and since Lancaster had his teaching responsibilities at the University of Oklahoma, Kowalchyk agreed to accept a remote position after completing her degree and returning to Norman. Therefore, in the fall of 1988, Kowalchyk returned to Norman, Oklahoma, and started working part-time for Alfred Music remotely from their home.[154] At Alfred, Kowalchyk's responsibilities included finding new composers who were able to create music that would engage students and would be interesting for them to play. She was also responsible for preparing the composers' manuscripts for publication.[155]

As part of her job at Alfred, Kowalchyk had to travel to Los Angeles once a year to work in the Alfred offices for a few days, and Lancaster usually accompanied her on these trips.[156]

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[153] Guy, "In the Studio," 36. The duet collection is titled *Duet Classics for Piano*, *Books 1-3*, selected and edited by E. L. Lancaster and Gayle Kowalchyk, and published by Alfred Music. There are 47 original duets in this collection, ranging from early intermediate to late intermediate.
[154] Gayle Kowalchyk and E. L. Lancaster, "E. L. Lancaster," interview by Dan Del Fiorentino, Oral History Interviews, September 3, 2014. https://www.namm.org/library/oral-history/el-lancaster.
[155] Goldston, "Composers Fan Club," 17.
[156] Goldston, "Composers Fan Club," 17.

During one visit, Manus expressed the company's need for someone to oversee Alfred's Masterworks area and inquired whether Lancaster would also be interested in working part-time for the company remotely from Oklahoma.[157] In 1991, three years after Kowalchyk started working for Alfred, Lancaster accepted the offer and began working as a part-time editor, focusing on developing Alfred's Piano Masterworks catalogue.[158] The position offered flexible hours, allowing Lancaster to work remotely while continuing to fulfill his teaching and administrative responsibilities at the University of Oklahoma.[159] At Alfred, his responsibilities included "evaluating the needs of the masterworks catalogue, working extensively with Maurice Hinson, the primary editor at the time, and finding new editors."[160] Reflecting on his work with Maurice Hinson, Lancaster described their close collaboration in detail:

> I worked directly with Maurice in figuring out what he was going to do. I actually even went through a lot of his manuscripts, measure by measure, and suggested, "you need to finger this passage," even suggesting specific fingerings he would use for a passage. I actually worked very closely with him, especially looking in terms of the extensive front matter that he would add, to see if I thought there were other things that needed to be added to that. So basically, I was to develop what should be published and help him with priorities, and be a second set of eyes for his materials.[161]

Around this time, Lancaster and Kowalchyk began writing more teaching materials for their students in their Norman studio. Their work was always guided by the specific needs of their students. During one of their summer vacations, they attended a workshop in Virginia, where David Carr Glover, who was presenting the workshop, approached them with an invitation to write supplementary books for a new piano method he was working on. They accepted the

[157] "E. L. Lancaster," interview.
[158] Goldston, "Composers Fan Club," 17.
[159] Victor Labenske, "An Interview with E. L. Lancaster, Part II," *CAPMT Connect* 2, no. 2 (Winter 2017): 27.
[160] Labenske, "Interview with Lancaster, Part II," 27.
[161] E. L. Lancaster, interview by author, interview 2 of 3, (Calabasas, CA, May 11, 2025).

offer and collaborated to publish their first co-authored project, the *Sightreading* and *Ear Training* books for the *David Carr Glover Method for Piano*, published in 1988.[162] A few years later, in 1991, they noticed a lack of sufficient ear training materials for pre-college students. As a result, they published their first instructional books with Alfred, which were the ear-training books designed to supplement the *Alfred's Basic Piano Library* method.[163]

In 1997, after working remotely for Alfred for a few years, Manus requested that Lancaster relocate to California for a year to assume the role of head of the keyboard area (Figure 2.6). This was a great time for their family to temporarily move out of state since their children were still very young, five and two years old at the time, and Kowalchyk could continue working from home as the supplementary keyboard editor.[164] Lancaster accepted the offer and decided to take a leave without pay from the University of Oklahoma. They left half of their furniture in Oklahoma and together with their children moved to Los Angeles for the 1997–98 school year.[165]

[162] Goldston, "Composers Fan Club,"17. *Sightreading and Ear Training* books for the *David Carr Glover Method for Piano* were published in 1988. Alfred is the current publisher of this method and the supplementary books. However, CCP/Belwin Publishing Company was the original publisher of this method. The *Sightreading and Ear Training* is a collection of five books, ranging from Primer to Level 4.
[163] Goldston, "Composers Fan Club," 17. The *Ear Training* books are a collection of nine books ranging from levels 1A to 6, as well as Complete Level 1 and Complete Levels 2 and 3. These books, in addition to several other supplements, correlate with *Alfred's Basic Piano Library* method.
[164] Labenske, "Interview with Lancaster, Part II," 27.
[165] Goldston, "Composers Fan Club," 17.



Figure 2.6. Photo of Gayle Kowalchyk and E. L. Lancaster with Morton and Iris Manus (former President and Vice President of Alfred Music Company). Photo dated March 27, 2000. Lancaster Files.

At the end of the year, Alfred offered Lancaster the position of Senior Vice President and Keyboard Editor-in-Chief.[166] Accepting this role was a difficult decision, as Lancaster had always anticipated spending his entire career at the University of Oklahoma. However, he saw this opportunity as an exciting new challenge, which would allow him to remain in the field of music, focus on piano education, and contribute to the development of new instructional materials for students.[167] As a result, he accepted the offer and in December 1998, after eighteen years at the University of Oklahoma, Lancaster formally resigned from his position, and he and Kowalchyk decided to stay in California, where they still reside.[168]

[166] Goldston, "Composers Fan Club," 17.
[167] Labenske, "Interview with Lancaster, Part II," 27.
[168] Goldston, "Composers Fan Club," 17.

Lancaster's position at Alfred as the Senior Vice President and Keyboard Editor-in-Chief placed him in charge of every aspect of publishing related to the keyboard area. He described the wide range of his responsibilities at Alfred in an interview for the *CAPMT Connect* magazine in 2017:

> I work with: our editorial department to determine what we publish, composers and authors to determine what they will write, the marketing department on all promotions, the production department in turning manuscript into a publication, the financial area on developing and implementing budgets for the keyboard area, the events area on conventions and workshops, our sales department on developing strategies for selling keyboard products, and our customer service area on answering questions that teachers have.[169]

Lancaster strongly believes that his varied and extensive teaching background fully prepared him for his position at Alfred:

> My varied background influences everything that I do at Alfred, especially in terms of determining the materials that Alfred publishes and the products that Gayle and I write. When I think back on my teaching career, I have taught private lessons to students from pre-school through graduate students; and group piano for pre-college students at Interlochen, at the community college level, and at the collegiate level for both non-keyboard music majors, and non-music majors.

Lancaster further believes his experience serving as an advisor on more than fifty doctoral dissertations has influenced his editorial skills and students' learning capabilities, which assisted him in creation of music that is appealing to them:

> I also served as the advisor for fifty doctoral dissertations. This background has given me on-the-job editorial skills, and educated me as to how students of various age groups learn, and what kind of music students tend to like. This helps me in terms of making suggestions regarding the kinds of materials to produce, and how they should be organized and marketed. It has also given me the experience to help teachers solve teaching problems and choose music for their students.[170]

[169] Labenske, "Interview with Lancaster, Part II," 27.
[170] Labenske, "Interview with Lancaster, Part II," 28.

At the company, he worked in a yearly cycle and had a substantial project and goal planned for every month of the year:

> In January and February, I work on new materials for the MTNA convention. In March, April, and May, I prepare materials for summer dealer workshops, the MTAC [Music Teachers' Association of California] convention, and direct mail promotions for teachers. In June and July, I work on Christmas products. In August, I travel throughout the United States for workshops. I spend the remaining months of the year on budgeting and developing long range projects. In addition, I am always working on Gayle's and my writing projects, and with Alfred's regular authors to expand their catalogues.[171]

Lancaster believes that his work with Alfred's authors on developing their projects is similar to his former role as an advisor for doctoral students: "In addition to organizing the piano team at Alfred, Gayle and I work with authors on developing projects. It is similar to dispensing advice to doctoral students, so the transition was natural: 'Rewrite this; think about this. This is not clear.'"[172]

Lancaster held the position of Senior Vice President and Keyboard Editor-in-Chief at Alfred Music Company for nineteen years, from 1997 until the company was acquired by new owners in 2016. During his nineteen-year tenure, Lancaster oversaw every aspect of the company's keyboard division. As he explained, Alfred operated under a "team approach to business," in which each division functioned "like a company within a company." In this role, Lancaster was responsible for the marketing, editorial planning, production, and overall management of the keyboard catalog. Following the company's change in ownership in 2016, Alfred underwent a major reorganization that eliminated the team-based model and much of its upper management. Lancaster was retained as Senior Keyboard Editor, continuing to work on

[171] Labenske, "Interview with Lancaster, Part II," 29.
[172] Guy, "In the Studio," 37.

editorial projects and present workshops, though his administrative responsibilities were significantly reduced. In 2020, with the onset of COVID-19, the company eliminated the entire keyboard area and no longer published keyboard music. The company has resumed limited keyboard publications since 2024.[173]

Composing, Editing, and Publishing Music

Throughout various stages of his career, Lancaster has been actively involved in composing, editing, and publishing new materials for piano students. He has authored or co-authored over 400 instructional books, edited masterworks, and written original compositions for piano students of different ages and levels.[174] The majority of his publications are from his time at Alfred Music, although he has also published materials with other publishing companies before and after joining Alfred. Despite his large number of publications, Lancaster does not consider himself a composer. In his interview with Pike, he clarifies that he primarily creates instructional materials, and occasionally, these materials take the form of a piece.[175]

Lancaster has taken the role of contributor or editor in a wide range of teaching materials for different ages, which could be organized into five categories: 1) pre-college piano methods, 2) instructional and supplementary materials, 3) duets and two-piano works, 4) college textbooks, and 5) additional publications such as single compositions. A comprehensive analysis and detailed study of Lancaster's publications is beyond the scope of this document, and due to their large number, all of his publications cannot be introduced. In the following sections, select

[173] Lancaster, interview 2 of 3.
[174] E. L. Lancaster, *Resume of E. L. Lancaster*, Lancaster Files, 2014: 3.
[175] Pike, "Building Our Pedagogical Community," 12.

publications from each category are briefly introduced, highlighting Lancaster's most significant contributions as both an editor and a contributor. The publications introduced in each category are organized chronologically, according to publication dates. Publication information for all the materials introduced in this section is included in Appendix A.

Pre-College Piano Methods

Lancaster was the lead author or co-author of several major pre-college method book series, which remain among the most popular and widely used instructional materials in the United States. These methods serve diverse educational needs across various teaching settings. One notable example is *Music for Little Mozarts*, published in 1999 and co-authored by Christine H. Barden, Gayle Kowalchyk, and Lancaster. This piano method is specifically designed for young children ages four to six, offering a comprehensive approach to early music education.

The method consists of four levels, each containing core materials such as the "Music Lesson Book," "Music Workbook," "Music Discovery Book," and Compact Discs, which include all music from the Lesson and Discovery books. In addition, plush toys—Beethoven Bear, Mozart Mouse, and Music Friends—serve as engaging teaching tools that introduce musical concepts and stimulate young children's imaginations. *Music for Little Mozarts* also provides various supplementary materials, including "Music Recital Books," "Music Flash Cards," "Teacher's Handbooks," and "Coloring Books," among others.[176] Judy Long, in her review of *Music for Little Mozats* in the *American Music Teacher* magazine, praises this method: "The pieces are well written for young children and take into account the limited musical reading

[176] Christine H. Barden, Gayle Kowalchyk, and E. L. Lancaster, *Music for Little Mozarts Music Sampler* (Van Nuys, CA: Alfred Music, 1998).

ability of young musicians. The teacher and parent accompaniment for each piece are a nice addition and include a variety of tempos, dynamics, and musical styles."[177]

Lancaster was the lead author of *Alfred's Premier Piano Course* (2005) alongside co-authors Dennis Alexander, Gayle Kowalchyk, Victoria McArthur, and Martha Mier. This average-age piano method was first published in 2005 and includes eight levels from Level 1A to 6. There are four core books in this method including "Lesson Book," "Theory Book," "Performance Book," and "Technique Book." In addition to the core books, Lancaster was the co-author of several of the supplementary books in this method series, including "Christmas" books, "Pop and Movie Hits," "Note Speller" books, "Masterworks" books, and "Duet" books, among others.[178]

In a detailed review of *Premier Piano Course* in *Clavier Companion*, Sharon Ard reviews several aspects of this method, such as teaching rhythm, reading approach, and repertoire choices, and points out several positive features of this course: "My students and I are happy with *Premier Piano*. In today's society, practice time is limited due to all the students' activities; therefore, it is important that the assignments they practice for piano are accessible, fun, and sound good. The *Alfred's Premier Piano Course* meets those criteria."[179] In another review in the same issue of the magazine, Betty Sutton describes her success with students using this method: "This is my fourth year of using *Premier Piano* with students at all levels, and I think my studio

[177] Judy Long, "Reviewed Works: Music for Little Mozarts," *American Music Teacher* 49, no. 5 (April/May 2000): 90.
[178] *Alfred's Piano Methods: A Teacher's Resource Guide* (Van Nuys, CA: Alfred Music, 2019), 48–77.
[179] Sharon Ard, "Motivating to Practice," *Clavier Companion* 2, no. 2 (March/April 2010): 39.

has the best sight-readers ever! The music is still as delightful and exciting as the first time I heard it."[180]

Another method co-authored by Melody Bober, Gayle Kowalchyk, and Lancaster is *Piano for Busy Teens* (2009). This method is designed for teenagers who enjoy music and wish to continue piano studies but have limited practice time due to busy schedules. The series comprises five progressive levels labeled Books A, B, 1, 2, and 3. Each book features solo pieces in various musical styles, a Hanon exercise for developing technical skills, and a duet that students can perform with a friend or teacher.

In her review, DeeAnn Brown comments on the practicality of this method series: "This three-volume series is a welcome solution to the dilemma that most teachers face: How can teens accomplish piano practice when each day is filled with homework, athletic practice and games, activities and jobs? Bober, Kowalchyk, and Lancaster have delivered a unique and very usable product that clearly addresses these twenty-first century issues."[181]

A distinctive feature of this method is a study guide provided with each piece, consisting of four sections: a "1-Minute FYI," a "5-Minute Warm-Up," a "15-Minute Practice Plan," and "5-Minute Finishing Touches." This step-by-step approach enables students to practice efficiently and helps them focus clearly during short practice sessions. Additionally, *Theory for Busy Teens* serves as a supplemental resource that can either accompany the main method books or be used independently to teach music theory.

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[180] Betty Sutton, "Solid Preparation with Outstanding Results," *Clavier Companion* 2, no. 2 (March/April 2010): 40.
[181] DeeAnn Brown, "Piano for Busy Teens, Books 1-3," *American Music Teacher* 59, no. 3 (December/January 2009/2010): 47.

Instructional and Supplementary Materials

In addition to method books, Lancaster authored and edited numerous instructional and supplementary materials. These resources were created either as accompaniments to specific method books or as additional resources to help teachers and students develop various skills, such as technique, sight-reading, and note-reading, or to provide additional repertoire choices.

Lancaster co-authored multiple volumes of supplementary books for *Alfred's Basic Piano Library*, a piano method series first published in 1988 by Willard A. Palmer, Morton Manus, and Amanda Vick Lethco. This comprehensive series contains four piano courses for beginner students of different ages: *Alfred's Basic Prep Course*, *Alfred's Basic Piano Course*, *Alfred's Basic All-in-One Course*, and *Alfred's Basic Complete*.

Alfred's Basic Prep Course was specifically designed for young beginners aged five and older. It consists of six levels and carefully considers the limited attention span and smaller hand size of young learners. The primary method, *Alfred's Basic Piano Course*, was created for average-age beginners and consists of seven levels, from Level 1A through Level 6. Each level in this series contains core materials such as "Lesson," "Theory," "Recital," and "Technic" books. *Alfred's Basic Piano Course* is the main method in this series and the one that all the other courses in this series ultimately lead to. The third method, *Alfred's Basic All-in-One Course*, combines content from the "Lesson," "Theory," and "Recital" books of the *Basic Piano Course* into a single book at each level and includes five levels. The fourth method in this series, *Alfred's Basic Complete*, is designed for students who begin piano studies later than typical beginners. It includes two accelerated levels (Level 1 and Level 2/3), each with core materials similar to the *Basic Piano Course*—"Lesson," "Theory," "Recital," and "Technic" books—but progressing at a faster pace.

Lancaster co-authored multiple supplementary volumes of this method series, including "Ear Training Books," "Ensemble Books," "Christmas Ensemble Books," "Notespeller Books," "Patriotic Solo Books," "Sightreading Books," "Top Hits Books," "Praise Hits," and "Activity and Ear Training Books," with the exception of *Alfred's All-in-One Course*, which does not include any supplementary books.[182] In a brief review of the ear training books, Mary Toy described their effectiveness: "These splendid books are very effective with older beginner and adult students. Rhythmic, melodic, and intervallic concepts are reinforced through systematic drills…. All this, approached through the ear, assures a firm foundation for musicianship."[183]

Another widely used supplementary resource is the *Favorite Classics Series*, a twelve-book anthology of standard repertoire co-edited by Lancaster and Kenon D. Renfrow. First published in 1991, this collection features solos from the four stylistic periods of piano repertoire and is designed for a broad range of levels, from elementary through early advanced. The series is organized into three categories: *First Favorite Classics*, *Favorite Classics*, and *More Favorite Classics*. Each category contains two solo books ("Solo Book 1" and "Solo Book 2"). A distinctive feature of this anthology is that each solo book has a separate accompaniment book with engaging and motivating accompaniments for a second piano. These accompaniments, intended to be played by a teacher, parent, or more advanced student, make the solos even more appealing and enjoyable for students.[184]

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[182] *Alfred's Piano Methods*, 15–47.
[183] Mary Toy, "Piano, Ear Training Book, Levels 2 and 3," *American Music Teacher* 42, no. 1 (August/September 1992): 42–43.
[184] *New Music Sampler for Piano Teachers* (Van Nuys, CA: Alfred Music, 2019-2020): 77; E. L. Lancaster and Kenon D. Renfrow, *More Favorite Classics Solo Book One* (Van Nuys, CA: Alfred Music, 2008), 1.

The final publication introduced in this category is *Piano Studies for Technical Development* (2017), a two-volume anthology selected and edited by Kowalchyk and Lancaster. This anthology features etudes, exercises, scales, arpeggios, and cadences compiled to enhance technical skills. In a compelling review of the second volume, Murray Mclachlan identifies some of the positive features of this anthology:

> The second volume of *Piano Studies* from Alfred Music makes very useful and stimulating connections between aspects of pedagogy that can all too easily become isolated. Selected and edited by Gayly Kowalchyk and E. L. Lancaster, it presents an unusually comprehensive selection of etudes, exercises, scales, arpeggios, and cadences. Teachers usually have to encourage students to purchase several different and rather expensive books to illuminate these separate areas. Finding a common thread in linking various etudes together in one single volume is therefore invaluable.[185]

These volumes are particularly beneficial for non-piano major college or university students who take secondary applied piano lessons. The first volume is appropriate for students at the early intermediate to intermediate levels, and the second volume is designed for students at the late intermediate to early advanced levels. Each book contains three main sections: Etudes, Hanon Exercises, and Scales, Arpeggios, and Cadences. A distinctive feature of this anthology is that the etudes in the first section of both volumes are original compositions by various composers, including Le Couppey, Concone, Schytte, and others.[186]

Duets and Two-Piano Works

In the duets and two-piano works category, Lancaster has co-edited several multi-level anthologies for students at various skill levels. While most of these publications feature duets for

[185] Murray Mclachlan, "Piano Studies Volume 2," *International Piano* 52 (November/December 2018): 84.
[186] Gayle Kowalchyk and E. L. Lancaster, *Piano Studies for Technical Development Volumes I and II*, (Van Nuys, CA: Alfred Music, 2017), 2–3.

one piano, four hands, he has also published works for two pianos, four hands.[187] One of the most popular duet anthologies is *Masterwork Classics Duets*, published as a supplement to Jane Magrath's *Masterwork Classics* series.[188] Published in 2013 and edited by Kowalchyk, Lancaster, and Magrath, this ten-level anthology features engaging duets designed to be played on one piano, by a student and either a teacher or another student. The duet repertoire covers a wide range of levels, from elementary to early advanced, and includes selections from well-known works of Baroque, Classical, Romantic, and Contemporary composers. In a review of *Masterwork Classics Duets*, Peggy Otwell provides a detailed content description of levels 1 to 4 and discusses several pieces in each level. Her review emphasizes the variety and accessibility of the repertoire selected at each level: "Playing piano duets is such fun and this series takes that fun to an entirely new level. The pieces are all finely crafted and imaginative, making them perfect ensembles for teachers and students, and they have much appeal for beginning to early intermediate students of all ages."[189]

Easy Teacher-Student Piano Duets is another duet collection, selected and edited by Kowalchyk and Lancaster and published in 2017. This collection consists of three progressive books and ranges from elementary to late elementary levels. Otwell describes the quality and fulfilling sound of the music selected in this collection in her review:

> What makes this particular series so laudable is that, although each student part remains steadfastly in a single five-finger position, every piece demonstrates a remarkable level of musical finesse and refinement. Considering just how restrictive a fixed hand position

[187] See Appendix A for a list of duets and two piano works.
[188] Jane Magrath, *Masterwork Classics Levels 1–10*, (Van Nuys, CA: Alfred Music, 1988).
[189] Peggy Otwell, "Masterwork Classics Duets, Levels 1–4," *Clavier Companion* 6, no. 4 (July/August 2014): 60.

> can be, each selection's wide range of expressive beauty, spirited vivaciousness, and finely etched character is quite remarkable.[190]

The duet repertoire is selected from original works by eighteenth, nineteenth, and early twentieth-century teacher-composers. A key feature of this collection is its clear and organized layout, with the *primo* and *secondo* parts printed on separate pages for easier reading. The teacher's part enhances the simpler student part, creating a rich and satisfying musical experience for elementary students. Additionally, a distinctive aspect of this collection, as pointed out in Otwell's review, is that the student parts are limited to a five-finger pattern, with notes ranging primarily within the grand staff, making them more accessible for young pianists.[191]

College Textbooks

As an author and editor, Lancaster has published some of the most successful and widely used college textbooks for both non-keyboard music majors and non-music majors. His strong passion for teaching and advancing group piano instruction has led him to develop several textbooks for group piano classes throughout his career.

Lancaster's first major publication, the *Keyboard Strategies* group piano series, is a collection of two primary textbooks and several supplementary books designed for non-keyboard music majors at the college level. He began working on this project early in his career in collaboration with his colleague Fred Kern while teaching at Harper College. The series was eventually published in 1980 by G. Schirmer, with Melvin Stecher, Norman Horowitz, Claire

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[190] Peggy Otwell, "Easy Teacher-Student Piano Duets in Three Progressive Books," *Clavier Companion* 10, no. 4 (July/August 2018): 57.
[191] Gayle Kowalchyk and E. L. Lancaster, *Easy Teacher-Student Piano Duets, Book 1* (Van Nuys, CA: Alfred Music, 2017), 1.

Gordon, Fred Kern, and Lancaster as co-authors. At the time of its publication, Lancaster was on the piano faculty at the University of Oklahoma.[192]

One of Lancaster's most successful publications is *Alfred's Group Piano for Adults, Books 1 and 2*, co-authored with Kenon D. Renfrow and published first in 1994 by Alfred Music. The second edition of *Alfred's Group Piano for Adults* was published in 2004. These textbooks are designed for college non-keyboard music majors with little to no prior piano experience. Each book consists of twenty-six units, designed to be covered over two semesters of group piano instruction. Together, Books 1 and 2 form a comprehensive curriculum designed for a two-year (four-semester) undergraduate group piano course. The units incorporate a wide range of essential skills and activities, including sight-reading, solo repertoire, technique, harmonization, accompaniment, score reading, and ensemble playing. Each unit is carefully structured to be completed within one week. A unique feature of these textbooks is the inclusion of audio files with more than 500 tracks. These recordings are tastefully arranged as accompaniments for several components of the books and to make the learning experience more engaging and enjoyable for students.[193] In an early review of these textbooks in 1995, Jeanine Jacobson points to this unique feature of the textbooks: "This method is the first group-piano text to include General MIDI disks and compact disks that contain accompaniments for pieces and exercises. Systematic and thorough, this text presents a traditional group-piano approach."[194] Additionally,

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[192] *Keyboard Strategies Master Text I* was published in 1980 along with several other supplementary books. *Keyboard Strategies Master Text II* was published a few years later in 1984. See Appendix A for a complete list of textbooks and supplements in the *Keyboard Strategies* Series.

[193] E. L. Lancaster and Kenon D. Renfrow, *Alfred's Group Piano for Adults, Book 1,* (Van Nuys, CA: Alfred Music, 2004), 3–4; *Alfred's Piano Methods: A Teacher's Resource Guide* (Van Nuys, CA: Alfred Music, 2019), 94.

[194] Jeanine Jacobson, "Alfred's Group Piano for Adults," *American Music Teacher* 45, no. 2 (October/November 1995): 54.

Barbara Fast describes some of the strengths of the second edition of this group piano textbook in her detailed review in the *American Music Teacher* magazine: "The second edition of *Alfred's Group Piano for Adults,* maintains the clear organization and ease of use that characterized this text since its inception, while expanding sight reading and harmonization, adding playing by ear, and introducing scales and arpeggios by similar fingering groups."[195]

In addition to his group piano textbooks for music majors, Lancaster co-authored *Alfred's Piano 101* with Kenon D. Renfrow in 1999. Published in two volumes by Alfred Music, this course is designed for adults with little or no piano background who want to play for enjoyment. While primarily intended for college group piano classes for non-music majors, these textbooks can also be used in private lessons, continuing education courses, and music dealer in-store programs. Organized similarly to *Alfred's Group Piano for Adults*, each volume contains fifteen units, with each unit designed to be completed in one week—covering a full semester of a college class. In an early review of *Alfred's Piano 101* in the *American Music Teacher* magazine, Rebecca Grooms Johnson points out that a strength of this group piano course is that the "authors effectively prepare readers for the introduction of each new concept."[196] The course introduces a broad range of musical skills and activities, including music theory, technique, sight-reading, repertoire, harmonization from lead sheets, ear training, and ensemble playing. However, the material progresses at a slower pace compared to *Alfred's Group Piano for Adults*, making it more accessible for non-music majors. A distinctive feature of these textbooks is their emphasis

[195] Barbara Fast, "Alfred's Group Piano for Adults, Book 1, second edition, and Alfred's Group Piano for Adults: Teacher Handbook, Book 1," *American Music Teacher* 54, no. 4 (February/March 2005): 104.
[196] Rebecca Grooms Johnson, "Piano 101: An Exciting Group Course for Adults Who Want to Play Piano for Fun!, Books 1 and 2," *American Music Teacher* 49, no. 2 (October/November 1999): 66.

on ear training and harmonization using lead sheet chord symbols, which are useful skills for adult learners who enjoy playing melodies by ear. Additionally, each unit in both volumes includes a "Did You Know?" section, which offers a brief introduction to various topics in music theory or history, presented in simple and accessible language.[197]

Besides creating the group piano textbooks, Lancaster co-edited Jeanine Jacobson's *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook* (2006).[198] In two volumes, these textbooks are designed to serve as fundamental texts for the first and second semesters of piano pedagogy courses. The first volume covers all aspects of teaching beginners and elementary students as well as a thorough analysis of the business aspect of independent teaching. The second volume focuses on different aspects of teaching intermediate to advanced students. As Jacobson describes in the preface of both volumes, "the book deals not only with what to teach, but with how to teach and solve problems in teaching."[199] In a detailed review of the second volume, Christopher Fisher provides an excellent description of the value of these textbooks for piano students and teachers:

> *Professional Piano Teaching* delivers sage wisdom and professional advice in a well-organized and accessible style of writing. The included examples provide the reader with many opportunities to experience the concepts discussed in a musical context. This book is a superb contribution to the profession and will serve the full spectrum of piano teaching practitioners, from novices to veterans. While perhaps most appropriate for use by undergraduate piano pedagogy students, this book will also provide inspiration and enrichment for experienced teachers.[200]

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[197] E. L. Lancaster and Kenon D. Renfrow, *Alfred's Piano 101, Book 1* (Van Nuys, CA: Alfred Music, 1999), 2.
[198] Jeanine M. Jacobson, *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook*, ed. E. L. Lancaster and Albert Mendoza, 2 vols. (Van Nuys, CA: Alfred Music, 2006, 2015).
[199] Jacobson, *Professional Piano Teaching*, 2: iii.
[200] Christopher Fisher, "Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook, Volume 2: Intermediate-Advanced Levels," *American Music Teacher* 65 no. 2, (October/November 2015): 46.

Lancaster also co-edited *Piano Masterworks for Teaching and Performance* (2015), a two-volume anthology of standard repertoire designed as a resource for piano students, teachers, and piano pedagogy faculty and students.[201] One of the unique features of this anthology is its compatibility with *Professional Piano Teaching,* as the pieces can be used alongside and as examples for projects in both volumes of *Professional Piano Teaching* at the collegiate level.[202] Tom White describes the vast use of this anthology in his review of this collection:

> The value of this comprehensive anthology is also evident in its wide range of uses. For piano students, it serves as a collection of favorite performance pieces. The ample editorial markings and logical fingerings make the volumes a valuable resource. With its broad collection of repertoire, piano teachers will find an extensive selection of pieces for students located in a single source. At the collegiate level, piano pedagogy professors can use this anthology in conjunction with projects found in both volumes of Jeanine Jacobson's book, *Professional Piano Teaching.*[203]

Each volume of this anthology contains 100 masterworks in their original forms without arrangements, simplifications, or other adaptations. Volume 1 includes late elementary to intermediate repertoire, and volume 2 contains late intermediate to advanced selections.[204]

Additional Publications

Although the majority of Lancaster's publications as a contributor and editor fall within the categories of pre-college piano methods, instructional and supplementary materials, duets and two-piano works, and college textbooks, he has also authored and edited a variety of other collections and solo works. These range from Christmas collections and wedding solos to

[201] E. L. Lancaster and Kenon D. Renfrow, *Piano Masterworks for Teaching and Performance,* 2 vols. (Van Nuys, CA: Alfred Music, 2015).
[202] Lancaster and Renfrow, *Piano Masterworks for Teaching and Performance,* 1: 1.
[203] Tom White, "Piano Masterworks For Teaching And Performance: A Comprehensive Anthology of Standard Literature, Volume 1: Late Elementary-Intermediate Level and Volume 2: Late Intermediate-Advanced Levels," *American Music Teacher* 65, no. 4 (February/ March 2016): 63.
[204] *Alfred's Piano Methods*, 96.

editions of single masterworks and various original solo compositions, along with many additional publications.[205] One collection in this category is *Wedding Performer: Complete Collection of Piano Solos for Weddings* (2013), featuring arrangements by Jan Sanborn and piano masterworks edited by Lancaster. Ashley W. Cundiff describes Sanborn's arrangements as "accessible," yet "by no means simplistic," with textural variety and rich harmonic depth.[206] This collection consists of forty-four solos for wedding ceremonies and receptions at the early advanced level.

In addition, Lancaster co-edited several classical music collections with Renfrow for students of various levels. One example is *50 Piano Classics* (2011), a two-volume collection featuring some of the most popular pieces from classical literature. Described by Julia Scherer in her review as "enticing, tasty, yet well-balanced,"[207] each volume includes fifty carefully selected works representing forty-eight different composers. The repertoire is appropriate for intermediate to advanced students, providing a diverse and comprehensive selection of classical masterpieces.

Lastly, throughout his career, Lancaster composed numerous solo pieces for students at various levels, ranging from early elementary to late intermediate. His original compositions are generally written at lower levels and are designed to teach specific musical skills.[208] *Boogie'n'Blues* (1991) is an example of a two-volume collection of solo compositions composed

[205] See Appendix A for a complete list of Lancaster's publications.
[206] Ashley W. Cundiff, "Wedding Performer: Complete Collection of Piano Solos for Weddings," *American Music Teacher* 62, no. 7 (August September 2013): 64.
[207] Julia Scherer, "50 Piano Classics, Volume 1, Composers A–G: 100 of the World's Most-Beloved Masterpieces in Two Volumes; and 50 Piano Classics, Volume 2, Composers H–Z," *American Music Teacher* 61, no. 2 (October/November 2011): 54.
[208] Pike, "Building Our Pedagogical Community," 12.

by Kowalchyk and Lancaster.[209] Each volume contains eight original pieces for elementary (Book One) or late elementary (Book Two) pianists. *Boogie to the Left! Boogie to the Right!,* one of the solos in Book Two, is described by Myra Brooks-Turner as "a lighthearted, fun solo with a wealth of pedagogy for piano students."[210]

Since the early years of his publishing career, Lancaster has always written material in response to a specific instructional need, either for his students or his own children. He further elaborates on this:

> When I needed a sequenced program that a number of graduate teaching assistants could follow and achieve success when teaching many different students, the group piano texts came about [*Alfred's Group Piano for Adults* and *Piano 101*].[211] Many of our early publications came at a time when we were teaching pre-college students in our studio in Oklahoma. A lot of the materials we wrote at that point were what we thought would be interesting for our students or that our students needed. Then, the duet works that we published were because the performance and research area I was interested in was duets. When we wrote *Music for Little Mozarts*, our kids were little, and we thought they needed something that really captures their interest. Then, if I think about *Piano for Busy Teens*, our kids were very busy. Our son was in high school and didn't have much time to practice the piano. I would have to say the only publication that didn't grow out of a need was *Alfred's Premier Piano Course*, which I actually love, but that's the one that Alfred company said, "We want you to create a new method." So, that was not one that I came and said, "Oh, I have to do this." Not that I didn't enjoy doing it, but everything else grew out of teaching or where our own children were at that point—something I was experiencing in my life, whether in my professional, personal, or family life.[212]

Professional Activities and Positions Beyond Alfred Music

Throughout his career, Lancaster has actively participated in a wide range of professional activities beyond his roles as a teacher, advisor, composer, editor, and publisher. He has

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[209] Gayle Kowalchyk and E. L. Lancaster, *Boogie 'n' Blues,* 2 vols. (Van Nuys, CA: Alfred Music, 1991, 1993).
[210] Myra Brooks-Turner, "Pupil Savor: Let's Boogie," *Clavier Companion* 1, no. 3 (May/June 2009): 62.
[211] Pike, "Building Our Pedagogical Community," 12.
[212] Lancaster, interview 2 of 3.

contributed to the field by writing numerous journal and magazine articles and has conducted many workshops and presentations for piano teachers and pedagogy students. In addition, Lancaster has continued to teach, advise students, publish music, and serve in national leadership roles.

Journal and Magazine Articles

In addition to publishing more than 400 instructional books, edited masterworks, and original compositions for piano students of different ages and skill levels, Lancaster has made significant contributions to the field of piano pedagogy as a writer and column editor for several leading music journals and professional magazines. From 1976 until the time of this study, Lancaster has regularly published more than one-hundred articles in *American Music Teacher*, *Piano Magazine*, *Junior Keynotes*, *Keyboard Classics*, *Clavier*, *Piano Guild Notes*, *Piano Quarterly*, and *Alfred's Piano Rendezvous.*[213] In addition, his articles have appeared as chapters in prominent pedagogy texts, including *Creative Piano Teaching,*[214] *How to Teach Piano Successfully,*[215] and *The Well-Tempered Keyboard Teacher*.[216]

Lancaster's articles and book chapters cover a diverse range of topics related to piano pedagogy. His writings explore subjects such as effective practicing techniques, mental health and music study, psychology of learning, and teaching strategies for different age groups. Additionally, he has contributed extensively to repertoire recommendations for solo, duet, and

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[213] See Chapter 1 for a description of the magazines and newsletters.
[214] E. L. Lancaster, "Instructional Media for the Piano Class," in Yvonne Enoch and James Lyke, *Creative Piano Teaching* (Champaign: Stipes Publishing Company, 1977), 244–58.
[215] E. L. Lancaster, "Selected Ensemble Music for Group Piano," in James W. Bastien, *How to Teach Piano Successfully*, 2nd ed. (Park Ridge, IL: Kjos, 1977), 506–507.
[216] Gayle Kowalchyk and E. L. Lancaster, "Functional Skills and the Intermediate Student," in Marienne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer Books, 1991), 225–34.

ensemble performances, group piano instruction, repertoire editions, and effective use of technology in the classroom, among many other topics.[217]

In addition to being a contributing author to these journals and professional magazines, Lancaster has held several editorial roles. From 1985 to 2006, Lancaster served as the Consulting Editor of *Clavier* magazine.[218] Furthermore, for eleven years, from 1997 to 2008, he wrote the "Questions and Answers" column for *Clavier*, where he answered questions submitted by music teachers on a wide range of pedagogical topics. These included teaching adult students, preparing for auditions and competitions, preventing student burnout, curriculum design, the value of ensemble playing, ear training, improvisation, teaching intermediate students, and rote teaching, among many others. During these years, he wrote thirty-seven columns and answered sixty questions in *Clavier* providing valuable insights and guidance to music educators.[219]

Workshops and Presentations

Since the early years of his professional career, in addition to his regular teaching responsibilities, Lancaster has been actively engaged in conducting workshops and presentations for piano teachers and pedagogy students. Over the years, he has presented hundreds of workshops across the United States as well as in Australia, Canada, China, India, Hong Kong, Korea, Malaysia, Singapore, and Thailand. In addition to these in-person sessions, Lancaster has expanded his reach in recent years by conducting virtual workshops, allowing him to engage with audiences in several European and Asian countries through online platforms. The topics of

[217] See Appendix B for a list of Lancaster's journal articles.
[218] E. L. Lancaster, *Curriculum Vita*, Lancaster Files, 1997: 16.
[219] See Appendix B for a complete list of "Questions and Answers" columns published in the *Clavier* magazine by Lancaster.

Lancaster's workshops and presentations are closely connected to his articles, writings, and music publications. He frequently conducts workshops to introduce and promote newly published teaching resources or to present findings from recent research projects and pedagogical topics he has explored in his publications in professional journals and magazines. As a result, his presentations have taken place in a variety of settings, including national professional organizations such as the Music Teachers National Association, Music Educators National Conference, and National Conference on Keyboard Pedagogy, as well as at state conferences, colleges and universities, music dealers, public school systems, and music teacher groups.[220] Given the large number of his workshops and presentations throughout his career and the limited availability of records, compiling a comprehensive list is not feasible. However, Appendix D of this document provides a selection of Lancaster's workshops and presentations, including their dates and locations.

Career After Alfred Music

As a lifelong music educator and pedagogue, Lancaster has remained actively engaged in a variety of professional activities since his role at Alfred Music changed in 2016 and ended in 2020. He continues to teach and advise students, develop instructional materials, publish music, write articles, present workshops and clinics, and serve in national leadership roles.

At the time of this study, Lancaster serves on the piano faculty at California State University, Northridge (CSUN), a position he has held since 2016. He teaches undergraduate and graduate courses in piano pedagogy, piano ensemble, keyboard literature, and applied piano

[220] E. L. Lancaster, *Resume of E. L. Lancaster*, Lancaster Files, 2014: 4.

lessons.[221] Additionally, he oversees graduate students' master's theses and projects. Lancaster continues to spend his summers at the Interlochen Arts Camp in Michigan, where he serves on the piano faculty and teaches piano and a variety of subjects, such as Life and Times of Composers, including Bach, Chopin, Liszt, Prokofiev, and Florence Price. At Interlochen, he has also taught a pedagogy course titled So You Think You Might Want to Teach? as well as classes on the history of piano duets and two-piano music.[222]

Lancaster continues to create and publish teaching materials for students of all ages and skill levels. His publications cover a wide range of instructional materials from method books to supplemental materials and beyond. He noted that much of his inspiration for new publications comes directly from teachers, explaining, "Interestingly enough, when I go to professional conferences, that's often when I get the most interesting ideas, because teachers will tell me what their needs are."[223] His most recent work, *Piano for Life: A Pathway for Playing the Piano for Fun* (2025), is a three-volume method series co-authored with Gayle Kowalchyk and Melody Bober.[224] This series is designed for students who want to develop the necessary skills to enjoy playing the piano throughout their lives. It is also created for adults who wish to return to piano studies for personal enjoyment and relaxation after taking lessons as a child. Therefore, this method is not designed for beginner students and would be appropriate for those with basic note-reading and rhythm-reading skills.[225] Reflecting on the inspiration behind this project, Lancaster

[221] "E. L. Lancaster," Mike Curb College of Arts, Media, and Communication: Music, accessed July 15, 2024, https://w2.csun.edu/mike-curb-arts-media-communication/music/faculty-staff/lecturers.
[222] Lancaster, interview 1 of 3.
[223] Lancaster, interview 2 of 3.
[224] Melody Bober, Gayle Kowalchyk, and E. L. Lancaster, *Piano for Life*, 3 vols. (San Diego, CA: Neil A. Kjos Music Company, 2025).
[225] Bober, Kowalchyk, and Lancaster, *Piano for Life*, 1: 1.

explained that the idea grew from years of conversations with parents and adult students about the purpose of piano study:

> When I think back on it, I think of so many times when we talk privately in an independent studio that parents would say to us, "We really want our child to play for fun,".… Then I began to see how music has evolved, and that reading chord symbols was much more important than reading Roman numerals for the average person.… And also, I would meet adults, and they say, "You teach piano? oh, I studied piano when I was a child, but, I didn't like to practice. I wish I read music better. I wish my mother hadn't let me quit."[226]

He added with his usual sense of humor: "And it's always the mother. No one's ever said their father let them quit. One time, I told this at a workshop, and a teacher raised her hand and said, 'That's because the father didn't know they were taking lessons [both laughing].'"[227]

Lancaster has also been actively writing articles and blogs for various magazines and journals. From 2020 to 2023, he was the author of the *What's New* column in *American Music Teacher* magazine, contributing nine articles on a range of innovative topics. These included the importance of mental health among university students, the benefits of blocked and interleaved practice methods, and pursuing a career in music, among other subjects.[228] Additionally, he remains a highly sought-after clinician, regularly presenting at conferences and conducting workshops for diverse audiences, from college and university students to faculty members and independent teachers.[229]

Furthermore, at the time of this study, Lancaster holds national leadership positions and remains a strong advocate for the advancement of music education and piano study. He serves on

[226] Lancaster, interview 2 of 3.
[227] Lancaster, interview 2 of 3.
[228] See Appendix B for a list of Lancaster's articles and writings including the articles published in the "What's New" column.
[229] See Appendix D for a list of selected workshops and presentations by Lancaster.

the Board of Trustees for the Frances Clark Center, where he contributes his leadership and expertise to support its mission of promoting excellence in piano teaching, learning, and performance.[230] Additionally, he serves as the Director of Publication Projects for the Frances Clark Center. In this role, he applies his experience, knowledge, and leadership skills to oversee the organization's publication initiatives, ensuring they provide the highest quality resources for piano educators and students.[231]

Summary

E. L. Lancaster's extensive and distinguished career serves as a testament to his profound impact on the field of piano pedagogy. For over fifty years, he has made invaluable contributions in multiple areas, including teaching, publishing instructional materials, writing articles, presenting workshops, and holding influential leadership roles at the national level. His continued involvement in these areas at the time of this study further highlights his dedication to educating piano students and teachers.

Lancaster's numerous recognitions and awards, including lifetime achievement awards from the National Conference on Keyboard Pedagogy (NCKP) by the Frances Clark Center and the California Association of Professional Music Teachers (CAPMT), as well as several prestigious teaching awards from the University of Oklahoma (see Figure 2.7), reflect his lasting influence on music education and his commitment to advancing the field of piano pedagogy.

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[230] "The Frances Clark Center appoints New Board Members," Piano Inspires, The Frances Clark Center, September 1, 2020, https://pianoinspires.com/the-frances-clark-center-appoints-new-board-members/.
[231] "The Frances Clark Center appoints Director of Publication Projects," Piano Inspires, The Frances Clark Center, March 4, 2021, https://pianoinspires.com/the-frances-clark-center-appoints-director-of-publication-projects/.

The following chapters in this document will explore E. L. Lancaster's contributions to the piano pedagogy program and the School of Music at the University of Oklahoma, as well as his enduring legacy as shared by former colleagues and students.

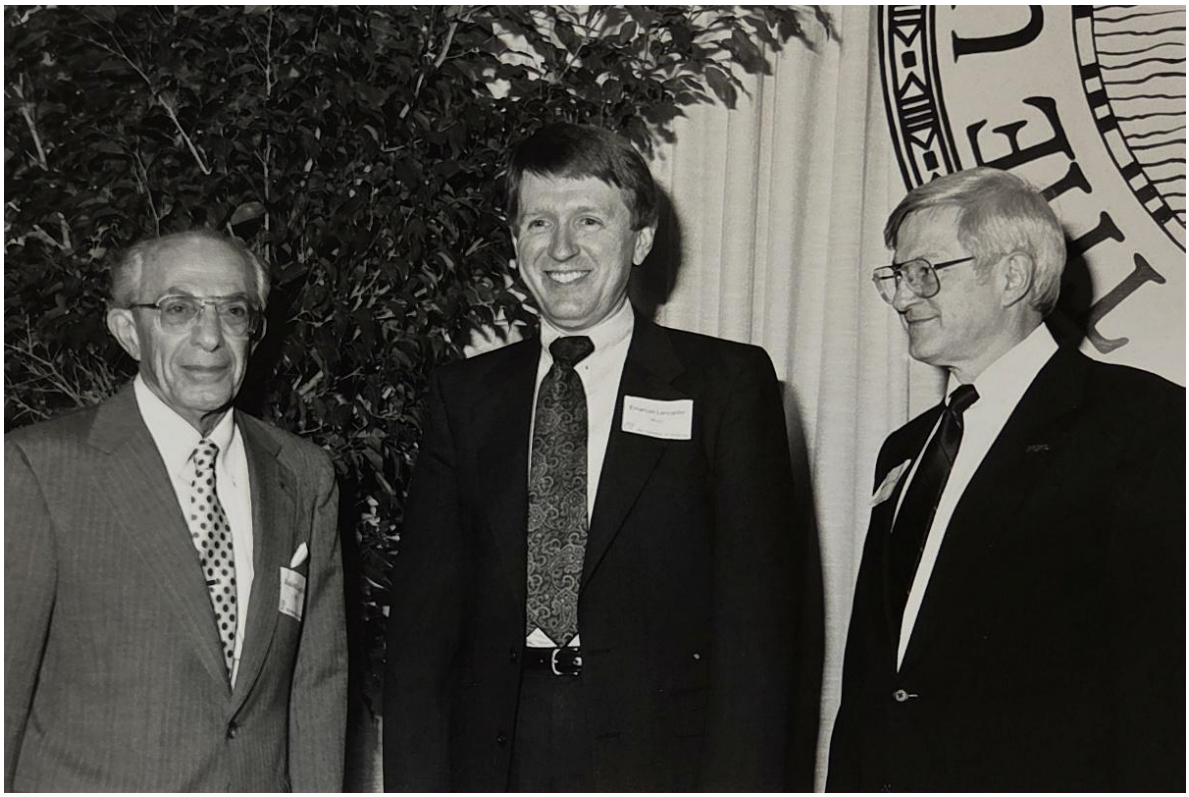


Figure 2.7. E. L. Lancaster at the ceremony for the David Ross Boyd Professorship award at the University of Oklahoma (1991), (Photograph provided by E. L. Lancaster).

Chapter 3: Contributions of E. L. Lancaster to Piano Pedagogy at OU

E. L. Lancaster's career reflects a remarkable range of achievements, spanning his work as a teacher, pedagogue, author, editor, clinician, and leader in the field of piano pedagogy. Through these roles, he has shaped the field in ways that continue to influence teachers and students today. Among his many contributions, his work at the University of Oklahoma stands out as especially significant. During his eighteen years on the piano faculty, Lancaster established one of the country's leading graduate pedagogy programs, created new courses and resources, and developed a culture of collaboration and support that continues to define the program. This chapter examines Lancaster's contributions to OU in detail, highlighting how his leadership and vision not only transformed the program during his tenure but also continue to shape it today.

Piano Pedagogy at OU Prior to Lancaster

Before E. L. Lancaster joined the University of Oklahoma (OU), Celia Mae Bryant (1913–1999) served on the piano faculty as Professor of Piano for thirty-two years, from 1948 to 1979. Bryant was initially hired as Assistant Professor of Piano to teach applied piano lessons to students across various areas of music study. In her third year at OU, she established the class piano program, which she coordinated in addition to teaching applied lessons. Due to her regular *Clavier* magazine articles on intermediate teaching repertoire, she had established a national reputation in the field of piano pedagogy. When the doctoral program in piano performance was

established in 1967, Bryant focused primarily on teaching and advising doctoral students, a role she continued until her retirement in 1979.[232]

Following Bryant's retirement, Lancaster joined the piano faculty as Associate Professor of Music in the fall of 1979. At the time, a Bachelor of Music degree in Piano Pedagogy was offered, but there were no graduate programs in piano pedagogy. Undergraduate piano pedagogy students were required to take only two semesters of piano pedagogy as part of their degree requirement, which was taught by the piano faculty member Digby Bell (1924–2004).[233] Bell alternated piano pedagogy and keyboard literature courses each year, enabling students to complete a two-semester sequence of each course. Bell was Professor of Piano and Chair of the Piano Area, and in addition to pedagogy and keyboard literature courses, he taught applied piano lessons.[234]

When Lancaster joined OU (Figure 3.1), the piano faculty consisted of Digby Bell, Edward Gates (1943–2024),[235] and Lois Gauger (1931–2022),[236] the latter of whom held a

[232] Carol Ann Baskins, "The Contributions of Celia Mae Bryant to Piano Pedagogy," PhD diss., (University of Oklahoma, 1994), 28–29, 99.
[233] Digby Bell joined OU in 1953 and served on the piano faculty for over forty years, until 1990. He was appointed Chair of the Piano Area in 1966 and served in this position until his retirement. Following his retirement, he continued to teach his students as an adjunct faculty until 2001; "Digby Bernard Bell," *The Oklahoman*, August 18, 2004, https://www.oklahoman.com/story/news/2004/04/18/digby-bernard-bell/61993600007/.
[234] E. L. Lancaster, interview by author, interview 3 of 3, (Calabasas, CA, May 14, 2025).
[235] Edward "Ed" Gates served on the piano faculty at OU for over thirty years from 1972 until his retirement in 2010. During his tenure, he taught applied piano and coached chamber music students. At the University of Oklahoma, he received several teaching awards, including the Rothbaum Presidential Professor of Excellence in the Arts and the Regents' Award for Superior Teaching; "Ed's Obituary," *Demuth Funeral Home Cremation Society of Oklahoma*, November 29, 2024, https://www.demuthfuneralandcremationsociety.com/robert-edward-gates.
[236] Lois Gauger joined the piano faculty at OU in 1964 and served as a Professor of Piano for more than thirty years until 1995. In addition to her teaching responsibilities, she was an accomplished pianist and had an active performance career as a solo pianist and chamber musician; "Lois Anne Hewett," *The Oklahoman*, January 25, 2022, https://www.oklahoman.com/obituaries/p0185452.

tenured position with a half-time teaching load due to family responsibilities. At the same time, David Kaiserman (b. 1937)[237] was on the faculty; however, he left after Lancaster's first year to join the University of Louisville, later moving to Northwestern University in 1985.[238] Lancaster recalled the collaborative spirit among the piano faculty during his early years:

> When I came there, Digby and Lois Gauger were a two-piano team as well. They played almost every year, and they were a strong team. They memorized all their music. You know, lots of people who played two-piano used their music. Not them. They memorized it all. They had played for years, though, and they were both graduates of the University of Michigan. I don't think they were there at the same time, but they were there close to the same time.[239]

After Kaiserman's departure, the university made a one-year interim appointment, filled by Jonathan Gonder. Since both Kaiserman and Gonder had taught only applied piano, Lancaster advocated within the department that their replacement be a position split between piano pedagogy and applied piano. As a result, in the Fall of 1981, during Lancaster's third year at OU, the university hired Jane Magrath as Assistant Professor of Piano and Piano Pedagogy.[240] Lancaster recalled: "When Jane was hired (she came in my third year there), her job description announcement was for applied piano and to teach undergraduate pedagogy and do demonstration teaching in the Pedagogy Lab Program. That was the job which was advertised when she was hired. That evolved over the years somewhat."[241]

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[237] David Kaiserman joined the piano faculty at the University of Oklahoma in 1977 and served as Professor of Music for three years until 1980.
[238] Another piano faculty member was Todd Welbourne, who joined OU in 1979, the same year as Lancaster, and served for five years before moving to the University of Wisconsin–Madison in 1984. He was a specialist in contemporary music and directed the new music ensembles during his time at OU.
[239] Lancaster, interview 3 of 3.
[240] Lancaster, interview 3 of 3.
[241] Lancaster, interview 3 of 3.

When Lancaster joined the piano department, his initial duties included coordinating the group piano program and teaching piano pedagogy. Therefore, in his first year at OU, he supervised the graduate assistants responsible for group piano instruction and taught one graduate pedagogy course. This course, offered under the general course number MUED 5970, was created the previous year by interim instructor Sylvia Coats.[242]



Figure 3.1. OU Piano Faculty (1982); From left to right: E. L. Lancaster, Jane Magrath, Todd Welbourne, Edward Gates. Sitting: Digby Bell, Lois Gauger. Photograph from Pedagogy Newsletter, Lancaster Files.

[242] Sylvia Coats is Professor Emerita of Music at Wichita State University, where she taught piano pedagogy and class piano. The year before Lancaster joined OU, she held an interim position that had not been advertised. However, due to personal reasons, she only taught for one year and did not apply for the full-time position when it was announced the following year; Lancaster, interview 3 of 3.

Graduate Degree Programs and Piano Pedagogy Curriculum

Within a year of joining the piano faculty at the University of Oklahoma, Lancaster established four graduate programs in piano pedagogy and created several new courses for the degrees. The graduate programs, established in 1980, were Master of Music (MM) in Piano Performance and Pedagogy, Master of Music Education (MME) with an emphasis in Piano Pedagogy, Doctor of Musical Arts (DMA) in Piano Performance and Pedagogy, and Doctor of Philosophy (PhD) in Music Education with an emphasis in Piano Pedagogy. Yet, the idea for these programs originated even before Lancaster's appointment. As part of his interview process for the teaching position, he was asked to present a lecture to the undergraduate piano pedagogy class on preparing for a career in piano teaching. He recalled: "In my interview, I actually proposed a program that would have the four degrees that eventually evolved into being there. But in the presentation, I'm not sure I said this is what OU should do. I said, in preparing for future teaching, this is the way I would envision things happening with graduate programs."[243]

Typically, establishing a new degree program requires multiple levels of internal review and state approval, a process that can take several years. However, with the assistance of Melvin Platt, Lancaster was able to create the programs within a year. Platt was Coordinator of Graduate Studies in the School of Music and Professor of Music Education at OU for fourteen years, from 1977 to 1991, where he also served as Chair of the Music Education area. He suggested that, instead of proposing entirely new degree programs in piano pedagogy, the programs be introduced as emphases within the existing degrees, a strategy that greatly expedited the approval process. "For the DMA and MM degrees, the pedagogy emphasis was created by fulfilling the

[243] Lancaster, interview 3 of 3.

electives in those degrees with pedagogy courses," Lancaster explained. This approach allowed the programs to move forward without going through the lengthy state approval process, which could have taken years. As a result, Lancaster reflected, "officially, we started offering the degrees my second year there,"[244] a remarkable timeline compared to the long delays usually involved in creating new programs.

Graduate Piano Pedagogy Courses

In addition to establishing the degree programs, Lancaster designed the entire graduate piano pedagogy curriculum and created several new courses in piano pedagogy to be offered as part of the new programs. He first designed a two-semester course sequence in graduate piano pedagogy. The first semester focused primarily on teaching piano at the college and university levels with a special emphasis on group instruction. The second semester mainly focused on teaching piano at the elementary and intermediate levels.[245]

As part of the second semester, Lancaster included Music Images, an eight-week pre-school music course for four- and five-year-olds. This program consisted of thirty-minute sessions, taught by the students enrolled in the graduate pedagogy class, and required no prior musical experience. In these classes, young students were introduced to general topics in music, such as instruments of the orchestra and the piano.

Lancaster explained that he "always started with teaching college-level group piano" because most graduate assistants had little to no prior experience in that area. He spent at least the first half of the semester on group piano teaching, and he explained that group piano

[244] Lancaster, interview 3 of 3.
[245] "Course Offerings in Piano Pedagogy," *Pedagogy Brochure*, Lancaster files, 7.

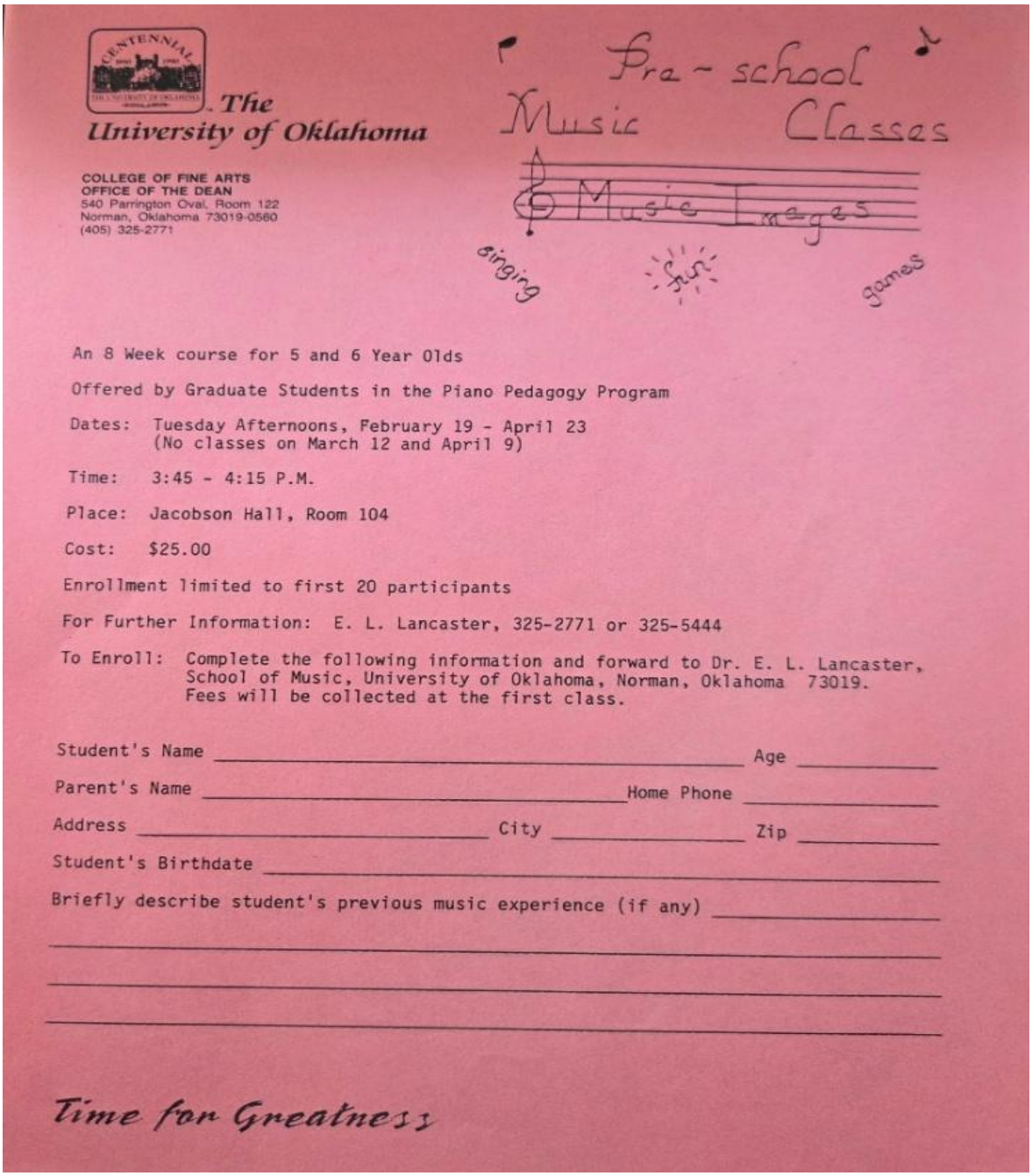
"teaching principles carry over to different arenas, teaching different levels." In the second half of the semester, the focus expanded to "methods for younger students." The second semester of the sequence focused on supplementary repertoire, particularly at the intermediate level, but also dealt with preschool teaching, culminating in the Music Images classes. These classes were advertised to the local community (see Figure 3.2, Figure 3.3, and Figure 3.4 for the Music Images registration form and advertisements in local newspapers).

Lancaster usually taught the first class, and pedagogy students taught the remainder of the sessions in pairs, while other classmates observed.[246] The Music Images classes were held during the pedagogy class time. In those classes, graduate students first briefly introduced the topic of the day, then they would show a short film, developed by the National Piano Foundation, for approximately five minutes. Following the film, graduate students led teaching activities they had designed around each lesson.

Undergraduate students majoring in pedagogy were also enrolled in the two-semester sequence of graduate pedagogy courses, in addition to completing the two-semester undergraduate pedagogy sequence. At the time, the number of undergraduate pedagogy students was relatively small, but following the establishment of the graduate pedagogy courses, those undergraduate students completed a total of four semesters of piano pedagogy as part of their degree requirements. Lancaster believed this structure was highly beneficial, as undergraduates not only learned from the course instructor but also gained valuable insights from their graduate-level peers. When Jane Magrath joined the piano faculty in 1981, she initially taught the two-semester undergraduate pedagogy sequence. However, as her applied piano teaching load

[246] Lancaster, interview 3 of 3.

increased, Gayle Kowalchyk was hired as an adjunct professor, and Magrath and Kowalchyk team-taught the pedagogy classes.



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Pre-school Music Classes

Music Images

singing fun games

An 8 Week course for 5 and 6 Year Olds

Offered by Graduate Students in the Piano Pedagogy Program

Dates: Tuesday Afternoons, February 19 - April 23
(No classes on March 12 and April 9)

Time: 3:45 - 4:15 P.M.

Place: Jacobson Hall, Room 104

Cost: $25.00

Enrollment limited to first 20 participants

For Further Information: E. L. Lancaster, 325-2771 or 325-5444

To Enroll: Complete the following information and forward to Dr. E. L. Lancaster, School of Music, University of Oklahoma, Norman, Oklahoma 73019. Fees will be collected at the first class.

Student's Name _____ Age _____

Parent's Name _____ Home Phone _____

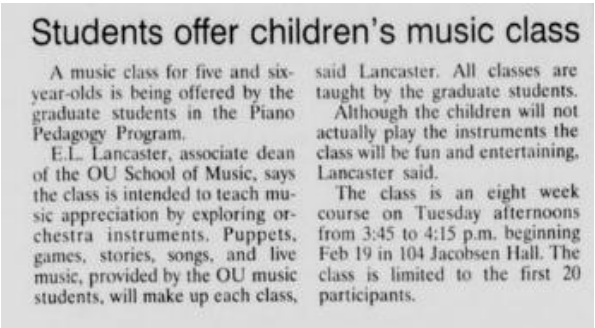
Address _____ City _____ Zip _____

Student's Birthdate _____

Briefly describe student's previous music experience (if any) _____

Time for Greatness

Figure 3.2. Music Images registration form. From *Pedagogy* folder, Lancaster Files.



Students offer children's music class

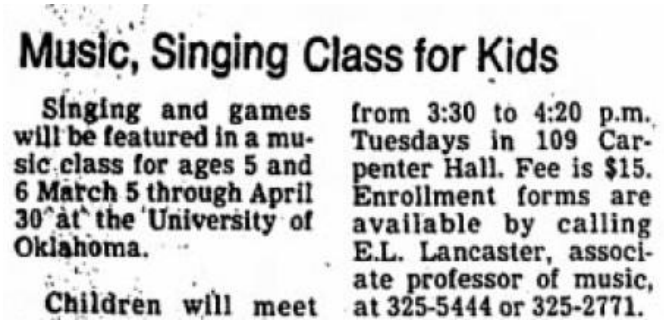
A music class for five and six-year-olds is being offered by the graduate students in the Piano Pedagogy Program.

E.L. Lancaster, associate dean of the OU School of Music, says the class is intended to teach music appreciation by exploring orchestra instruments. Puppets, games, stories, songs, and live music, provided by the OU music students, will make up each class, said Lancaster. All classes are taught by the graduate students.

Although the children will not actually play the instruments the class will be fun and entertaining, Lancaster said.

The class is an eight week course on Tuesday afternoons from 3:45 to 4:15 p.m. beginning Feb 19 in 104 Jacobsen Hall. The class is limited to the first 20 participants.

Figure 3.3. Music Images advertisement in *The Oklahoma Daily* newspaper, February 7, 1991.



Music, Singing Class for Kids

Singing and games will be featured in a music class for ages 5 and 6 March 5 through April 30 at the University of Oklahoma.

Children will meet from 3:30 to 4:20 p.m. Tuesdays in 109 Carpenter Hall. Fee is $15. Enrollment forms are available by calling E.L. Lancaster, associate professor of music, at 325-5444 or 325-2771.

Figure 3.4. Music Images advertisement in *The Daily Oklahoman* newspaper, March 6, 1985.

Even after twenty-seven years away from the University of Oklahoma, Lancaster still recalled the pedagogy curriculum he designed in striking detail. He remembered not only the structure of the courses but even the exact course numbers that were assigned once the program was officially established, which have remained in use to this day:

> Lancaster: If I remember correctly, when the program was set up, the first year we taught those classes under 5970, and then we applied for the real course numbers. We applied for new courses, I don't remember the numbers anymore…. I think it's 5612 and 5622.
>
> Moattar: I think you're right.
>
> Lancaster: Isn't that sad that I remember that after all these years? [both laughing]
>
> Moattar: I think it's pretty amazing.[247]

Graduate Seminars

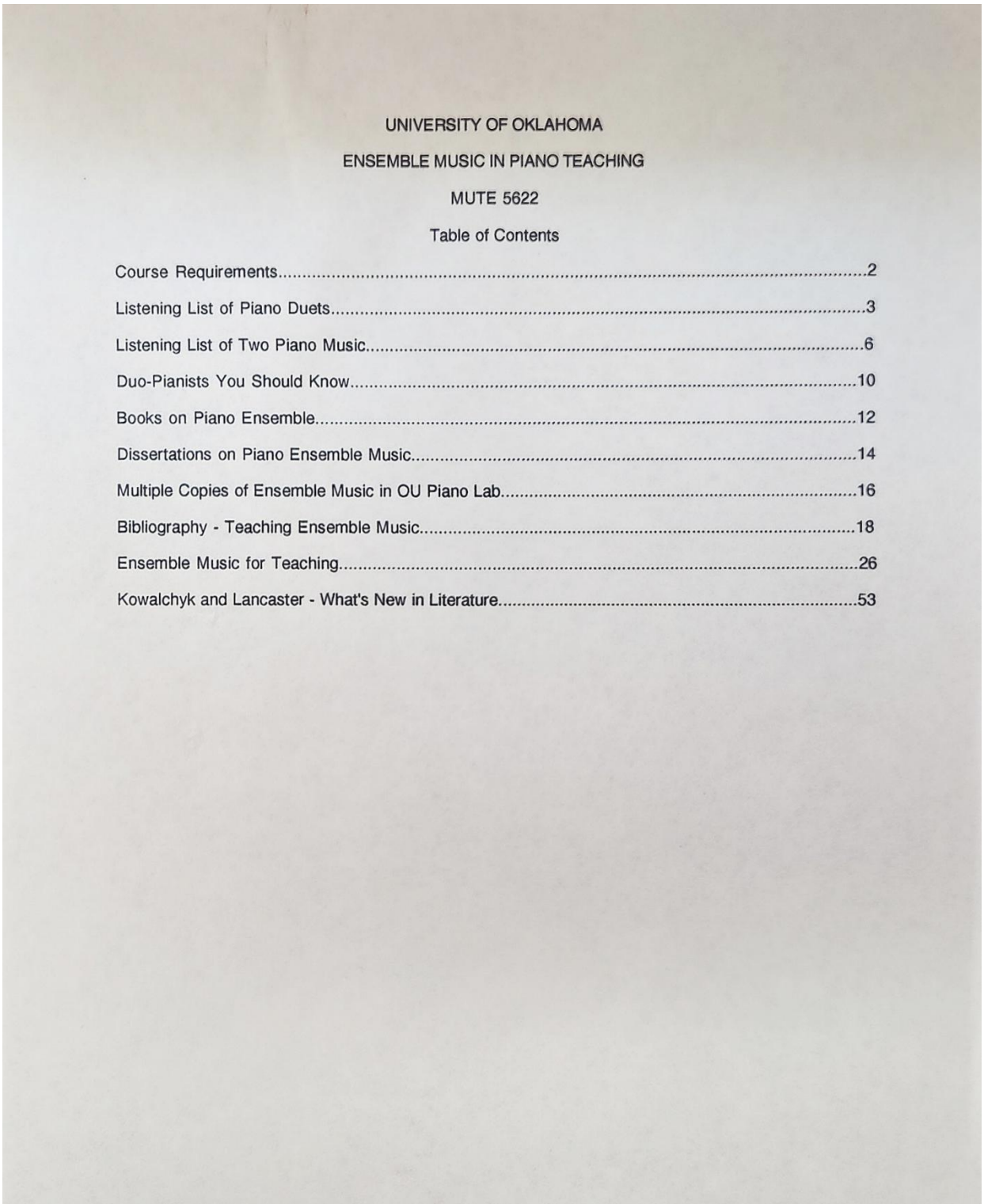
In addition to the graduate piano pedagogy courses, Lancaster designed and proposed four graduate seminars for the degree programs. These courses were on a two-year rotation: Advanced Group Piano, Ensemble Music in Piano Teaching, Current Trends in Piano Pedagogy, and Readings and Writings in Piano Pedagogy.

[247] Lancaster, interview 3 of 3.

Advanced Group Piano was a functional skills class for graduate piano students. Ensemble Music in Piano Teaching was a survey of the musical literature for piano duet, two pianos, and multiple pianos, and its use in piano teaching at all levels.[248] In this class, students not only explored various forms of ensemble piano music but also completed several projects designed to deepen their understanding of performing and teaching this repertoire at different levels. These projects included presenting a mini lecture-recital, creating card files documenting the music featured in those recitals, coaching a duet team, composing a second piano part for an intermediate-level piece, and sequencing or orchestrating piano duets for teaching purposes, among other creative assignments (see Figure 3.5 and Figure 3.6 for the course packet's table of contents and sample syllabus).

Current Trends in Piano Pedagogy focused on identification and evaluation of current trends in piano pedagogy; new technology and the job market; advanced reading and research in the area of piano pedagogy; and preparation of articles suitable for publication on pertinent topics related to piano teaching.[249] Through several project-based activities, students became familiar with the current technology of the time and learned how to integrate these tools and innovations into their teaching. The projects included working with different brands of digital pianos and exploring their capabilities, using digital sequencers, reviewing music software and MIDI disks, and examining online resources related to piano pedagogy (see Figure 3.7, Figure 3.8, Figure 3.9, Figure 3.10, and Figure 3.11 for the full description of projects in this course).

[248] "Course Offerings," 8.
[249] "Course Offerings," 8.



UNIVERSITY OF OKLAHOMA

ENSEMBLE MUSIC IN PIANO TEACHING

MUTE 5622

Table of Contents

Course Requirements....2

Listening List of Piano Duets....3

Listening List of Two Piano Music....6

Duo-Pianists You Should Know....10

Books on Piano Ensemble....12

Dissertations on Piano Ensemble Music....14

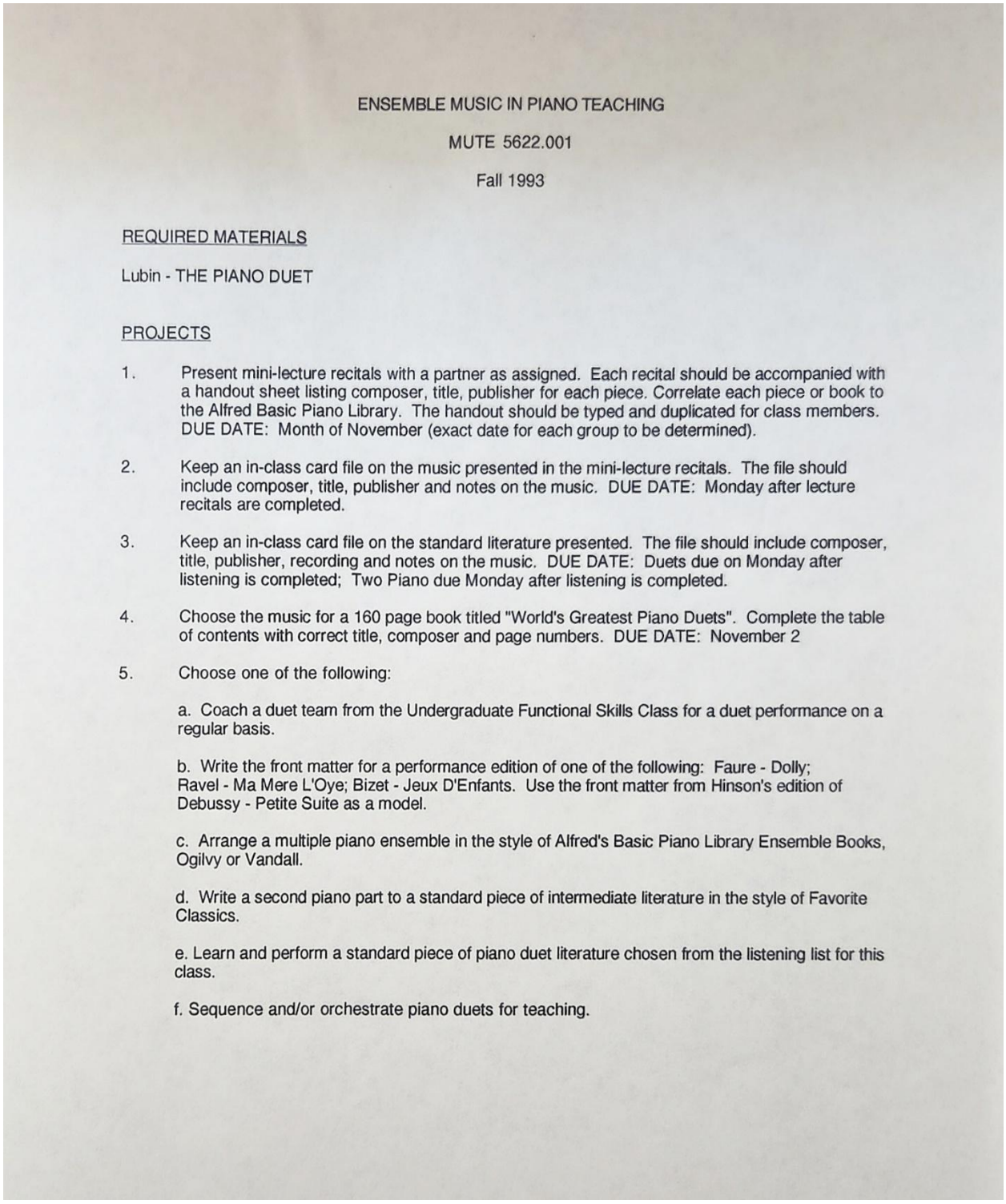
Multiple Copies of Ensemble Music in OU Piano Lab....16

Bibliography - Teaching Ensemble Music....18

Ensemble Music for Teaching....26

Kowalchyk and Lancaster - What's New in Literature....53

Figure 3.5. Ensemble Music in Piano Teaching, course packet's table of contents, Fall 1993. Lancaster Files.



ENSEMBLE MUSIC IN PIANO TEACHING

MUTE 5622.001

Fall 1993

REQUIRED MATERIALS

Lubin - THE PIANO DUET

PROJECTS

1. Present mini-lecture recitals with a partner as assigned. Each recital should be accompanied with a handout sheet listing composer, title, publisher for each piece. Correlate each piece or book to the Alfred Basic Piano Library. The handout should be typed and duplicated for class members. DUE DATE: Month of November (exact date for each group to be determined).

2. Keep an in-class card file on the music presented in the mini-lecture recitals. The file should include composer, title, publisher and notes on the music. DUE DATE: Monday after lecture recitals are completed.

3. Keep an in-class card file on the standard literature presented. The file should include composer, title, publisher, recording and notes on the music. DUE DATE: Duets due on Monday after listening is completed; Two Piano due Monday after listening is completed.

4. Choose the music for a 160 page book titled "World's Greatest Piano Duets". Complete the table of contents with correct title, composer and page numbers. DUE DATE: November 2

5. Choose one of the following:

   a. Coach a duet team from the Undergraduate Functional Skills Class for a duet performance on a regular basis.

   b. Write the front matter for a performance edition of one of the following: Faure - Dolly; Ravel - Ma Mere L'Oye; Bizet - Jeux D'Enfants. Use the front matter from Hinson's edition of Debussy - Petite Suite as a model.

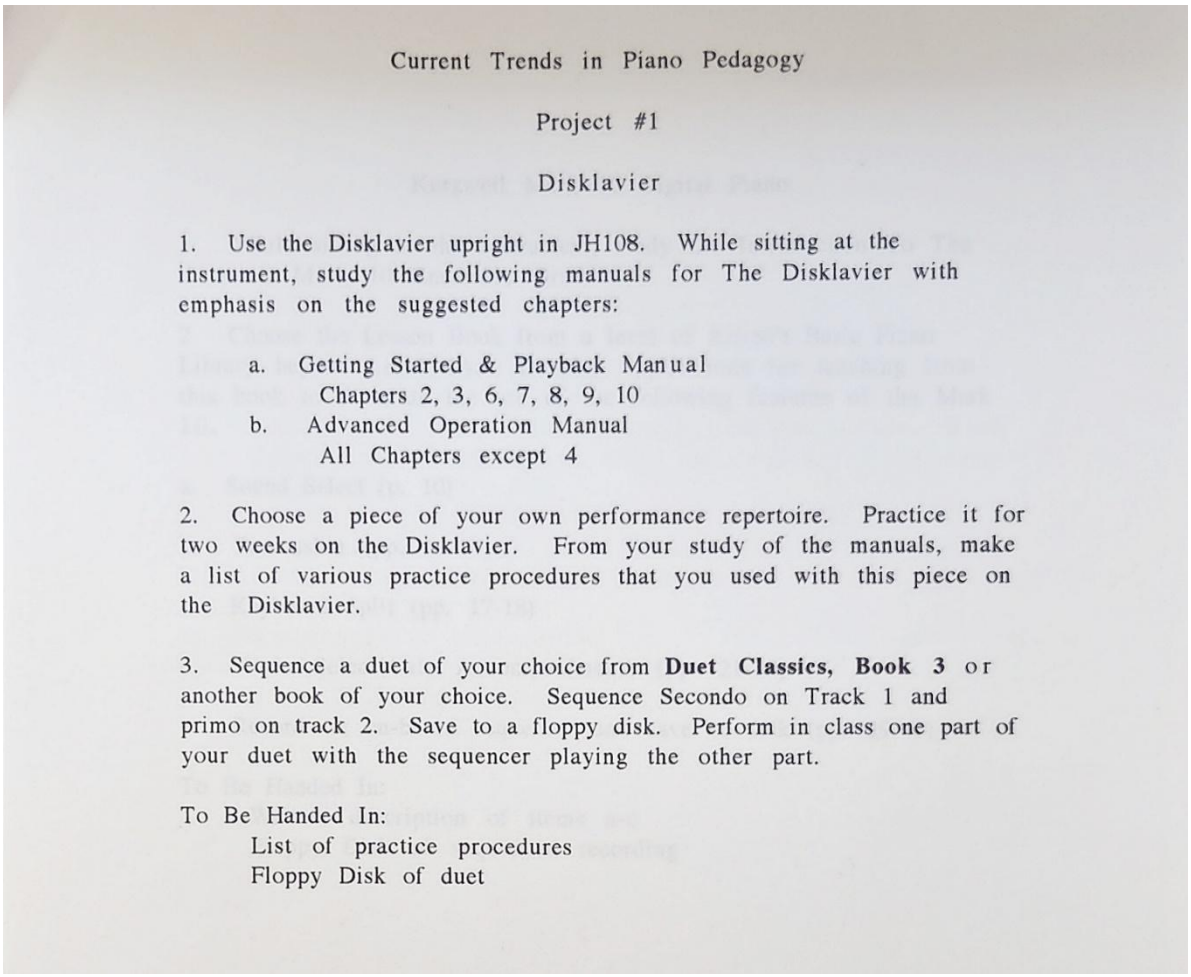
   c. Arrange a multiple piano ensemble in the style of Alfred's Basic Piano Library Ensemble Books, Ogilvy or Vandall.

   d. Write a second piano part to a standard piece of intermediate literature in the style of Favorite Classics.

   e. Learn and perform a standard piece of piano duet literature chosen from the listening list for this class.

   f. Sequence and/or orchestrate piano duets for teaching.

Figure 3.6. Ensemble Music in Piano Teaching, Syllabus, Fall 1993. Lancaster Files.



Current Trends in Piano Pedagogy

Project #1

Disklavier

1. Use the Disklavier upright in JH108. While sitting at the instrument, study the following manuals for The Disklavier with emphasis on the suggested chapters:

a. Getting Started & Playback Manual
Chapters 2, 3, 6, 7, 8, 9, 10

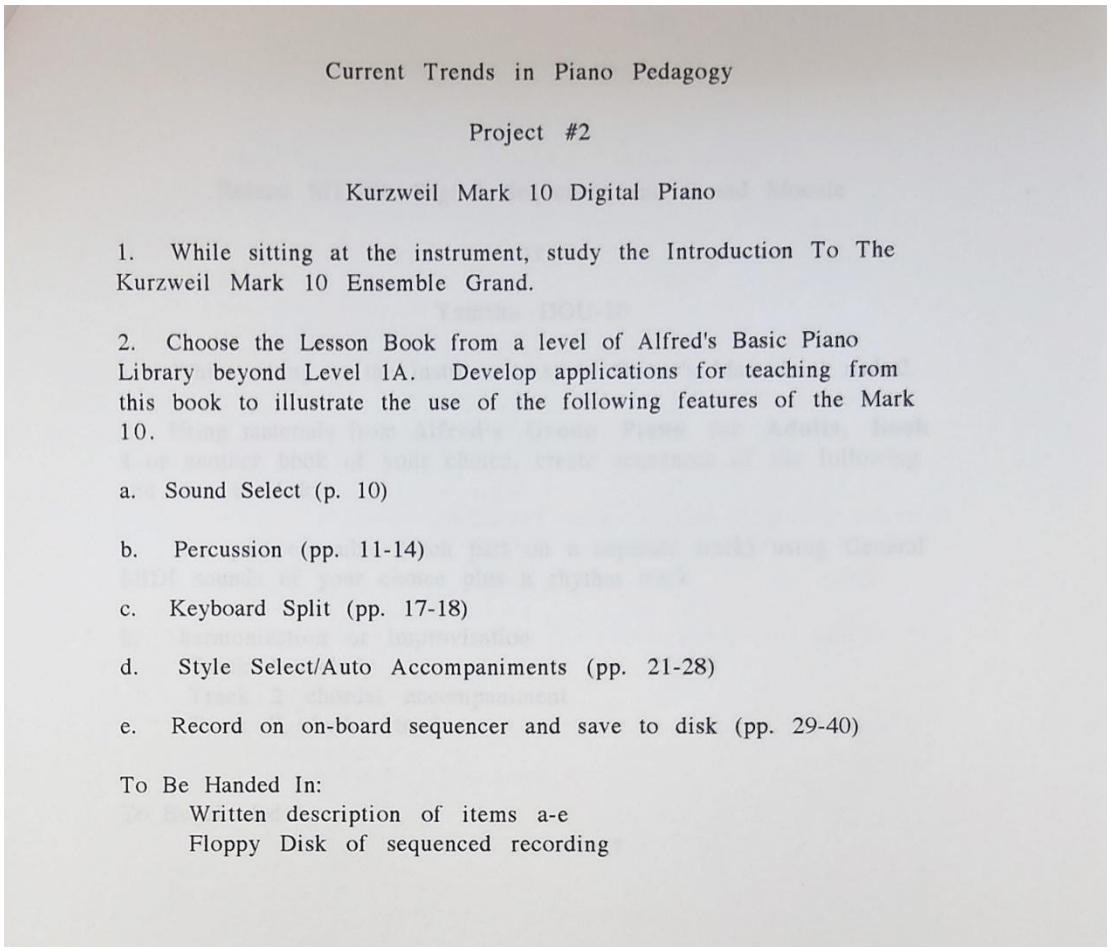
b. Advanced Operation Manual
All Chapters except 4

2. Choose a piece of your own performance repertoire. Practice it for two weeks on the Disklavier. From your study of the manuals, make a list of various practice procedures that you used with this piece on the Disklavier.

3. Sequence a duet of your choice from **Duet Classics, Book 3** or another book of your choice. Sequence Secondo on Track 1 and primo on track 2. Save to a floppy disk. Perform in class one part of your duet with the sequencer playing the other part.

To Be Handed In:
List of practice procedures
Floppy Disk of duet

Figure 3.7. Current Trends in Piano Pedagogy, Spring 1997, Project #1. Lancaster Files.



Current Trends in Piano Pedagogy

Project #2

Kurzweil Mark 10 Digital Piano

1. While sitting at the instrument, study the Introduction To The Kurzweil Mark 10 Ensemble Grand.

2. Choose the Lesson Book from a level of Alfred's Basic Piano Library beyond Level 1A. Develop applications for teaching from this book to illustrate the use of the following features of the Mark 10.

a. Sound Select (p. 10)

b. Percussion (pp. 11-14)

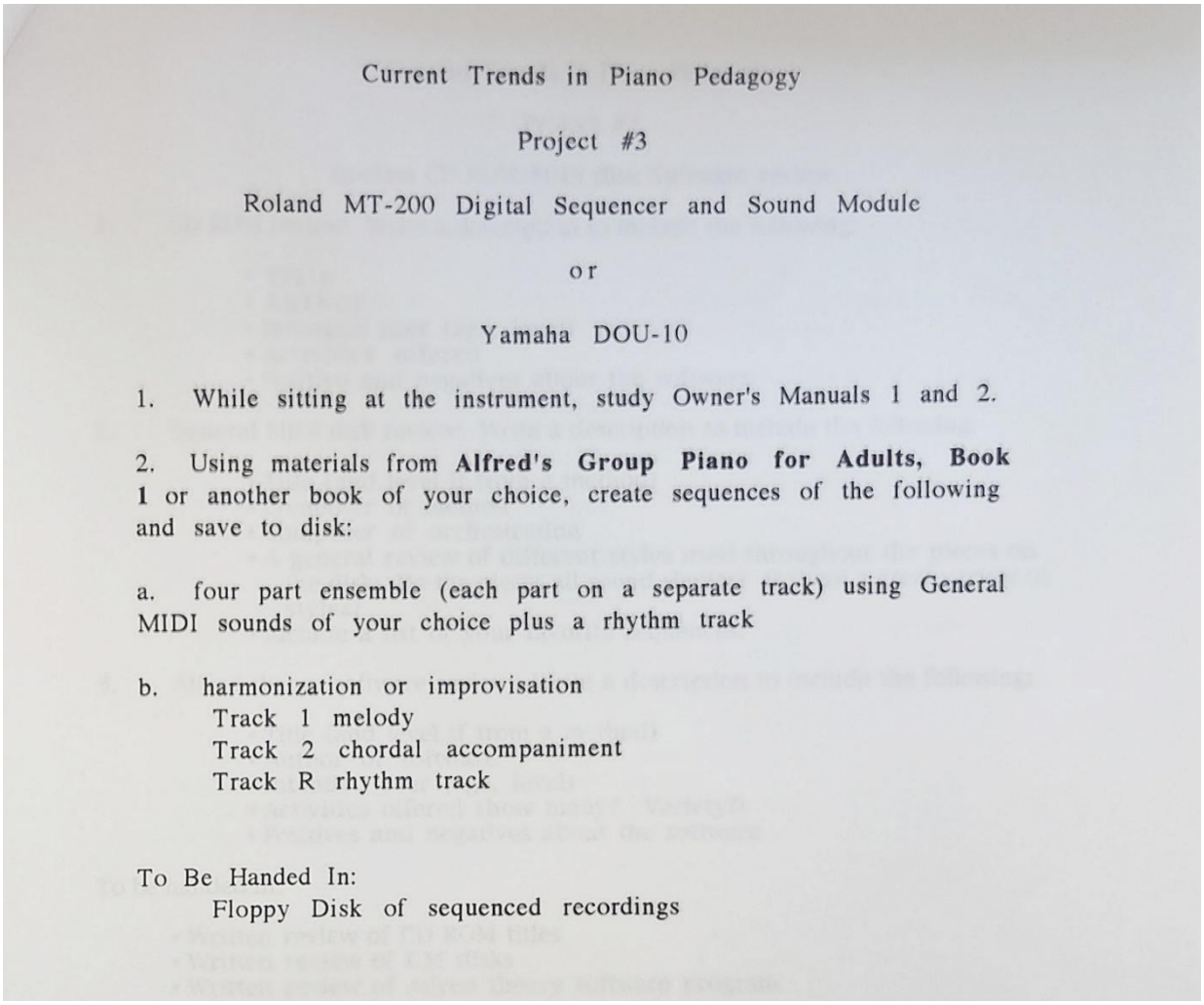
c. Keyboard Split (pp. 17-18)

d. Style Select/Auto Accompaniments (pp. 21-28)

e. Record on on-board sequencer and save to disk (pp. 29-40)

To Be Handed In:
Written description of items a-e
Floppy Disk of sequenced recording

Figure 3.8. Current Trends in Piano Pedagogy, Spring 1997, Project #2.



Current Trends in Piano Pedagogy

Project #3

Roland MT-200 Digital Sequencer and Sound Module

or

Yamaha DOU-10

1. While sitting at the instrument, study Owner's Manuals 1 and 2.

2. Using materials from **Alfred's Group Piano for Adults, Book 1** or another book of your choice, create sequences of the following and save to disk:

a. four part ensemble (each part on a separate track) using General MIDI sounds of your choice plus a rhythm track

b. harmonization or improvisation
Track 1 melody
Track 2 chordal accompaniment
Track R rhythm track

To Be Handed In:
Floppy Disk of sequenced recordings

Figure 3.9. Current Trends in Piano Pedagogy, Spring 1997, Project #3.

Current Trends in Piano Pedagogy

Project #4

In-class CD ROM/MIDI disk/Software review

1. CD ROM review: Write a description to include the following:

   - Title
   - Author
   - Intended user (age, level)
   - Activities offered
   - Positive and negatives about the software

2. General MIDI disk review: Write a description to include the following:

   - Title (and level if from a method)
   - Composer of method
   - Composer of orchestration
   - A general review of different styles used throughout the pieces on the disk: Do the pieces all sound similar? Is there a great variety of styles?
   - Include a list of your favorite sequences.

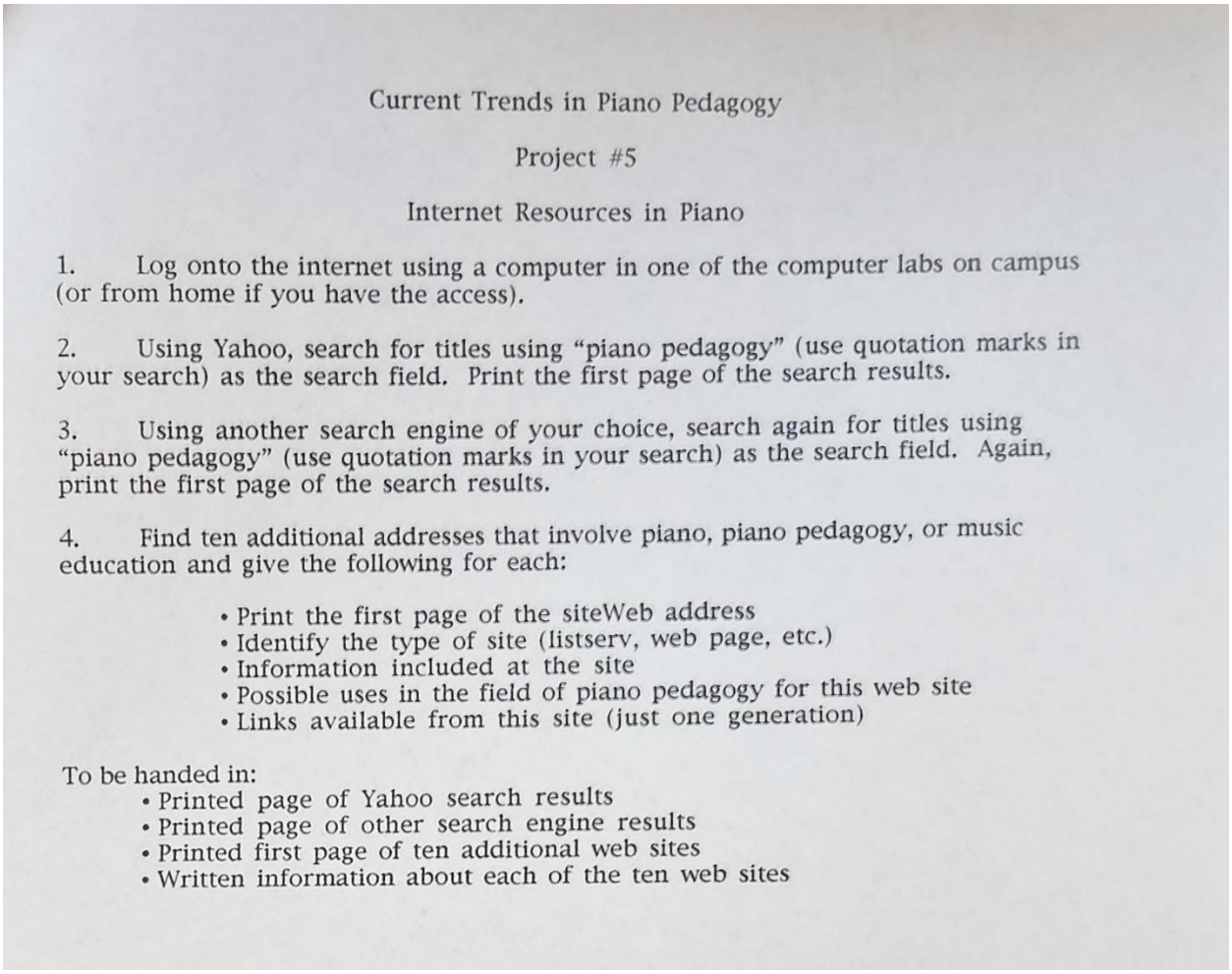
3. Alfred theory software review: Write a description to include the following:

   - Title (and level if from a method)
   - Author of software
   - Intended user (age, level)
   - Activities offered (how many? Variety?)
   - Positives and negatives about the software

To be handed in:

- Written review of CD ROM titles
- Written review of GM disks
- Written review of Alfred theory software program

Figure 3.10. Current Trends in Piano Pedagogy, Spring 1997, Project #4.



Current Trends in Piano Pedagogy

Project #5

Internet Resources in Piano

1. Log onto the internet using a computer in one of the computer labs on campus (or from home if you have the access).

2. Using Yahoo, search for titles using "piano pedagogy" (use quotation marks in your search) as the search field. Print the first page of the search results.

3. Using another search engine of your choice, search again for titles using "piano pedagogy" (use quotation marks in your search) as the search field. Again, print the first page of the search results.

4. Find ten additional addresses that involve piano, piano pedagogy, or music education and give the following for each:

- Print the first page of the siteWeb address
- Identify the type of site (listserv, web page, etc.)
- Information included at the site
- Possible uses in the field of piano pedagogy for this web site
- Links available from this site (just one generation)

To be handed in:

- Printed page of Yahoo search results
- Printed page of other search engine results
- Printed first page of ten additional web sites
- Written information about each of the ten web sites

Figure 3.11. Current Trends in Piano Pedagogy, Spring 1997, Project #5.

The final course in the rotation was Readings and Writings in Piano Pedagogy, a class in which graduate students explored and discussed current developments and major research in the field of piano pedagogy, with the primary objective of preparing to write their final graduate documents.[250] The projects in this course were designed to familiarize students with existing literature and resources—including articles, books, dissertations, and media—and to strengthen their professional and scholarly writing skills. Assignments included preparing a professional resume, writing articles for publication in magazines, and completing writing projects that served as preparation for writing their dissertation or final document (see Figure 3.12 for a sample syllabus).

Lancaster's model for designing the Advanced Group Piano course was a course he took with the same title at the University of Illinois while working on his master's degree. He explained his framework for creating this course and his objectives for developing the other three graduate seminars:

> I remember in my degree program [at the University of Illinois], I passed the theory requirements, and the advisor at that point said, "You passed out of theory. I think you should take advanced group piano, and that could be your theory class, because you'll be doing all the functional skills." I took that class, and it included all kinds of activities, plus improvisation with jazz styles, which I wasn't good at, but I did it anyway. That was a model for the [Advanced Group Piano course]. Why did I do the ensemble music? Because I had been playing two piano recitals. It was my research interest. I wanted to teach that class. Current Trends I thought was needed beyond the basics. Readings and Writings I thought would help students with preparing their papers. So, I guess the only course that was influenced by something else was the Advanced Group Piano.[251]

In 1985, Jane Magrath designed and proposed a new graduate seminar titled Teaching Intermediate and Advanced Piano Students. The course was described as focusing on "methods,

[250] "Readings and Writings in Piano Pedagogy," *Readings & Writings*, Lancaster Files.
[251] Lancaster, interview 3 of 3.

materials, and curriculum building for teaching piano students at the intermediate through advanced levels." Its primary objectives included "developing piano teaching techniques for high school and college-age students, studying repertoire appropriate for these students, and exploring performance practice suitable for pianists at the intermediate and advanced levels."[252] This new seminar was added to the four graduate seminars offered on a two-year rotation. Following its addition, Readings and Writings in Piano Pedagogy and Current Trends in Piano Pedagogy were integrated into one course. From that point forward, the four core graduate seminars offered on a two-year rotation were Advanced Group Piano, Ensemble Music in Piano Pedagogy, Readings and Writings in Piano Pedagogy (a few years later offered as Current Trends in Piano Pedagogy), and Teaching Intermediate and Advanced Piano Students.

[252] "Course Offerings," 7.

READINGS AND WRITINGS IN PIANO PEDAGOGY
MUED 5632.001
Spring 1987

REQUIRED MATERIALS:

1. Barry Green - THE INNER GAME OF MUSIC

2. Benjamin Bloom, ed. - DEVELOPING TALENT IN YOUNG PEOPLE

CLASS ACTIVITIES:

1. Reading and discussion of current articles and books.

2. Exploration of media in piano teaching (Viewing of video cassettes, listening to audio cassettes, exploring computer and electronic keyboard technology, studying media materials for piano teaching).

3. Discussion of major research (papers, dissertations, documents) in piano pedagogy.

PROJECTS

1. Prepare a professional resume. Due Date: January 20

2. Read one dissertation or document. Make a ten minute class presentation on it. A typewritten outline should be distributed to class as a handout for the presentation. Due Date: February 3

3. Write an article suitable for publication in CLAVIER, AMERICAN MUSIC TEACHER, PIANO QUARTERLY, KEYS or KEYBOARD CLASSICS.
   First Draft Due: February 10
   Revised Draft Due: March 31
   Mailed For Publication Consideration: April 28

4. Major Project (choose one). Due Date: April 21
   a. Write a proposal for a dissertation or document (Chapter 1 and/or Chapter 2)
   b. Write a major research paper on a pedagogical topic of your choice. It should be twenty typewritten pages.
   c. Special Project such as in-depth exploration of computer programs for teaching piano.
   d. Special Teaching Project.
   e. Present a Mini-Workshop to Class (80 minutes in length)
   f. Prepare materials to apply for the Baldwin Fellowship Program.
   g. Prepare a video audition tape. This tape should include three fifteen minute teaching segments from different classes and/or private lessons. It should represent your best teaching abilities.

5. Attend the videoconference, "Is Independent Teaching a Viable Career" on January 29.

6. Adjudicate 5 different students from videotapes and prepare written critiques of them. Due Date: March 31

7. Design five detailed activities for using the electronic keyboard or casio in teaching. Each activity should teach a specific concept or piece. If possible, try some of them in your own teaching. Due Date: March 31

Figure 3.12. Readings and Writings in Piano Pedagogy, Syllabus, Spring 1987. Lancaster Files.

Other Graduate Courses and Doctoral Workshops

In addition to the core piano pedagogy courses and graduate seminars, Lancaster developed several additional course offerings that were incorporated into the curricula of the new graduate programs. These included:

- Internship in Piano Teaching: teaching of children's classes, college classes, adult students, or private lessons under faculty supervision. Designed to give the students experience in areas where none exists.
- Teaching Piano Pedagogy: a special course for doctoral students only who are preparing to teach piano pedagogy. As part of this class, students taught segments of undergraduate piano pedagogy classes.
- Directed Readings: independent reading and study of topics relating to piano teaching under faculty supervision. Students designed a reading project with input from faculty.
- Special Studies: independent projects relating to piano teaching under faculty supervision. Students designed a project with input from faculty.[253]

As part of the initial design of the doctoral degree programs, Lancaster created the Doctoral Workshop in Piano Pedagogy as a requirement for the DMA in Piano Performance and Pedagogy. DMA students were required to present a public workshop for piano teachers, focusing on teaching techniques and materials. The workshop was to be at least five hours in length and was offered as an elective course for PhD students.[254] To integrate the doctoral

[253] "Course Offerings," 7–8.
[254] "Course Offerings," 8, 12–13.

workshops into the curriculum, Lancaster replaced one of the three solo recitals traditionally required for the DMA in Piano Performance with the pedagogy workshop. As a result, DMA students in Piano Performance and Pedagogy completed two solo recitals[255] and the doctoral workshop as part of their terminal degree requirements.

In designing the workshops, Lancaster was inspired by Northwestern University, the first academic institution to introduce similar workshop courses for pedagogy students. Although these workshops were established after he graduated, Lancaster believed his Northwestern background strongly influenced their creation at OU. He considered the workshops particularly valuable in preparing students for the practical realities of professional life after graduation.[256]

Teaching Opportunities for Graduate Students

With the establishment of the graduate programs in piano pedagogy, several teaching opportunities were created to provide graduate students with diverse teaching backgrounds and valuable, hands-on experience. In addition to teaching Music Images for preschool students, graduate students could gain practical experience through teaching in the Piano Pedagogy Laboratory Program, preschool classes, pre-college studio teaching, and college applied lessons. These experiences supplemented the teaching opportunities available through OU's Group Piano Program, which will be discussed in greater detail later in this chapter.

[255] To fulfill the recital requirement, DMA students in Piano Performance and Pedagogy had the option to perform two full-length solo recitals, a full-length solo recital and a lecture recital (which could be pedagogical in nature), or could choose to play a full-length solo recital and a chamber music recital in which the piano plays an important musical role; "Doctor of Musical Arts (Piano Performance and Pedagogy)," *Pedagogy Brochure*, Lancaster Files, 12.
[256] Lancaster, interview 3 of 3.

Piano Pedagogy Laboratory Program

The Piano Pedagogy Laboratory Program, established by Lancaster at OU in 1982, was a community-based piano program designed to provide supervised teaching experience for University of Oklahoma piano pedagogy majors. This program was designed for young students between the ages of six and nine years old and included two weekly lessons. Students first attended a 45-minute group lesson on campus, taught by the Laboratory Program faculty, Lancaster, Magrath, or Kowalchyk, with two or three class sections typically offered each semester. Pedagogy students observed these group sessions and, later in the week, provided a 30-minute private lesson to each young student. As the semester progressed, the student teachers also taught portions of the group lessons, allowing them to gain additional practical teaching experience (Figure 3.13 and Figure 3.14).

To enhance the learning experience, student teachers submitted weekly reports on their private lessons to the group class instructors, ensuring awareness of each child's progress and challenges. Lessons were regularly observed, either in person or via video recording, by the Laboratory Program faculty, who provided feedback to support the student teachers' professional growth.

Enrollment in the program was limited to children with no prior piano study. To maintain a high-quality instructional environment and avoid competition with local private piano teachers, class sizes were intentionally kept small, with four to six students per group and a total

enrollment of twelve to eighteen students per semester. Participation in the program required payment of a semester fee.[257]

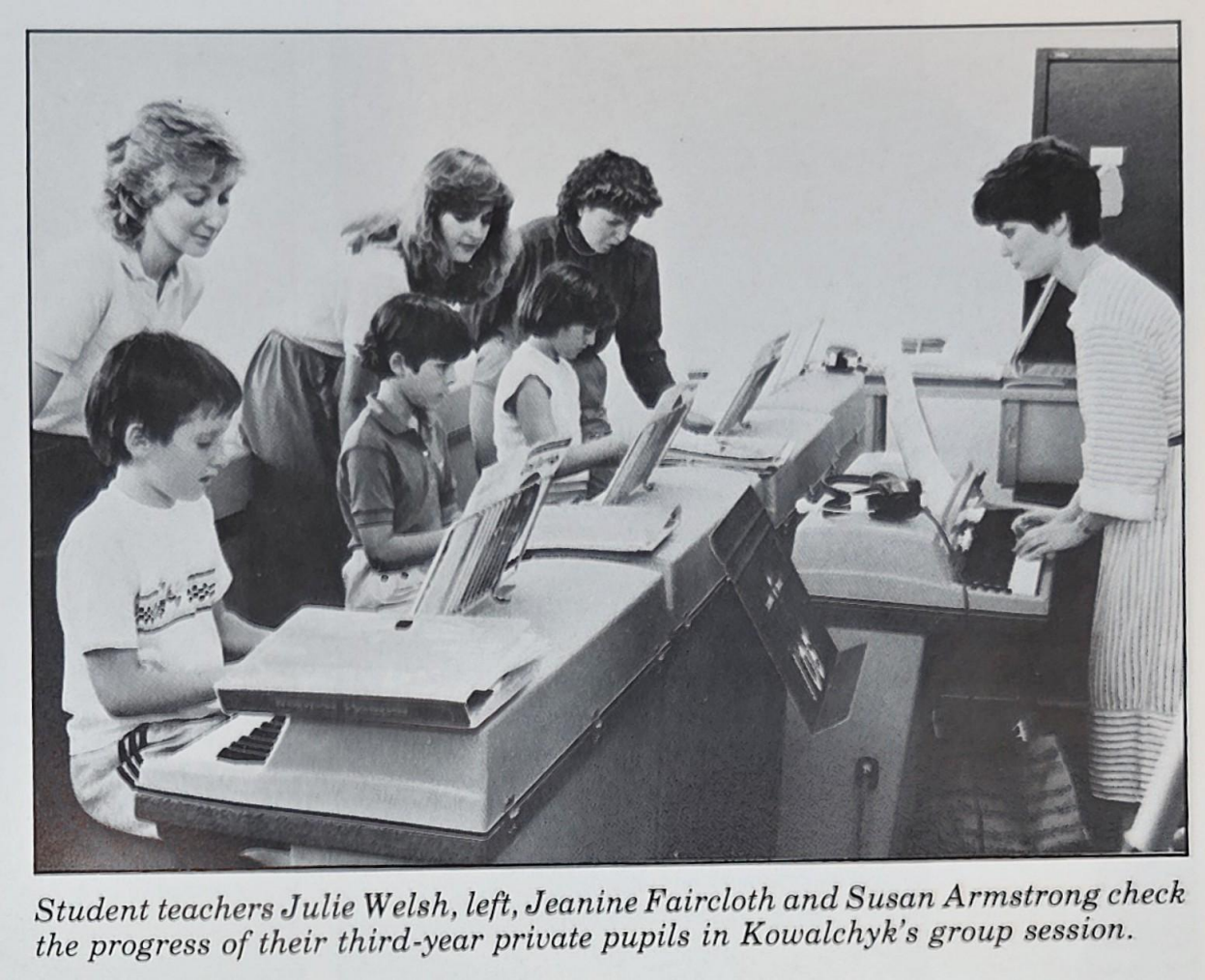


Figure 3.13. Gayle Kowalchyk teaching a group lesson to the Laboratory Program students (1985). Photo published in the *Sooner Magazine*, in "Music for a Lifetime" article by Margaret French. Lancaster Files.

[257] Margaret French, "Music for a Lifetime," *Sooner Magazine* 5, no. 2 (Winter 1985): 6–7; Lancaster, interview 3 of 3; "University of Oklahoma Piano Pedagogy Newsletter Fall 1985," *Pedagogy Newsletter*, Lancaster Files, 8.



Figure 3.14. Photo of Lancaster teaching two of the Laboratory Program students (1985), (Photograph provided by E. L. Lancaster).

When developing the Piano Pedagogy Laboratory Program, Lancaster considered the needs of both young learners and pedagogy students. He explained: “It is our job to design a program that teaches the children to enjoy music for the rest of their lives. Not everyone can be a music major; not everyone can make a living performing or teaching. But we can educate society

to perpetuate music."[258] He also aimed to create a meaningful teaching experience for the student teachers: "Average kids are what we want in here, not a whole studio of super talented kids. Because that wouldn't be a realistic situation for our college students to expect when they leave here. Ideally, we would like to have a balance of slow learners, average learners and fast learners. We'd like to present a model realistic program and not a model exceptional program."[259] The Piano Pedagogy Laboratory Program was designed primarily for graduate students with limited pre-college teaching experience, particularly incoming master's students, as well as for undergraduate pedagogy students. Doctoral students who needed additional experience in pre-college instruction were also occasionally assigned to teach in the program.

Preschool Classes

The Preschool Classes were piano lessons designed for four- and five-year-olds, offering a comprehensive introduction to music with an emphasis on piano playing. These classes were offered at OU in addition to Music Images and were taught primarily by Kowalchyk. The classes incorporated a variety of activities, including movement, rhythm exercises, games, ear training, written work, singing, listening, and creative projects. Pedagogy students participated by observing and assisting faculty during the class sessions.[260] Lancaster described his objectives for creating piano classes for this age group: "When you get under age six, you need to teach in a group, and not all sitting and playing the piano. It's music readiness, using the keyboard as a

[258] French, "Music for a Lifetime," 7.
[259] French, "Music for a Lifetime," 7.
[260] "Pedagogy Newsletter Fall 1985," 8.

medium. They're not going to be able to play that much, but if they start at age four, by the time they are six, they'll know a lot about the keyboard, music, and clapping rhythms."[261]

Pre-College Studio Teaching

The piano pedagogy program at OU was aligned with the Kowalchyk-Lancaster Piano Studio in Norman.[262] With the high number of enrollments in the studio, pedagogy students at OU had the opportunity to observe the lessons taught by Kowalchyk, Lancaster, or the student teachers employed in the studio. With a wide range of classes and learning opportunities that were created in the Kowalchyk-Lancaster Piano Studio, pedagogy students could choose to observe the private lessons, monthly group lessons, or performance classes. Additionally, graduate pedagogy students could elect to pursue an internship in the studio to gain experience in private studio management and operation.[263]

College Applied Lessons

As part of their graduate assistantship, pedagogy students taught applied lessons to non-keyboard music majors. All graduate assistants who taught these lessons were assigned to a piano faculty member and would consult with them regularly as their mentor. Graduate assistants and faculty members met regularly to jointly assign repertoire and technical studies to the students. Additionally, throughout the semester, lessons were frequently observed, and graduate students received feedback and critique from their faculty mentor about their teaching.

[261] French, "Music for a Lifetime," 10.
[262] See Chapter 2, "Independent Teaching Studio in Norman, Oklahoma," for more information on the Kowalchyk-Lancaster Piano Studio.
[263] "Pedagogy Newsletter Fall 1985," 8.

In addition to teaching college students, graduate pedagogy students had the opportunity to observe any of the piano faculty's applied lessons in their studios to gain exposure to advanced teaching methods. To observe the lessons, students had to sign up for an internship in the applied studio of their choice.[264]

In developing such a broad range of teaching opportunities offered through the pedagogy program (Figure 3.15), Lancaster maintained a clear philosophy and purpose:

> My whole philosophy was to give them experiences that they had not had. It wasn't cookie-cutter, that everybody had to do this. We looked at what their experience was, and tried to get their student teaching touching on areas they had never experienced... even if they had taught only advanced students, which I can't remember anyone who had only done that. Some of the doctoral students would work in the Lab Program if they needed more experience there. If they came in and they'd had no college group piano teaching and they didn't have an assistantship in that area, they would do some teaching in one of the classes. As I said, we would look at every student's individual background.[265]

Through this individualized approach, Lancaster ensured that each student's training reflected their personal background and interests, so that they would graduate from the program and enter the profession with confidence and versatility.

[264] "Pedagogy Newsletter Fall 1985," 8.
[265] Lancaster, interview 3 of 3.

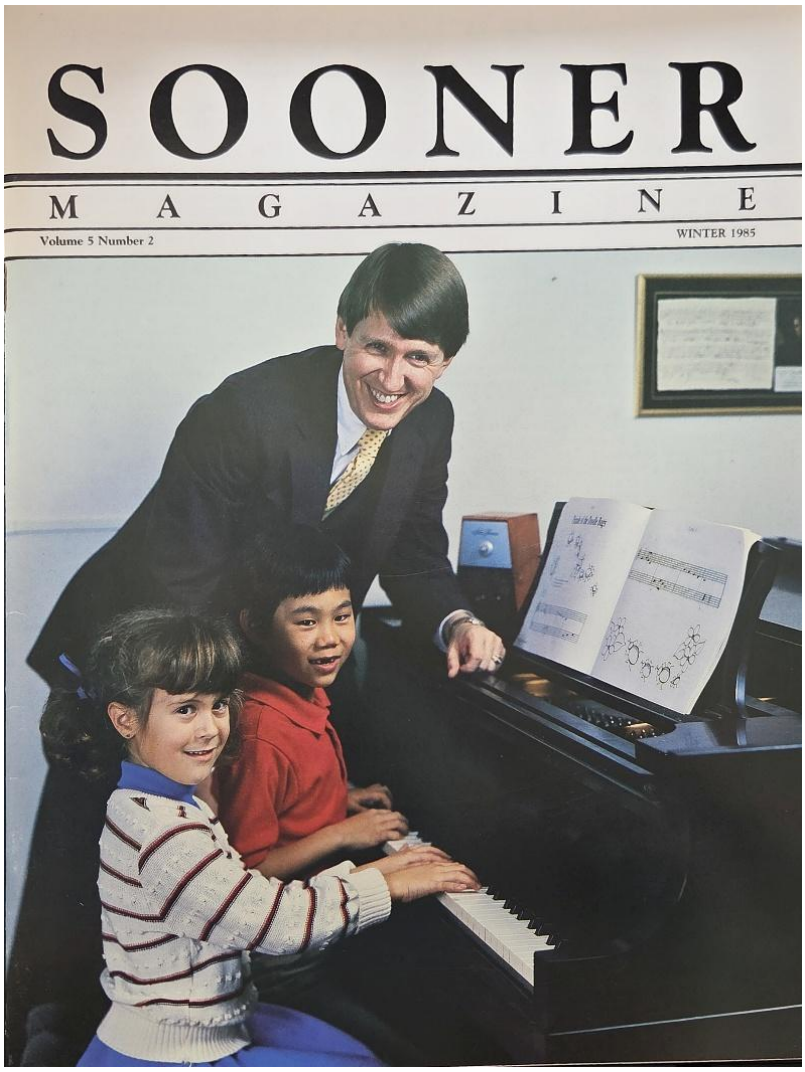


Figure 3.15. Cover of *Sooner Magazine* (1985). An article titled "Music for a Lifetime" by Margaret French discusses different teaching opportunities created and developed by Lancaster for graduate pedagogy students at OU. Lancaster Files.

Advising Graduate Pedagogy Students

After the establishment of the graduate degrees in piano pedagogy, Lancaster's responsibilities within the piano area expanded significantly. In addition to teaching graduate pedagogy courses and seminars, he supervised graduate assistants, coordinated the group piano program, advised all master's and doctoral students in the degree programs with pedagogy emphasis, and guided doctoral dissertations in piano pedagogy (see Appendix C for a list of doctoral dissertations supervised by Lancaster at OU). These duties were in addition to creating and supervising the Piano Pedagogy Laboratory Program and fulfilling his administrative responsibilities as Associate Dean of the College of Fine Arts, which he was appointed to in 1984 (discussed later in this chapter).

Despite all these responsibilities, Lancaster took great care when advising graduate students and always sought to treat every student individually. He continuously tried to address the educational needs and academic goals of each student and to create a plan that would best support their future career. He elaborated on his philosophy in advising graduate students:

> My philosophy in advising was that I was very careful in making sure they fit the rotation as to what [courses] they needed. When they first came in, we would talk about the courses that were offered, and I would try to figure out their experience related to those courses. If they weren't able to take all of them in their degree program, which sometimes they couldn't, I would make sure that they got the classes that I felt they needed the most for their background, or that they were the most interested in for their background. The other philosophy I had would be, don't try to shore up your weaknesses, but focus on your strengths. You want to be really strong in something, as opposed to mediocre in everything, and whatever you feel like you're mediocre in or least interested in, at least be confident in that area.[266]

[266] Lancaster, interview 3 of 3.

One of Lancaster's guiding philosophies as a teacher and mentor was the belief that students should develop their strengths rather than focusing on their weaknesses. This perspective reflected his own professional journey and the values that shaped his career:

> I always felt that way. Because I felt that way in my own self. I felt that my strengths were in teaching. My strengths were not in performing. I mean, I wanted to play well enough, but I had no desire to be playing solo recitals. Because there were people who could play a lot better than me. I think that's just naturally evolved with me in the trajectory of my career, no one ever told me that. I think that's just something I figured out, to be really good at what you do that's important to you, and be adequate in the other things.[267]

This philosophy of advising underscores Lancaster's thoughtful and student-centered approach. As an advisor, he constantly tailored degree plans to individual backgrounds and encouraged students to focus on their strengths.

In addition to creating coursework that addressed the academic needs of graduate students and encouraging them to focus on their strengths, Lancaster was deeply invested in understanding each student's personal interests in piano pedagogy as well as their long-term career goals. He consistently tried to create academic plans that reflected and supported those individual pathways. As he explained:

> I wanted to know what they were interested in doing. If you [the student] want to be a college teacher, if you want to be a college teacher of just group piano and pedagogy, then maybe you don't focus as much on your performance skills. You perform adequately, but you're not trying to play *Pictures at an Exhibition* on your doctoral recital. Or maybe you want to do your second recital as a chamber music recital. You had to do one solo recital, but you could do your second recital as a chamber recital, or a two-piano recital. I remember some people who did that. I remember Jeanine Jacobson[268] did her second recital as a two-piano recital. Then I remember in her job at CSUN (I was here

[267] Lancaster, interview 3 of 3.
[268] Jeanine Jacobson served on the piano faculty at California State University, Northridge for twenty years, from 1984 to 2004, as Professor of Piano and Piano Pedagogy. She received a DMA in Piano Performance and Pedagogy in 1989 from the University of Oklahoma.

> visiting Alfred), we went to a two-piano recital that she played at CSUN with Elmer Heerema. Obviously, that carried over to the job that she had.[269]

While sharing his philosophy and approach in advising graduate students, Lancaster recalled a memorable detail about his advice to the incoming students:

> I had one thing that's kind of funny. I would tell students, their first semester there, that they should take a heavy load, because you're not going to have as many friends, and you're going to have more time to study while you're making friends. [laughing] I remember specifically Valerie Cisler was like, "No, I can't do that! I have to work my way into it, as opposed to being inundated at the very beginning." [laughing] But I always said to students, you might want to take a heavier load the first semester, because you're going to get more involved as further along you go.[270]

These insights highlight Lancaster's comprehensive approach to advising. He sought to balance academic structure with flexibility to support individual goals and the long-term growth of each student.

One of the most distinctive aspects of the graduate degree programs developed by Lancaster was the built-in flexibility, which allowed for individualized pathways tailored to each student's academic background, interests, and professional goals. These programs were thoughtfully and intentionally designed to enable students to concentrate on the areas where they needed the most growth and experience. This student-centered approach reflected Lancaster's commitment to practical, real-world preparation. As he affirmed: "That was what I wanted to do, make things practical."[271] In reflecting on Lancaster's approach as an advisor, Jane Magrath beautifully emphasized his deep commitment to his students:

> I would say, first of all, he cared deeply about students and did everything he could to help a student. He was really invested in advising students, and as a formal advisor, which means planning the courses, he was consistent and always on top of planning in

[269] Lancaster, interview 3 of 3.
[270] Lancaster, interview 3 of 3.
[271] Lancaster, interview 3 of 3.

> the best interest of the student. In terms of informal advising, which might be helping them with a paper or helping them with professional advice, he was extremely generous, just exceptionally generous. He was an extremely hard worker and extremely diligent. He gave a good bit of extra time to his students.[272]

Magrath went on to highlight Lancaster's remarkable skill in guiding doctoral research, noting:

> I think he was especially good at working at the doctoral level with dissertations. He did that with an ease that I haven't seen really in anyone else. Just that scholarly aspect. He just loved it and was great at it. He was also good at taking a student's work and helping the student know how to further develop it and in what directions, and hopefully keeping things from staying, moving forward. He did those two things really well, and I think he had done it to such a high level that when he moved to take on another challenge in life, which was his work at Alfred, what he [had accomplished] in those years [at OU] would have been enough for any career, but he was really a master at that.[273]

The following chapter will further examine Lancaster's guidance for doctoral students through the perspectives of former graduate students. Their reflections highlight the significance and lasting impact of curricular flexibility, as well as Lancaster's guidance and vision on their doctoral dissertations, academic training, and professional careers.

Reshaping the Group Piano Program

Lancaster's contributions to the piano pedagogy program and the School of Music at the University of Oklahoma extended well beyond the establishment of graduate degrees and advisement of students enrolled in those programs in music. Soon after joining the piano faculty, he made significant changes to the group piano program, which was originally established by Celia Mae Bryant. Lancaster implemented two significant changes to the group piano program

[272] Jane Magrath, interview by author via Zoom, May 21, 2025.
[273] Magrath, interview.

early in his tenure: he redesigned the curriculum and restructured the instructional methods used by graduate teaching assistants.

When Lancaster joined OU in 1979, four semesters of group piano were required for most undergraduate degree programs. Levels 1 and 2 classes met three times a week, whereas levels 3 and 4 met twice a week. The philosophy behind this scheduling was that the higher levels required more practice time outside of the classroom. This scheduling was maintained during Lancaster's entire tenure at OU. Also, when he began at OU, students were required to take a keyboard proficiency exam. However, the piano faculty believed that the proficiency exam was impractical; if students completed the four-semester sequence of group piano, they should not be required to take an exam. Therefore, Lancaster helped to eliminate this requirement, and from his first year at OU, any student who passed the group piano courses required for their degree program, with a grade of C or higher, was no longer required to take a keyboard proficiency exam.

During his first year of instruction, Lancaster had his own sections of group piano classes and used James Lykes's textbook *Keyboard Musicianship: Group Piano for Adults* (1974). In 1980, when Lancaster's first co-authored group piano textbook *Keyboard Strategies*, was published, he immediately transitioned to that textbook.[274] As the coordinator of the group piano program, he also had the responsibility of overseeing and supervising the class sections of graduate assistants. During that time, Lancaster trained the graduate assistants to become familiar with the group piano curriculum, which had been adapted to the new textbooks, and to

[274] *Keyboard Strategies* is a group piano textbook series co-authored by Lancaster, Fred Kern, Melvin Stecher, Norman Horowitz, and Claire Gordon and published by G. Schirmer. See Chapter 2 for more information on the publication of *Keyboard Strategies*.

effectively use the textbooks in their instruction. In the early years of the establishment of the degree programs, incoming graduate assistants had limited experience in college teaching. Therefore, Lancaster designed the first semester of the graduate piano pedagogy course to include training on the group piano curriculum, especially in the first half of the semester. During those years, all graduate assistants, including piano performance majors, were required to take the first semester of the graduate piano pedagogy course, and as a result, they received adequate training on the group piano curriculum.

In addition to adapting the curriculum to the new textbook, Lancaster started team-teaching with the graduate assistants who taught group piano. To help them gain as much practical experience in teaching group piano as possible, all new graduate assistants in their first year had to team-teach their classes with Lancaster. The implementation of this requirement involved Lancaster teaching the first class period, and the graduate assistant teaching the second and third class periods of the week. By implementing this requirement, an excellent opportunity was created for new graduate assistants to gain valuable experience by observing a master teacher, being observed by a master teacher in the area of group piano, and receiving frequent feedback from him. During their second year, graduate assistants were assigned their own sections of group piano, and they were still frequently observed throughout the semester by Lancaster, both in person and through video recordings.[275]

As Lancaster continued to team-teach and observe the graduate assistants teaching their own sections of group piano, he realized that the graduate assistants had difficulties with lesson

[275] "Pedagogy Newsletter Fall 1985," 8; "Handbook for Graduate Assistants Teaching Group Piano 1997–1998," *GA Handbook*, Lancaster Files, 3.

planning and required a lot of help organizing the materials for their classes. Lancaster realized that the organization of *Keyboard Strategies*, the new textbook that he had co-authored, was a significant part of this issue. He explained: "As much as we liked *Keyboard Strategies*, the organization of that wasn't as intuitive or as easy to use. So, as I began to reorganize the group piano program at OU, I wanted a textbook that had an easy usability for people who didn't have a lot of experience."[276] This issue prompted Lancaster to come up with the idea of writing *Alfred's Group Piano for Adults* (AGPA):

> The reason I wrote *Alfred's Group Piano for Adults* was based on what I had learned from graduate assistants teaching the curriculum. I realized that even *Keyboard Strategies*, which I had written, needed to be organized in a different way, because *Keyboard Strategies* was organized in chapters, but as a teacher, you still had to use things from different chapters and create your own lesson plans, per se.[277]

In *Alfred's Group Piano for Adults*, Lancaster organized the material into units, making it easier for graduate assistants to select their teaching materials for each class within a unit, rather than having to navigate through the entire book to create lesson plans. Additionally, in the early years of establishing the degree programs, graduate assistants were less experienced and needed more help with lesson planning and organizing their classes. This also helped Lancaster recognize the most beneficial organizational feature of a textbook for someone with limited college group piano teaching experience, which he considered when designing and writing AGPA. He further described the structural and organizational aspects of AGPA:

> That's how it all evolved, just to make it easy for the graduate assistants to teach and to have a very linear program that was more highly structured than the group piano texts that were available, including *Keyboard Strategies*, which has a lot of creative aspects, but doesn't have the ease of structure and the review elements that *Alfred's Group Piano for Adults* has to go with it. Then I wanted to organize it in units, so that you don't teach

[276] E. L. Lancaster, interview by author, interview 2 of 3, (Calabasas, CA, May 11, 2025).
[277] Lancaster, interview 3 of 3.

> everything within the unit, but you can choose from the unit to get the total experience on all the skills that you need for teaching, and you're not jumping from the front of the book to the back of the book to the middle of the book, etc., which is hard for people who haven't had a lot of teaching experience, and it's more time consuming for people who *have* had a lot of teaching experience. So I think the success of it has, in many ways, been the ease of organization and the ease of lesson planning that falls from it.[278]

When AGPA was published in 1994, Lancaster once again adapted the group piano curriculum to the new textbooks and revised the graduate piano pedagogy course to include training graduate assistants to teach the new textbooks. Based on the organizational structure of AGPA, Lancaster designed the five-week, ten-week, and fifteen-week exams and helped the graduate assistants plan their lessons according to the new curriculum and exam schedules.[279]

In addition to restructuring the group piano program for non-keyboard music majors, Lancaster also designed and proposed group piano classes for non-music majors, to be offered for the first time at OU in 1982. These courses were offered at two levels and were intended for students with little or no musical background and limited ability in reading music. Lancaster submitted the proposal to the University's Curriculum Committee during his second year at OU, and the courses were approved and offered in his third year. These courses were also mainly taught by the graduate assistants under Lancaster's supervision, and *Alfred's Group Piano for Adults, Book 1* was used as the primary textbook following its publication. Level 1 for non-music majors covered units 1–8, and Level 2 covered units 9–15 of *Alfred's Group Piano for Adults, Book 1*.[280]

[278] Lancaster, interview 2 of 3.
[279] See Chapter 2 for more on Lancaster's publications during his time at OU.
[280] "Handbook for Graduate Assistants," 37–38; Lancaster, interview 3 of 3.

With the growing popularity of the graduate pedagogy degrees at OU, the number of graduate assistants in piano pedagogy quickly increased. Within a few years after the establishment of the degree programs, multiple sections of group piano for non-keyboard music majors and non-music majors were offered. In 1982, OU offered nine sections of group piano classes for non-keyboard music majors, and three sections of group piano for non-music majors.[281]

Throughout his career at OU, Lancaster consistently sought ways to create teaching opportunities for pedagogy students enrolled in the degree programs and to provide them with as much practical teaching experience as possible. He affirmed:

> Our students are prepared to go into a college or university and perhaps run a program similar to this. The way our pedagogy degrees are designed, our graduates can experience teaching at all levels, because if they're here for a master's program and stay two years, they have experience with five-year-olds in Music Images, they're in the children's piano program and they teach piano classes and private lessons for college students, both music majors and hobby-type non-majors. They have almost every conceivable experience that they might encounter.[282]

By creating a wide range of teaching opportunities at OU, Lancaster ensured that students graduated not only with strong pedagogical knowledge but also with the practical skills and confidence needed to thrive as independent teachers and leaders in the field.

[281] "OU Faculty Experiment with Lab Classes," *Notes of Teaching Newsletter,* May 1982, Faculty Evaluations, Lancaster Files.
[282] French, "Music for a Lifetime," 8–9.

Development of Piano Pedagogy Facilities

During his time at the University of Oklahoma, Lancaster not only established four graduate degree programs in piano pedagogy, designed their curricula and courses, and restructured the group piano curriculum and instructional model, but also devoted significant effort over the years to designing and developing the piano pedagogy facilities and piano labs. These efforts helped create optimal learning and teaching environments for graduate students, providing them with access to state-of-the-art piano lab facilities equipped with the most up-to-date technology and one of the most comprehensive piano pedagogy resource centers in the country.

Classrooms and Labs

When Lancaster joined OU, the group piano labs in Carpenter Hall were equipped with outdated Wurlitzer pianos. He recalled the condition of the piano labs when he arrived:

> When I got there, they had an old Wurlitzer lab, and it was not even a current Wurlitzer lab. It was like one of the first ones. The cases for the Wurlitzer electronic pianos were wooden. Even before that time, at my first teaching job at Harper College in 1971, we had new Wurlitzers, and they were not wooden cases. In 1979, when I got to OU, they still had the old one with wooden cases. I don't think the communication system worked.[283]

Shortly after his arrival, Lancaster managed to secure two separate rooms for piano labs and replaced the old pianos with new electronic pianos,[284] which remained in use until his resignation from OU. Lancaster's first office as a faculty member was in one of those piano labs in Carpenter Hall, since there was no separate office space for him. Therefore, every once in a

[283] Lancaster, interview 3 of 3.
[284] The brand of the initial replacement keyboards is unknown, but they were eventually replaced with Kawai electronic keyboards.

while, there was a graduate student teaching a group piano class in his office. Magrath vividly remembered those early conditions:

> I understand that his first office and piano lab was in a bleak space in the basement of Carpenter Hall…In those days, no one went down to the basement. There was this mysterious room parallel to him that, well, people seemed afraid of. The door never was opened, to our knowledge. We heard that it stored snakes and other reptiles, bugs, fish, and so on in jars for the biology department. We knew there were shelf after shelf of these creatures in there.[285]

Eventually, Lancaster's office was relocated to a larger space on the third floor of Carpenter Hall (CH 307), where he remained for several years. It was in this office that the beginnings of a piano pedagogy resource center for graduate students was established. In addition to his desk and a grand piano, the office contained bookshelves filled with piano pedagogy materials, as well as a table and chairs, allowing graduate students to work on their projects, conduct research, and study in that space. At this time, the two piano labs were no longer in the basement of Carpenter Hall. They were in separate rooms, but near his new office. During his tenure at the University of Oklahoma, Lancaster's office was relocated multiple times to different locations across campus. Throughout these transitions, he ensured that the pedagogy facilities, including the piano labs and the pedagogy resource center, moved with him. He prioritized placing them in locations that were both easily accessible to graduate students and either in his office space or close to his office, allowing him to remain actively involved in their ongoing development and improvement, and be readily available for the pedagogy students and graduate assistants.

Since Lancaster joined OU, and during the design and construction of the Catlett Music Center, the location of the piano pedagogy facilities changed multiple times. Catlett Music

[285] Jane Magrath and Allen Ross, "Tribute to E. L. Lancaster on the 30th anniversary of OU pedagogy program," Script, Lancaster Files (October 26, 2010), 1.

Center, which eventually became the permanent home of these facilities in 1997, was completed in several phases, and after each phase, portions of the School of Music facilities were gradually relocated to the new building. During this transition, the piano pedagogy facilities moved from different locations in Carpenter Hall to Jacobson Hall, where a larger space was available for the piano pedagogy resource center and one of the piano labs. Lancaster described the ample space for the pedagogy facilities in Jacobson Hall (see Figure 3.16):

> When we moved to Jacobson Hall, which was the former library [OU Fine Arts Library], after the library moved to Catlett, we had a huge, wonderful pedagogy room. It was big, really big. And had one lab at one end of it, there were tables for pedagogy [students], multiple copies of music in the file cabinets, there were big spaces for movement in the room. The second lab was in a smaller room in Jacobson [Hall]. There was not a lot of room in there. I think it had 12 to 16 keyboards [in it].[286]

While in Jacobson Hall, the second location of pedagogy facilities and Lancaster's office was in the former Dean's suite. In that suite, Lancaster transformed a large conference room into the piano pedagogy resource center and added tables and chairs for graduate students to study and conduct research in that space. In this suite, there were large spaces for the piano labs and a separate space for a grand piano, which Lancaster used for teaching lessons and where graduate students could observe him. He also had an office space in this suite (the former Dean's office), with a private bathroom connected to it, which was connected to the pedagogy facilities.

[286] Lancaster, interview 3 of 3.



Scott Price, standing at back, supervises a group piano class in a Kawai-equipped laboratory in Jacobson Hall. The technology is beneficial for non-major groups, music majors for whom piano is a secondary instrument and piano pedagogy students.

Figure 3.16. Photo of group piano lab in Jacobson Hall (1993). Photograph from "The Magic Keyboard" article by Margaret French, published in *Sooner Magazine*. Lancaster Files.

Although the large space in Jacobson Hall was ideal for pedagogy facilities and the piano labs, during his final year at OU, due to some building conversions and renovations in Jacobson Hall, one of the piano labs and Lancaster's office had to move once again. He described the location of the facilities and his last office at OU:

> When Jacobson [Hall] was converted, they moved one of the labs to some horrible basement in some building until Catlett got finished so that they could move the labs there. That was my last year at OU. I almost wouldn't even go there, They moved me into literally a closet almost. I kept the middle room [where I used to teach] and the resource center room, and I kept one of the labs, and the other lab went to that basement, God knows where. In my office, I had a desk, a bookcase, a computer, because we were beginning to get emails at that point, and a digital piano. I could turn in my chair and reach anything in the office. It became like a joke; we all laughed about it.[287]

Throughout the various transitions and relocations of the piano pedagogy facilities and piano labs, Lancaster remained committed to enhancing both the physical spaces and the technological resources available to students and graduate assistants. He continued working to secure larger, more functional spaces and ensured that the piano labs were equipped with the latest technology. In addition, he prioritized ongoing training for graduate assistants to effectively integrate this technology into their teaching. In the early 1990s, the University of Oklahoma became one of the first institutions to acquire a Yamaha Disklavier piano for use in its piano lab. Barbara Fast[288] recalled teaching lessons on this instrument as a graduate assistant:

> The other thing I will say about E. L.: I have always felt, at least I did as a student back then, [that] he was just naturally interested in technology and staying up with the latest. I don't think he tried to. It felt pretty natural to me. Because he was just interested in technology, we had one of the first Disklaviers. It was a Yamaha Disklavier at OU! Well,

[287] Lancaster, interview 3 of 3.
[288] Barbara Fast was a former graduate student at OU (PhD, 1997). Following her graduation, she served on the piano faculty at OU for twenty-two years from 2001 until her retirement in 2023. In addition to her teaching duties, Fast held several leadership roles during her time at OU, including Piano Area Chair (2005–2023), Director of Piano Pedagogy (2018–2023), and coordinator of the group piano program (2001–2023).

> I taught some lessons on it, and I became really interested, enamored with it. I taught as much as I could on it.[289]

Since the early days, OU piano labs were equipped with visualizers and overhead projectors. Magrath recollected:

> The equipment then wasn't what it is now. Overhead projectors were constantly in use, perhaps the way the Smart Board is today in 008 and 009. So, E. L. always had numerous overheads to take to the music office to burn. Even today, I have a long shelf too of overheads, and probably this is the year that they will be recycled, sadly…. Dr. Lancaster was one of the first wanting us to be the most up-to-date with technology. Remember those Apple 2E computers?! I believe that was in the early 90s. No one could work them; the secretaries hated them![290]

The development of pedagogy facilities during Lancaster's tenure highlights his commitment to advancing pedagogy through well-designed facilities and up-to-date technology. These innovations not only elevated the OU program at the time but also laid a foundation for its continued growth and relevance.

Establishment of the Ruby Grant Piano Pedagogy Resource Center

The idea of establishing a piano pedagogy resource center for graduate students originated in the earliest days of Lancaster's tenure at OU, when it began as his personal music library. Lancaster explained: "The pedagogy resource center started out as being my personal library of music and books. Actually, if you go in there now, you'll probably find music with my name on it that I left there. Because I left a lot of stuff there when I moved."[291] Barbara Fast vividly remembered the first time she saw the material in the Pedagogy Resource Center in the

[289] Barbara Fast, interview by author via Zoom, May 12, 2025.
[290] Magrath and Ross, "Tribute to Lancaster," 1–2.
[291] Lancaster, interview 3 of 3.

earliest days of its formation in 1980, before she was a graduate student at OU, and reflected on how it inspired her:

> I remember, and this is odd, 1980, I was teaching. I think I must have been at Hesston College, and a colleague of mine said, "Barbara, (I was in Hesston, Kansas), do you want to come to a workshop with me in Oklahoma?" I was just like, in Norman? I had no clue where Norman, Oklahoma, was. Sure, I'll go to a workshop. Well, it was one of E. L.'s first years at OU. I didn't know who he was. She knew him. She was very involved at that point with all the MTNA stuff, and I was barely involved. I was involved at the local, kind of state level. I went with her. I very much remember his workshops. But what I distinctly remember was cardboard boxes full of music, which was the beginning of his resource center in 1980. I went, "Oh, my gosh!" I spent all my time looking through all these resources. It was just a light bulb moment. So, I started my own resource center in a closet where I was teaching at Hesston College, and you start in the most minuscule ways. I started a resource center, very minuscule. You know, you start in small ways. But he was just starting, it was just the beginnings of a resource center in his first days, and I saw it, and I latched onto it. All those things had a huge influence [on me], really huge.[292]

She also reflected on her experience with the Piano Pedagogy Resource Center years later, when she was a graduate student at OU and recognized Lancaster's continued efforts to develop the materials and resources:

> It was what is now the visitor center at OU. There was a group piano lab, and one of those rooms back there was the resource center at the time. Of course, it wasn't nearly as big as it is now. But it was bigger than anything that we had experienced. Just the fact that you keep trying to improve it and keep trying to build it, just the whole thing of keeping up with resources, is huge, really, really huge.[293]

From the beginning of his tenure at the University of Oklahoma, Lancaster worked diligently to establish a pedagogy resource center and to expand its materials, aiming to create the most comprehensive and specialized library of teaching materials, resources, and equipment for pedagogy students.

[292] Fast, interview.
[293] Fast, interview.

The Ruby Grant Piano Pedagogy Resource Center was officially established on October 4, 1984, at the University of Oklahoma through generous donations by Ruby Grant.[294] Since its establishment, this Resource Center has housed the latest and most current teaching materials and equipment for graduate piano pedagogy students to conduct research in the field. The Center is also used by visiting scholars from colleges and universities throughout the country (Figure 3.17).[295]

Ruby Grant (November 12, 1900–February 7, 1998), after whom the center is named, was a Norman resident. She was the only child of Thomas Sherman Grant and Lizzie Lou Oter Tate Grant. During the Land Run of 1889, her father had claimed a piece of land which eventually became a part of the city of Norman. Ruby Grant graduated from Norman High School in 1921 and earned two degrees from the University of Oklahoma: a Bachelor of Science in Education in 1929 and a master's degree in business education in 1941. After graduation, Grant taught grade school, high school, business college, and English. She also loved tutoring children in remedial reading and music.[296]

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[294] "University of Oklahoma Piano Pedagogy Newsletter Fall 1984," *Pedagogy Newsletter*, Lancaster Files.
[295] "The University of Oklahoma School of Music: Leading Piano Pedagogy into the 21st Century!," *Pedagogy Brochure*, Lancaster Files, 3; "Facilities and Resources," The University of Oklahoma Piano Pedagogy, accessed June 10, 2025, https://pianoped.ou.edu/facilities/.
[296] Joy Hampton, "Ruby Grant Park: A gift for Norman's future generations," *Norman Transcript*, July 10, 2015, https://www.normantranscript.com/news/ruby-grant-park-a-gift-for-normans-futuregenerations/article_9a543f9e-277f-11e5-8d2d-f3e9a6c83b13.html.



TOP PHOTO: Tom Stampfli, standing left, piano pedagogy coordinator E. L. Lancaster's administrative assistant and an expert with the new Kawai equipment, listens with graduate students Ferhiz Irani and Richard McDonald as Julie Sondag, right, plays. This equipment has been installed in Jacobson Hall's Ruby Grant Piano Pedagogy Resource Center. BOTTOM PHOTO: An undergraduate non-piano major, Harrison Jackson, left, gets practice guidance from doctoral candidate Scott Price, right, and Yvette Varela, who finished her master's in piano pedagogy. The new technology is proving a drawing card for outstanding graduate students.

Figure 3.17. Photo of Ruby Grant Piano Pedagogy Resource Center (top) and the group piano lab (bottom) in Jacobson Hall (1993). Photograph from "The Magic Keyboard" article by Margaret French, published in *Sooner Magazine*. Lancaster Files.

Grant never married, and after retirement, she lived in the family home where she grew up. When she was in her seventies, oil was discovered on her property, and Grant suddenly became wealthy.[297] She had no heirs and was the only child; therefore, she decided to honor her parents' memory and her alma mater, OU, and leave her entire estate to the OU Foundation after her passing (see Figure 3.18 for a photo of Ruby Grant).[298]



Figure 3.18. Photo of Ruby Grant. Photograph from "Ruby Grant Park: A gift for Norman's future generations," *Norman Transcript*, July 10, 2015.

[297] Lancaster, interview 3 of 3.
[298] Hampton, "Ruby Grant Park," *Norman Transcript*; Lancaster, interview 3 of 3.

Grant had a passion for both reading and music, and after retirement, she wanted to take piano lessons at OU from one of the faculty members in the piano department. Lancaster remembered Grant's piano lessons:

> I remember this very distinctly. I got a phone call from Alan Ross, the Director of the School of Music. He said, "We have a donor who wants to take piano lessons, and you're going to teach her." I said, "But I don't teach private lessons." And he said, "You do now." [laughing] So, she would come for her lessons. She didn't drive. The Development Office would pick her up and bring her to her lessons. A lady who worked in that office, I always remember, Mrs. Snow. Ruby Grant always called her Mrs. Snow, and we always called her Miss Grant. She would come for her lesson, and she could play the intermediate stuff. I mean, it was kind of a social outlet for her, more than a lesson. Then they would go out to lunch afterwards. And each year, at the end of the year, when she did her taxes, she would donate money to pedagogy. She would also donate money to a reading program, and she worked with a professor, Dick Williams, in the reading program. She wanted to support reading and piano.[299]

In exchange for her lessons with Lancaster, Grant would donate annually to the piano pedagogy program at OU, and Lancaster would use the funds to purchase equipment and materials for the Ruby Grant Piano Pedagogy Resource Center. She developed such respect and appreciation for Lancaster over the years that she even decided to establish a Chair in Piano Pedagogy. Lancaster explained:

> Each year, she would give a certain amount of money. It started out small, maybe $1,000, and maybe $2,000 or $3,000, and I could use it to buy stuff for the Resource Center. She continued to give each year. We knew she was going to establish a Chair in Pedagogy.[300] She always said it was for me. Of course, I left before that happened, and Dr. Magrath got it, thank goodness! Now it's gotten passed on to Dr. Fast and to Dr. Ernst. So that's how that Endowed Chair got established.[301]

Through the years, Grant developed a close personal relationship with Lancaster and his family, becoming a family friend, as Lancaster recalled:

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[299] Lancaster, interview 3 of 3.
[300] The Grant Endowed Chair in Piano Pedagogy.
[301] Lancaster, interview 3 of 3.

She became friends with the family. Once a year, she would have breakfast for Dr. Williams and his wife and us, and she would invite the music department chair and the Dean of the College of Fine Arts. It would be at a place called the Kettle. The Kettle was kind of like a Denny's. There was a special room, and she would get that room, and, oh, Mrs. Snow would come too…..We were also seeing her when our kids were born. Mrs. Snow would bring her to see the kids, and she would give them a $50 savings bond, which they just cashed. She gave them a Bible with their names on it. She actually bought a Steinway for her church, and Gayle and I played a piano duet recital to dedicate it. So, she became a friend of sorts.[302] (Figure 3.19)

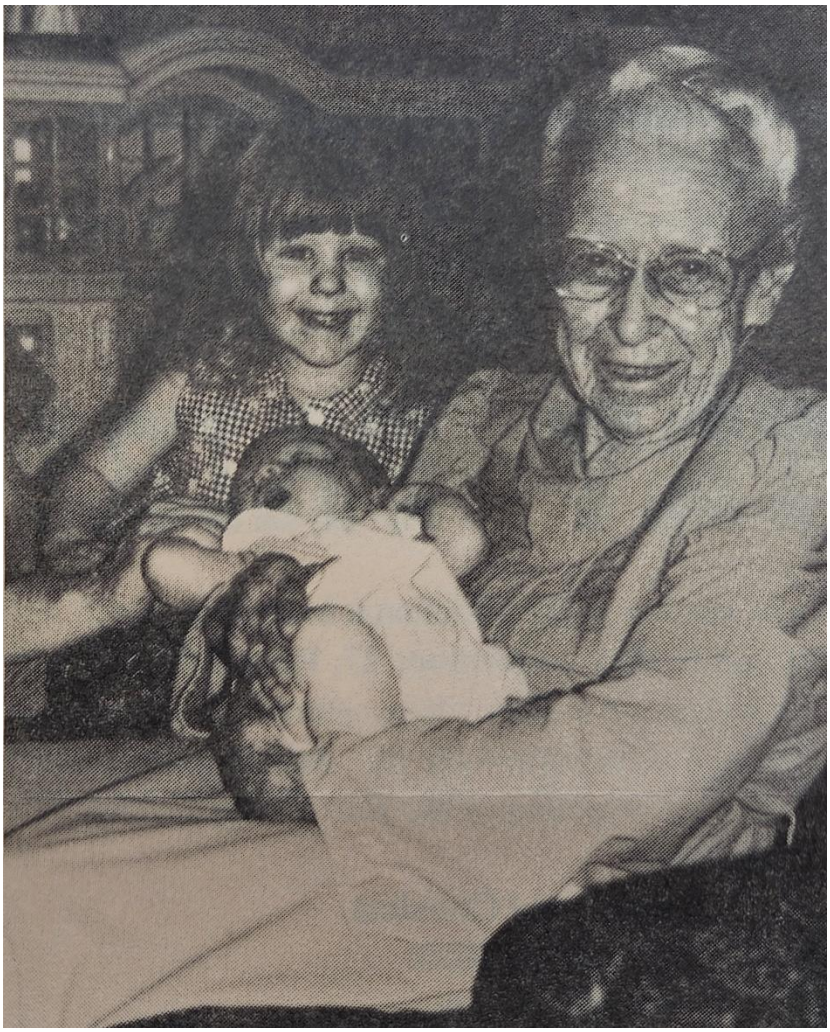


Figure 3.19. Photo of Ruby Grant with Kelsey and Chase Lancaster (1996), (Photograph provided by E. L. Lancaster).

[302] Lancaster, interview 3 of 3.

As a teacher, Lancaster was always exceptionally patient and kind with Grant, setting aside a part of his weekly schedule for their piano lessons. Jane Magrath reflected on Lancaster's interactions with Ruby Grant and the early days of establishing the Ruby Grant Piano Pedagogy Resource Center:

> I remember that he was so patient with her, even when he had the busiest of days, and pressing matters—he still gave her her lessons. It is because of his teaching her and, ultimately, her generosity that we have the Piano Pedagogy Resource Center today. When it first began, it consisted of his personal copies of books and music—immaculately organized. No such thing as a part-time GA to help keep it in functioning shape.[303]

In addition to supporting the piano pedagogy program, Ruby Grant also made generous contributions to the reading program and to the Fine Arts Library at OU, which today is named in her parents' memory in recognition of her gift (Figure 3.20).

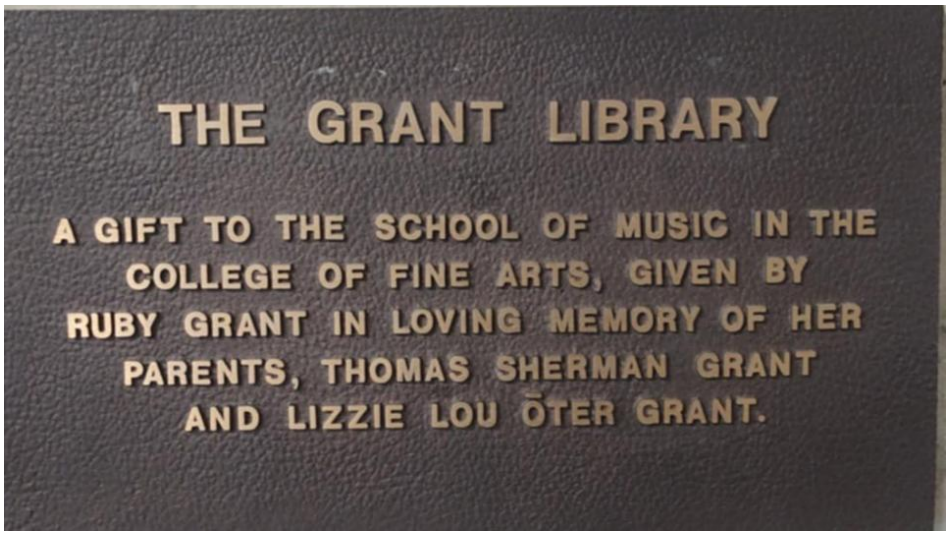


Figure 3.20. Photo of the plaque at the entrance of OU's Fine Arts Library. Photo taken by Matthew Stock, Fine and Applied Arts Librarian at OU.

Ruby Grant's generosity extended beyond the OU campus. She had a deep love for children and a longstanding hope that her 148-acre property would one day be transformed into a

[303] Magrath and Ross, "Tribute to Lancaster," 2.

public park. In her seventies, she approached Ron D. Burton, president of the OU Foundation, with the idea of donating the land—which had been in her family since 1889—along with all its assets, to the Foundation for the purpose of building a park. However, Burton declined the proposal, explaining that the University could not develop or maintain a park, and recommended that she consider donating the land to the City of Norman instead. Despite this setback, Grant ultimately chose to leave her entire estate to the OU Foundation after her passing, with one stipulation that if the University chose to sell the property, it must be transferred to the City of Norman to be developed into a community park. In August 2006, the Foundation sold the land to the City at a reduced appraised value, under the condition that it be used exclusively for a park and never be sold (Figure 3.21).[304] Today, Ruby Grant Park stands in Norman, Oklahoma, and the proceeds from the sale support scholarships and endowment programs within the OU School of Music.[305]

[304] Hampton, "Ruby Grant Park," *Norman Transcript*; Lancaster, interview 3 of 3; "144 Acre Park Breathes New Life Into City of Norman," Crossland, accessed June 10, 2025, https://www.crossland.com/projects/ruby-grant-park/.

[305] "City of Norman and partners revealed new art installation in Ruby Grant Park," *City of Norman, OK*, October 19, 2021, https://www.normanok.gov/news/city-norman-and-partners-revealed-new-art-installation-ruby-grant-park; "UPDATED: City Celebrates Two Ribbon Cutting Events at Ruby Grant Park - OCT 18 (DATE CHANGE)," *City of Norman, OK*, October 12, 2021, https://www.normanok.gov/news/updated-city-celebrates-two-ribbon-cutting-events-ruby-grant-park-oct-18-date-change.



Figure 3.21. Photo of E. L. Lancaster in Ruby Grant Park, Norman, OK (2022) (Photo courtesy of Gayle Kowalchyk).

Piano Pedagogy Facilities in Catlett Music Center

Lancaster's contributions to the piano pedagogy program at the University of Oklahoma extended beyond the development of the piano pedagogy and group piano lab spaces and the establishment of the Ruby Grant Piano Pedagogy Resource Center. Over the years, as the facilities were relocated and expanded, he also played a central role in designing the entire piano pedagogy facilities and group piano labs within the Catlett Music Center, which ultimately became their permanent home.

As the newest music building on the OU campus, the Catlett Music Center was built in multiple phases, with the piano pedagogy wing completed during the second phase. For this wing, Lancaster designed two piano labs, two rooms dedicated to the Ruby Grant Piano Pedagogy Resource Center, and a faculty office space. However, the second phase of the Catlett Music Center was not completed until 1997, when Lancaster was no longer at OU to utilize the facilities he had carefully designed. That same year, he had taken a leave of absence without pay and moved to California to serve as head of the keyboard area at Alfred Music. After a year in this role, he accepted an offer from Alfred to become Senior Vice President and Keyboard Editor-in-Chief, and in 1998, he formally resigned from OU.[306]

In designing the facilities, Lancaster paid close attention to even the smallest details, ensuring that the new spaces were built to the highest standards and would serve future generations of pedagogy students for decades to come. His commitment to quality extended to every element of the design, even something as seemingly simple as bookshelves in the Resource Center. He recalled:

[306] See Chapter 2 for more information on Lancaster's position and roles at Alfred Music.

> I even designed the shelves and everything. I had to figure out how they did the shelves, and I remember that being a big problem because it was so expensive. They were trying to cut that out. No, we can't cut that out! It's not going to work without them, and we don't want to be putting in standalone bookshelves like we had in Jacobson Hall; we had standalone bookshelves in those rooms. We want them to be permanent. But there was a big thing, because it was going to cost so much money to do that.[307]

Additionally, after almost thirty years, he still remembered his dissatisfaction with the lack of windows in the piano labs. Reflecting on the planning and design process of the spaces, he recalled: "I didn't like the two labs because they didn't give us any windows."[308]

Although Lancaster was not present to use the completed facilities at Catlett Music Center, his influence is evident in every detail of their design. Allan Ross confirmed Lancaster's meticulous attention to detail during the whole process:

> Dr. E. L. Lancaster was instrumental in the design of the piano and pedagogy facilities in Catlett Music Center that you have today. He [was] never tired of meetings, discussing where to put the plugs, how many plugs to have, which way to turn the pianos, and so on. He was totally dedicated to the project and to the program.[309]

Ross also reflected on the significance of Lancaster's legacy at the University:

> Dr. Lancaster never got to experience the pleasures of two wonderful piano labs as a faculty member, or of an office in Catlett Music Center that would have been almost twice the size of his Jacobson Hall office, and have beautiful windows, but his mark at OU is unmistakable and his legacy will live here forever.[310]

Lancaster planned the entire process of designing the facilities carefully and precisely, making sure each aspect would meet the practical needs of both students and faculty. From the layout of the piano labs to the choice of equipment and resources in the Ruby Grant Piano Pedagogy Resource Center, Lancaster's attention to detail demonstrated his deep commitment to

[307] Lancaster, interview 3 of 3.
[308] Lancaster, interview 3 of 3.
[309] Magrath and Ross, "Tribute to Lancaster," 3.
[310] Magrath and Ross, "Tribute to Lancaster," 3.

functionality and excellence in teaching, learning, and research in piano pedagogy, which would support the degree programs he had established (see Figure 3.22).



THE UNIVERSITY OF OKLAHOMA

PIANO PEDAGOGY

NEWSLETTER

Committed to Comprehensive Piano Teacher Training at Bachelor's, Master's and Doctoral Levels Fall 1987

School of Music Mixes Old with New

A tour of the University Oklahoma campus provides the visitor with a mixture of the old and the new. The School of Music is currently housed in four buildings, giving pedagogy students a chance to run the gamut of time and history within their course of study. The four buildings are situated parallel to each other on the beautiful north oval. Campus Corner, the university shopping and eating district, is situated directly across the street from two of the buildings.

The main music office and performance auditorium are located in Holmberg Hall, a stately old building in Gothic architecture, reflecting the elegance of times past. This impressive structure is filled with articles of historical significance to the university. The 800-seat auditorium has played host to numerous student, faculty and guest-artist recitals. It is still the location of many concerts and recitals.

Most of the activities of the pedagogy department occur in Carpenter Hall. This historic and picturesque building formerly housed the School of Art and was remodeled to provide expansive applied faculty studios and the piano pedagogy classrooms. In addition to piano faculty studios, two electronic piano labs and the Ruby Grant Piano Pedagogy Resource Center are located here.

The newest music building on campus is the modern and architecturally impressive Catlett Music Center. It frames the northwest corner of the campus as does the new Energy Center on the northeast corner. These two buildings reflect the University of Oklahoma's commitment to excellence in both the fine arts and technological sciences. Both buildings are in various stages of fund raising and completion.

Phase 1A of Catlett Music Center, which is now complete, houses the band, orchestra and choral rehearsal rooms as well as some classrooms and faculty offices. The modern Grant Library, also located in Catlett, contains the listening laboratory, computer center, video center and materials for music, art, dance and drama. It is truly a showplace with its bold colors, 75-degree-angle windows and modern furnishings.

Additions to Catlett that will begin soon include two recital halls, a Gothic entrance hall, music offices and the piano pedagogy facilities.

Catlett Music Center

Holmberg Hall

Figure 3.22. An article published in the 1987 issue of the OU Piano Pedagogy Newsletter describing the location of the School of Music and piano pedagogy facilities, and the progress of the newly built Catlett Music Center. *Piano Pedagogy Newsletter*, Lancaster Files.

Administrative Roles in the College of Fine Arts

In addition to his teaching and leadership roles within the piano area, Lancaster held several administrative positions at the University of Oklahoma during his tenure. He served as Assistant Dean of the College of Fine Arts from 1984 to 1989 and was promoted to Associate Dean in 1989, a position he held until 1992. His administrative service also included appointments as Acting Dean of the College of Fine Arts and Acting Director of the School of Music.[311]

In 1984, a position opened for Assistant Dean of the College of Fine Arts, which was available to faculty members across the College. At that time, the College of Fine Arts comprised the Schools of Visual Arts, Drama, Music, and Dance. The faculty member selected for the position would serve ten hours per week in the Dean's office, based on a standard 40-hour administrative work week. Lancaster was appointed to the position by the OU Board of Regents, and as a result, his teaching load was reduced to three-quarters time. He no longer taught his own sections of group piano classes; instead, his responsibilities in the piano area included teaching graduate pedagogy courses and seminars, advising graduate students, guiding master's and doctoral theses and dissertations, coordinating the group piano program, and supervising graduate teaching assistants. During this period, Lancaster's time was divided between the Dean's office and his office in Jacobson Hall. Around this time, Gayle Kowalchyk was hired as an adjunct professor to teach some of the group piano sections.

As Assistant Dean, and later as Associate Dean, Lancaster's major responsibilities included collaborating with the Dean, Nat Eek, on budget preparation for the College of Fine

[311] *Curriculum Vita*, Lancaster Files, 1997: 1.

Arts, coordinating class scheduling for the fall, spring, and summer semesters, assisting with faculty evaluations, advising students in the General Fine Arts degree program, and representing the College of Fine Arts at various university functions.[312] In addition, he was actively involved in student recruitment and worked closely with the Admissions and Recruitment Department, which was then known as High School and College Relations. As part of his administrative duties, Lancaster also interacted with donors from across the country. He vividly recalled one such experience and the positive relationship they went on to build: "I actually remember I was assigned to work with one donor who was very difficult. I was able to win her over, and she sponsored scholarships. Interestingly enough, she lived in New York City, and when Gayle went to do her doctorate there, she would take Gayle to the ballet and different things."[313]

Despite his substantial teaching and advising responsibilities in the piano pedagogy area, Lancaster's performance as Assistant and later Associate Dean in the College of Fine Arts was exemplary and far exceeded expectations. In an annual evaluation letter for the 1990 calendar year, Nat Eek, Dean of the College of Fine Arts, expressed his strong appreciation for Lancaster's contributions:

> I feel that your appointment has been one of the best which I have made in the College. You have more than exceeded my expectations…. While you are officially only .25 FTE in the College, I feel that we get 1.00 FTE worth of service and administration. You are prompt, indefatigable, very energetic, imaginative, considerate, and extremely efficient. You never delay decisions. You get all the facts and then move rapidly to meet whatever deadline is looming. You give great attention to details without becoming picky. I frankly envy your ability to get so much done so rapidly.[314]

[312] *Assistant/Associate Dean (OU)*, Lancaster Files, September 28, 1984.
[313] Lancaster, interview 3 of 3.
[314] "Annual Evaluation for 1990," *Faculty Evaluations*, Lancaster Files, March 19, 1991.

Lancaster was also appointed Acting Dean of the College of Fine Arts on three occasions: during the summers of 1985 and 1987, while the Dean was on sabbatical leave, and again during the 1988–89 academic year, when the Dean stepped away due to a family health matter. During these periods, Lancaster assumed the full responsibilities of the Dean, which included leading Dean's Council meetings, attending meetings with the Provost's Office, chairing Fine Arts Council meetings, and overseeing other administrative duties.

In the summer of 1990, while serving as Associate Dean, Lancaster was also appointed Acting Director of the School of Music. He recalled the demands of that period, during which he effectively held both positions simultaneously:

> There was also a period of time, a summer in which the music department director took a sabbatical, and I was Acting Music Department Director, which was kind of funny. Because during the summer, I was there full time, and I would have spent half my days in the Dean's office and half my days in the Music office, and basically, I did whatever the department director needed to do.[315]

In addition to his administrative appointments, Lancaster remained actively engaged in university-wide service throughout his tenure at OU. He served on several key committees and assumed responsibilities associated with each committee's purpose. He reflected on these roles and recalled:

> I was also on some University Committees. I was actually on the University Budget Committee and was chair of the Budget Committee. As part of that, you actually met with the people in the Budget Office for the entire university as Chair, because you were the faculty representative for input into the budget. I was on the Research Council, where you reviewed research proposals, because there was funding for that. I was on the Provost's Academic Advising Council. Those are the committees that I remember. I may

[315] Lancaster, interview 3 of 3.

> have been on some others, but I'm not sure. Those are the ones that stand out to me, because those are the ones that took a lot of time.[316]

Through his extensive administrative service, Lancaster demonstrated a deep commitment not only to the piano pedagogy program but also to the broader mission of the University of Oklahoma over the years. His thoughtful leadership, attention to detail, and dedication to both academic and institutional progress left a lasting impact on the College of Fine Arts and the University of Oklahoma.

Culture of Collaboration and Support

Beyond his extensive administrative and academic contributions, Lancaster played a pivotal role in shaping a unique culture in the piano area at the University of Oklahoma. He was deeply committed to developing a sense of community and mutual respect, where faculty and students engaged not only as colleagues but as collaborators. This sense of shared purpose and connection among faculty and graduate students became a fundamental part of the program's identity, which continued to thrive along with the academic structures he established.

Lancaster strongly believed that each student has unique strengths and should be supported and valued for those strengths. He continuously pursued opportunities to learn from his students and to encourage meaningful collaboration among both students and faculty. Explaining his philosophy and the ways he encouraged this culture of mutual respect, he reflected:

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[316] Lancaster, interview 3 of 3; Lancaster served on several other University committees at OU, some of which included: Faculty Senate Large Executive Committee, Faculty Compensation Committee, Freshman Orientation Committee, Alternative Admissions Committee, FIPSE Grant Steering Committee, and FIPSE Grant Planning Committee, among others; *Faculty Evaluations*, Lancaster Files.

> I often told people that (I think it's more informal), there are some people who are going to be better at certain things than you are. It may be that they are a better performer than you are. You may be a better teacher than they are. You may be a stronger academic person than they are. I instilled in the idea that you appreciate people for what they do well, and I think that supportive philosophy is kind of evident in how the faculty approaches the students in terms of supporting. Do they go to their recitals? Do they encourage them in areas where they may not be as strong? Do they support? Do they recognize their strengths? When you are working with doctoral students, you are going to get lots of students who are better than you are in certain areas. And I think this kind of just naturally evolved.[317]

Magrath echoed Lancaster's philosophy as well, emphasizing their ongoing efforts to promote mutual learning and collaboration between faculty and students:

> The other thing, and it certainly was the case for Dr. Lancaster, and I know for myself, we learned a lot from our students. I mean, they are people that were really, really excellent, and he wasn't afraid to admit it and to build on it and to share ideas. I know the students really enriched me. Goodness![318]

Lancaster had a deep respect for the individuality of his students and was able to create an environment where students' strengths were recognized, shared, and celebrated.

Lancaster's emphasis on support and collaboration was so deeply embedded in the program's culture that issues contrary to these values were extremely rare. He recalled only one instance during his entire tenure when he had to directly address a lack of respect and cooperation among students:

> I only remember one time when I had to bring a couple of students in to say, you need to appreciate these people for what they are doing. You are creating havoc in the department, and if you want to continue in this, I'm happy for you to leave. And that kind of solved the issue. It happened one time in my 18 years there. There were a couple students who thought they were better than everyone else. They had come from a prestigious school, and they came in with the attitude of we are better than everyone else because we went to certain prestigious school. No, that's not the case! Here you are not better than anyone else. And that solved itself.[319]

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[317] Lancaster, interview 3 of 3.
[318] Magrath, interview.
[319] Lancaster, interview 3 of 3.

Such a rich and lasting culture of collaboration and mutual respect was not created by accident. It was an intentional effort influenced by Lancaster's own experiences at other academic institutions, where he had encountered less inclusive and supportive environments. He reflected on those experiences and praised the OU faculty (Figure 3.23) for their shared values of support, inclusion, and community when he joined the university:

> We were fortunate in that the faculty supported everything. To be specific, one school that I attended, the applied faculty looked on the pedagogy and the group piano faculty as second-class citizens, so that transpired to the student body. It was kind of problematic at that school at that point. I don't know if that's still the case or not, but I did not want that situation to happen at all. I think that's still the case in some schools today. The other thing is that, as a pedagogy and a group piano person, I was accepted as a piano faculty member, like the people who taught private lessons, and considered, I want to say, just as important to the program as they were. So, that was a healthy part of the faculty at that particular point, that everyone was supportive.[320]

This strong sense of support and community among the faculty, developed and encouraged by Lancaster and sustained through the years, was passed on to the students and became a defining aspect of the culture within the OU piano area. This legacy was affirmed by both Magrath and Fast, who later assumed leadership roles in the department following Lancaster's departure. Magrath declared Lancaster's seamless efforts in creating such an environment:

> Dr. Lancaster was unique in that he was so comfortable in the college, university, teaching classroom, and he was comfortable in terms of keeping his priorities at an important place. He was important in developing strong relationships among faculty, and also hopefully between students, although they develop their relationships, but maybe we celebrate the strong relationships, so that there wasn't a competitive atmosphere among our students, and hopefully there still isn't, but I learned that from him. I think hopefully I was aware of it.[321]

[320] Lancaster, interview 3 of 3.
[321] Magrath, interview.



Figure 3.23. Photo of OU piano faculty (1987). Standing (left to right): Digby Bell, Lois Gauger, E. L. Lancaster, Jane Magrath, Gayle Kowalchyk. Kneeling: Edward Gates. Photo taken from *Piano Pedagogy Newsletter*, Fall 1987, Lancaster Files.

Barbara Fast also reflected on the inclusive and collaborative culture within the OU piano area, both as a graduate student and later as a faculty member. She first shared her experience as a student:

> It [the program] was very, very inclusive of master's interacting with doctoral [students]. What I'm really referring to is PhD, DMA, MM or whatever the degrees were, we all were working together. We had the same projects, and that was really the key thing. So, a lot of what we got was from each other. I think he was aware of that. He knew what he was doing. He knew what he was setting up.[322]

[322] Fast, interview.

Fast went on to describe how that same spirit of collaboration and integration carried into her years as a faculty member when she joined in 2001, highlighting the unique way pedagogy and performance were united in the department:

> The other thing I felt was really unique, and boy, we worked really hard to maintain it, was that pedagogy was very integrated into the performance area, and it was all kind of one big program. Because in many schools, the pedagogy or the professor can just be off to the side somewhere. They do not really participate with the rest of the piano faculty. They are in their own little silo, and there are many places like that. We had piano faculty meetings together. You know, it was just all one department and pedagogy was not shunted off. That was the way when E. L. was there. We really worked hard to maintain that. The fact that I, in pedagogy, could be a department chair, is kind of unheard of around the country. A lot of times, pedagogy just kind of, you're the second sister, and you would never be the chair of the piano area because we need the performers to be the chair. That culture where it's just all together, not being separated, that really was established with E. L. way back and accepted somehow with the piano faculty.[323]

She also recalled a specific moment that captured the sense of unity and mutual respect shared among the faculty:

> There was a time, this was maybe around 2010, this again has stuck in my mind. I remember, here was Jane [Magrath], here was Ed [Gates], I don't know who was the other piano faculty, [there] was me. It was after some student recital. It felt like a football huddle. You know, we stood around and looked at each other and said, I really like working with you! In the back of my mind, I thought, this feels like a huddle, you know, like a sports team, where they say these little chants together. But it was just kind of this reaffirming of, we are a team together. That was done very intentionally, meaning that was intentional to really try to keep the differences at bay, rather than get into this silo, I hate you, and all this.[324]

The strong culture of collaboration and support that became a hallmark of the OU piano area was the direct result of Lancaster's intentional leadership and vision. Through his inclusive philosophy, respect for individual strengths, and commitment to encouraging community, he laid the foundation for an environment where faculty and students worked together as equals. This

[323] Fast, interview..
[324] Fast, interview.

enduring culture continues to define the spirit of the program and stands as one of Lancaster's most meaningful and lasting contributions. The depth of this influence is perhaps best seen in the voices of his former students, whose reflections—shared in the following chapter—highlight how powerfully his philosophy shaped their lives and careers.

Summary

E. L. Lancaster joined the University of Oklahoma in 1979 as a piano pedagogy faculty member. During his 18-year tenure, in addition to fulfilling his teaching responsibilities, he made several significant and lasting contributions to the piano pedagogy program and the School of Music. Within a year of his arrival, he established four graduate programs in piano pedagogy and developed the curricula for each program. He also designed several graduate-level courses and seminars for these degrees.

To ensure that graduate students received a comprehensive and practical education, Lancaster created multiple teaching opportunities, allowing them to gain hands-on experience alongside their coursework. These included the Piano Pedagogy Laboratory Program, pre-school classes, pre-college studio teaching, and college applied lessons. He advised all master's and doctoral students in piano pedagogy, always trying to recognize their educational needs, areas of interest, and individual strengths, and encouraged them to build upon those strengths to succeed professionally.

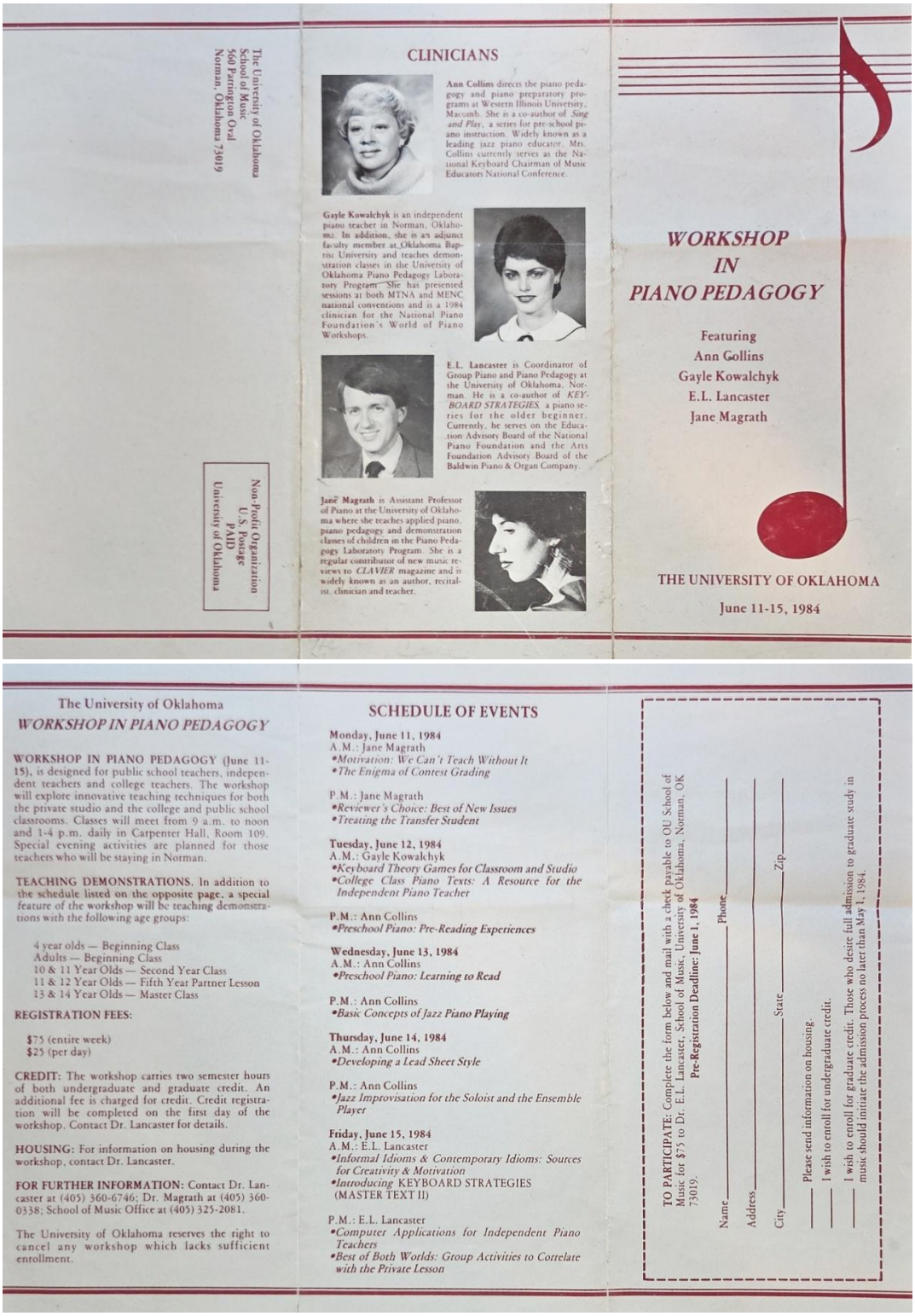
Lancaster also played a major role in reshaping the group piano program at OU. He redesigned the curriculum and started team-teaching with the new graduate assistants to help them gain as much practical teaching experience as possible. He also wrote *Alfred's Group Piano for Adults* to further help the graduate assistants with organizing, planning, and teaching

their group classes. Additionally, he adapted the curriculum to the new textbooks and trained the graduate assistants to use them effectively in their instruction.

Over the years, Lancaster was instrumental in developing and expanding the piano pedagogy facilities and group piano labs. He established the Ruby Grant Piano Pedagogy Resource Center, providing graduate students with access to an extensive collection of teaching materials and resources. He worked tirelessly to develop the Resource Center and to equip the piano labs with the most up-to-date technology. Simultaneously, he designed all the pedagogy facilities and group piano labs in the Catlett Music Center, which eventually became their permanent home, even though he was no longer at OU to utilize the facilities when they were completed.

Beyond the piano pedagogy program, Lancaster made significant contributions to the School of Music and the College of Fine Arts through his administrative service. He served as Assistant Dean and later Associate Dean of the College of Fine Arts, as well as Acting Dean of the College of Fine Arts and Acting Director of the School of Music. He also served on multiple university committees, assuming various responsibilities aligned with each committee's function.

Perhaps most notably, over the years, Lancaster created a culture of collaboration, support, and mutual respect among faculty and students in the piano area. Through his example, he encouraged faculty and students to learn from one another, value each other's strengths, and collaborate as colleagues (see Figure 3.24 for a photo of the first public piano pedagogy workshop presented at OU, organized by Lancaster). This strong sense of community became a defining characteristic of the OU piano pedagogy program and one of Lancaster's lasting contributions.



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Ann Collins directs the piano pedagogy and piano preparatory programs at Western Illinois University, Macomb. She is a co-author of *Sing and Play*, a series for pre-school piano instruction. Widely known as a leading jazz piano educator, Mrs. Collins currently serves as the National Keyboard Chairman of Music Educators National Conference.

Gayle Kowalchyk is an independent piano teacher in Norman, Oklahoma. In addition, she is an adjunct faculty member at Oklahoma Baptist University and teaches demonstration classes in the University of Oklahoma Piano Pedagogy Laboratory Program. She has presented sessions at both MTNA and MENC national conventions and is a 1984 clinician for the National Piano Foundation's World of Piano Workshops.

E.L. Lancaster is Coordinator of Group Piano and Piano Pedagogy at the University of Oklahoma, Norman. He is a co-author of *KEYBOARD STRATEGIES*, a piano series for the older beginner. Currently, he serves on the Education Advisory Board of the National Piano Foundation and the Arts Foundation Advisory Board of the Baldwin Piano & Organ Company.

Jane Magrath is Assistant Professor of Piano at the University of Oklahoma where she teaches applied piano, piano pedagogy and demonstration classes of children in the Piano Pedagogy Laboratory Program. She is a regular contributor of new music reviews to *CLAVIER* magazine and is widely known as an author, recitalist, clinician and teacher.

WORKSHOP IN PIANO PEDAGOGY

Featuring
Ann Collins
Gayle Kowalchyk
E.L. Lancaster
Jane Magrath

THE UNIVERSITY OF OKLAHOMA

June 11-15, 1984

The University of Oklahoma

WORKSHOP IN PIANO PEDAGOGY

WORKSHOP IN PIANO PEDAGOGY (June 11-15), is designed for public school teachers, independent teachers and college teachers. The workshop will explore innovative teaching techniques for both the private studio and the college and public school classrooms. Classes will meet from 9 a.m. to noon and 1-4 p.m. daily in Carpenter Hall, Room 109. Special evening activities are planned for those teachers who will be staying in Norman.

TEACHING DEMONSTRATIONS. In addition to the schedule listed on the opposite page, a special feature of the workshop will be teaching demonstrations with the following age groups:

4 year olds — Beginning Class
Adults — Beginning Class
10 & 11 Year Olds — Second Year Class
11 & 12 Year Olds — Fifth Year Partner Lesson
13 & 14 Year Olds — Master Class

REGISTRATION FEES:

$75 (entire week)
$25 (per day)

CREDIT: The workshop carries two semester hours of both undergraduate and graduate credit. An additional fee is charged for credit. Credit registration will be completed on the first day of the workshop. Contact Dr. Lancaster for details.

HOUSING: For information on housing during the workshop, contact Dr. Lancaster.

FOR FURTHER INFORMATION: Contact Dr. Lancaster at (405) 360-6746; Dr. Magrath at (405) 360-0338; School of Music Office at (405) 325-2081.

The University of Oklahoma reserves the right to cancel any workshop which lacks sufficient enrollment.

SCHEDULE OF EVENTS

Monday, June 11, 1984
A.M.: Jane Magrath
•Motivation: We Can't Teach Without It
•The Enigma of Contest Grading

P.M.: Jane Magrath
•Reviewer's Choice: Best of New Issues
•Treating the Transfer Student

Tuesday, June 12, 1984
A.M.: Gayle Kowalchyk
•Keyboard Theory Games for Classroom and Studio
•College Class Piano Texts: A Resource for the Independent Piano Teacher

P.M.: Ann Collins
•Preschool Piano: Pre-Reading Experiences

Wednesday, June 13, 1984
A.M.: Ann Collins
•Preschool Piano: Learning to Read

P.M.: Ann Collins
•Basic Concepts of Jazz Piano Playing

Thursday, June 14, 1984
A.M.: Ann Collins
•Developing a Lead Sheet Style

P.M.: Ann Collins
•Jazz Improvisation for the Soloist and the Ensemble Player

Friday, June 15, 1984
A.M.: E.L. Lancaster
•Informal Idioms & Contemporary Idioms: Sources for Creativity & Motivation
•Introducing KEYBOARD STRATEGIES (MASTER TEXT II)

P.M.: E.L. Lancaster
•Computer Applications for Independent Piano Teachers
•Best of Both Worlds: Group Activities to Correlate with the Private Lesson

TO PARTICIPATE: Complete the form below and mail with a check payable to OU School of Music for $75 to Dr. E.L. Lancaster, School of Music, University of Oklahoma, Norman, OK 73019.
Pre-Registration Deadline: June 1, 1984

Name _____ Phone _____
Address _____
City _____ State _____ Zip _____

____ Please send information on housing.
____ I wish to enroll for undergraduate credit.
____ I wish to enroll for graduate credit. Those who desire full admission to graduate study in music should initiate the admission process no later than May 1, 1984.

Figure 3.24. Pamphlet of the first public piano pedagogy workshop presented at OU, organized by Lancaster in 1984 (Photograph provided by E. L. Lancaster).

Chapter 4: The Legacy of E. L. Lancaster

Through the Voices of Former OU Colleagues and Students

E. L. Lancaster made a significant and lasting impact during his years at the University of Oklahoma and well beyond. His contributions to piano pedagogy, curriculum development, and academic leadership were supported by meaningful personal connections with students and colleagues. While his institutional achievements were substantial, Lancaster's legacy is perhaps most powerfully reflected in the lives of those he mentored and inspired; individuals who have carried his influence into their own careers as educators, performers, and leaders in the field of music education and piano pedagogy.

This chapter highlights Lancaster's legacy through the perspectives of these individuals who worked closely with him. Using qualitative data gathered from a series of interviews and quotes from those interviews, this chapter offers a thematic examination of Lancaster's influence and legacy as a teacher, advisor, and mentor through the voices of former students and colleagues (see Appendix F for a list of those interviewed). While previous chapters have focused on his professional accomplishments and contributions to the University of Oklahoma, this chapter emphasizes the lasting ways in which his philosophy, leadership, and character continue to impact lives and careers in piano pedagogy and music education.

Reflections on Lancaster's Teaching Approach and Style

Lancaster's strengths and qualities as a teacher were described by his former graduate students at the University of Oklahoma using a wide range of distinctive and thoughtful perspectives. As they looked back on their experiences, certain themes appeared frequently,

creating a vivid picture of his teaching approach and style. In their reflections, four key aspects of Lancaster's teaching stood out most consistently: his exceptional organization, his depth of knowledge, his curiosity and commitment to staying current with new developments in piano pedagogy and music education, and his thoughtful approach to pacing his classes. Each of these qualities, as described by his former students, offers valuable insight into the principles that guided Lancaster's teaching and the impact of his approach on their professional growth.

Among the many traits mentioned, one recurring theme was Lancaster's exceptional organizational skills. While Lancaster's impact on the field was broad and multifaceted, several students noted that one of his most distinctive—and perhaps unexpectedly powerful—traits was his remarkable sense of organization. What might seem like a simple detail was, in fact, central to his teaching approach and became a model for how many of his students approached their own work as educators. Ann Gipson[325] (PhD, 1992) described him as "highly organized, detailed, effective, a visionary, flexible, positive, and encouraging," and reflected on Lancaster's teaching style and how his organization shaped every aspect of his instruction.

> Everything we did was very useful and pertinent to the teaching process. I don't feel like there was anything extraneous or busy work for the sake of busy work. But the one thing that stands out is his organization, and that aspect being one of the most important elements that I observed, it impacted the way he modeled lesson planning. He was very detailed and organized in his lesson planning, the way he organized classes, activities within both the class piano settings that I observed and team-taught with him in, as well as the way he organized his graduate pedagogy classes, the organization and structure of those classes. He prepared course packets of information and handouts and reference material, which was the most comprehensive graduate textbook I could have asked for.[326]

[325] Ann M. Gipson received a Master of Music in Piano Performance and Pedagogy in 1985, and a PhD in Music Education with an Emphasis in Piano Pedagogy in 1992 from the University of Oklahoma. She serves as the Director of Piano Pedagogy Program, Division Chair of the Piano Area, and Associate Professor of Professional Practice at Texas Christian University.
[326] Ann M. Gipson, interview by author via Zoom, May 14, 2025.

Meg Gray[327] (PhD, 1998) emphasized how Lancaster's organizational strengths not only shaped her as a pedagogue but also influenced broader aspects of her academic career:

> My friends and I joke about how organized he is and how he managed to transmit that to us, because a whole lot of us ended up, at some point in our careers, being NASM [National Association of Schools of Music] representatives for our schools, which involves writing the self-study. So I think his strong organizational and writing skills really helped all of us, not just in our pedagogical career, but in our academic careers.[328]

In addition to Gipson and Gray, many of Lancaster's former students—including Michelle Conda, Sam Holland, Valerie Cisler, and Yeeseon Kwon—also highlighted his exceptional organizational skills as a model that shaped their own approaches to teaching, scholarship, and leadership. He had a unique ability to bring clarity, structure, and purpose to all areas of his teaching. This distinctive quality extended into various aspects of his students' professional lives and served them in different forms.

In addition to his strong organizational skills, Lancaster's depth of knowledge was frequently highlighted by his former graduate students as one of his most significant qualities as a teacher. The diversity and richness of his knowledge were recurring themes in their reflections. His students frequently mentioned his ability to synthesize large amounts of information with precision and clarity, reflecting both depth of understanding and intellectual curiosity. Sam Holland[329] (PhD, 1996), expressed his ongoing admiration for Lancaster's intellectual range and tireless work ethic:

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[327] Meg Gray received a Master of Music in Piano Performance and Pedagogy in 1989, and a PhD in Music Education with an Emphasis in Piano Pedagogy in 1998 from the University of Oklahoma. She serves as an Associate Professor of Piano Pedagogy and Area Coordinator of Keyboard at Wichita State University.

[328] Meg Gray, interview by author via Zoom, May 22, 2025.

[329] Sam Holland received a PhD in Music Education with an Emphasis in Piano Pedagogy in 1996 from the University of Oklahoma. He serves as Professor of Music, Piano Performance and Pedagogy, and the Algur H. Meadows Dean of the Meadows School of the Arts at Southern Methodist University.

> The first thing that comes to mind with Dr. Lancaster is an extremely organized and disciplined approach to broad amounts of information. I was and still am impressed by his general breadth of knowledge, and his exceptional work ethic. He is always working on something. Whether it's teaching a class, or teaching a student, or working on a book, or editing somebody else's work for a book.[330]

Yeeseon Kwon[331] (DMA, 1998) similarly emphasized Lancaster's wide-ranging expertise: "I was always impressed and struck by his depth of knowledge. Dr. Lancaster's depth of knowledge is quite vast, not just in group piano teaching, which obviously is an area of specialty for him, but also in the history of piano pedagogy."[332] Reflecting on her experience as a former student, Michelle Conda[333] (PhD, 1997) confirmed Lancaster's extensive knowledge and recalled how his confident understanding of the field provided a strong sense of reassurance during her studies: "And his knowledge, just the fact that he knew everything and everybody and was very confident in what he knew and what he could tell us. He was very confident, and that confidence, in such a nice way, was very reassuring as a student."[334] As a former student and co-author of several of Lancaster's publications, Kenon Renfrow[335] (PhD, 1991) also commented on Lancaster's depth of knowledge, attributing it not only to his intellect but to his intentional effort to remain informed and connected to the field: "He was extremely knowledgeable, in part, because he just

[330] Sam Holland, interview by author via Zoom, May 29, 2025.
[331] Yeeseon Kwon received a DMA in Piano Performance and Pedagogy in 1998 from the University of Oklahoma. She is a Professor of Keyboard Musicianship and Co-Chair of the Interdisciplinary Conservatory in the Chicago College of Performing Arts at Roosevelt University.
[332] Yeeseon Kwon, interview by author via Zoom, May 7, 2025.
[333] Michelle Conda received a PhD in Music Education with an Emphasis in Piano Pedagogy in 1997 from the University of Oklahoma. She is a Professor Emerita of Keyboard Studies at the University of Cincinnati College-Conservatory of Music (retired August 2024), where she served as head of the secondary piano and piano pedagogy programs as well as the keyboard division.
[334] Michelle Conda, interview by author via Zoom, May 7, 2025.
[335] Kenon D. Renfrow received a PhD in Music Education with an Emphasis in Piano Pedagogy in 1991 from the University of Oklahoma. He is a Professor of Music at Bob Jones University in Greenville, South Carolina, where he serves as Director of Piano Pedagogy and Coordinator of the Church Keyboard program.

really made an effort to know the profession, to know the literature, and to know what was happening."[336]

Lancaster had a genuine and ongoing curiosity about developments in music education and pedagogy. Meg Gray believed that the "ability to be one step ahead of what's going to happen in our field" was one of the most significant strengths of Lancaster. She felt strongly that in all aspects of his career, Lancaster "is always thinking ahead about what's going to happen and trying to work with it and keep us current."[337] Lancaster consistently explored new ideas, resources, and pedagogical innovations, and generously shared them with his colleagues. Jane Magrath beautifully reflected on how this habit of discovery shaped their close interactions over the years at OU:

> One thing I remember is that he was always reading and reading something new. He was a voracious reader, and that was contagious. But the best part of it was he was always saying, "Jane, have you seen this?" Or, "Jane, you've got to get this," or "I found this, and I'm not so interested, I thought you might be interested." So he was sharing books. He was sharing ideas. He was saying, "Hey, I've heard that this worked in a program (let's say in another school), I think I'm going to try some of those ideas," and then I would join in, and try it in my own way or not.[338]

Lancaster had a natural interest in the latest developments and discoveries in piano pedagogy and music education. He consistently sought to stay current with innovations in the field, from emerging technologies to new teaching materials. His eagerness to explore new ideas and share them with his students and colleagues was one of the most significant aspects of his pedagogical approach.

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[336] Kenon D. Renfrow, interview by author via Zoom, May 27, 2025.
[337] Gray, interview.
[338] Jane Magrath, interview by author via Zoom, May 21, 2025.

In addition to his strong organizational skills and extensive knowledge of piano pedagogy, Lancaster was widely recognized for his exceptional ability to pace his teaching effectively, whether in group piano classes or graduate-level pedagogy courses. Meg Gray recalled being deeply impressed by how smoothly his lessons were sequenced: "He is a master at pacing. I remember being just blown away by how smoothly his lessons were paced when I observed them, and that's not changed. I love to watch him teach whenever I can."[339] Barbara Fast also reflected on this unique aspect of Lancaster's teaching, emphasizing his remarkable skill in transitioning seamlessly between topics. She noted this ability as both memorable and aspirational:

> I distinctly remember one thing that is so unique about his teaching style, and I see it when he gives workshops. He could magically introduce something and very smoothly, you wouldn't even know it, he would be transitioning into the next topic, all be related. Then he would very smoothly transition into the next thing. And no matter my entire life… finally, by the time I got to OU, teaching, I thought, Barbara, you just can't do that! You know, I did more segmented teaching, though what I took from that was trying to be very succinct and to relate things to each other. But he was magical at that. And I really observed that in his teaching.[340]

Lancaster had an extraordinary skill in pacing his classes, a quality that his former students still recall vividly after all these years. In addition to masterful pacing, his teaching approach included highly structured and purposeful materials for his classes while maintaining a warm and personable approach. Michelle Conda highlighted Lancaster's structured, purposeful, and conversational teaching approach:

> When I think of E. L. Lancaster's teaching, I think of a man who's very personable and has a very conversational style. So the audience, the classroom, is not really a class separate from the teacher. You're co-working together. It's like a pedagogical adult learning way of teaching. He was although very conversational, he was very organized.

[339] Gray, interview.
[340] Barbara Fast, interview by author via Zoom, May 12, 2025.

> Every class period had a purpose. We knew what was going on. We knew what was expected of us. It was a very well-written syllabus, so we knew exactly when things were due and the expectations. He did have goals for different projects, different ideas. Things weren't done just for no reason. There was always a purpose for everything we did.[341]

His ability to pace instruction with such fluidity and purpose became a defining feature of his teaching and continues to serve as an inspiration to his students.

As a teacher and mentor, E. L. Lancaster was remembered by his former OU graduate students and faculty colleagues for a wide range of remarkable qualities. Among the most frequently mentioned were his exceptional organizational skills, his current and expansive knowledge of the field, and his ongoing efforts to explore new ideas, resources, and innovations in piano pedagogy. He was also widely recognized for his masterful pacing in both group and individual instruction, a skill that left a lasting impression on those who observed or learned from him. His teaching approach, which combined all these remarkable qualities, was an excellent model and example for his pedagogy students over the years. Perhaps one of the most memorable descriptions of his impact was offered by Yeeseon Kwon, stating that "pedagogy looked like him!" She elaborated: "He modeled excellent teaching. I was learning how to teach, and he exemplified the way in which we should approach our students, how we should teach, how we should layer our lesson plans, how that scaffolding works, what reinforcement looks like."[342] These qualities created an effective and inspiring teaching approach that has left a significant impact on the professional lives of his students and colleagues.

[341] Conda, interview.
[342] Kwon, interview.

More than a Teacher: A Legacy of Character and Compassion

E. L. Lancaster made substantial and lasting contributions to the piano pedagogy program and the School of Music at the University of Oklahoma during his tenure. While these professional achievements significantly shaped the careers and lives of his former students and colleagues, the reflections shared by the interviewees reveal that what left the deepest impression was not only his teaching approach and style, but his character and personal qualities. In the interviews, participants spoke of Lancaster's genuine kindness, caring for students on a personal level, humility, and tireless work ethic—qualities that defined his approach to teaching and leadership. Former students, faculty colleagues, and School of Music directors consistently spoke of Lancaster's personal qualities with deep emotion and admiration, and described him in heartfelt terms as a mentor, a role model, and a genuinely compassionate human being whose influence extended far beyond the classroom. "I knew him as a colleague, and I knew him as a person. I can think of no better person I've ever met," remarked Richard Gipson,[343] former Director of the School of Music, as he began describing Lancaster's character. He continued, "I could elaborate, but that pretty much encapsulates it. He is a consummate professional, a great person, amazing, caring, and a warm individual."[344]

Among the qualities most frequently highlighted by interviewees was Lancaster's genuine kindness and care for students on a personal level. Former students spoke of his warmth

[343] Richard Gipson is an Emeritus Dean of the College of Fine Arts (2018–2022) at Texas Christian University (TCU). Prior to his role as the Dean, he served as Professor of Music and Director of the School of Music (2002–2018). Before joining TCU, he served as Regents Professor of Percussion (1976–2002) and Director of the School of Music (1992–1997) at the University of Oklahoma. Gipson also served as the Assistant Director and Interim Director prior to his position as the Director of the School of Music at OU in 1992.

[344] Richard Gipson, interview by author via Zoom, May 9, 2025.

and compassion as a defining part of their experience with him. When describing Lancaster as a teacher, one of the first qualities Kenon Renfrow mentioned was his kindness and "ability to connect with people" on a personal level. He shared this heartfelt reflection:

> Incredibly kind, incredibly kind. I don't know that I've ever known him to raise his voice for any reason. And anyone who has kids, that's saying something, you know? [laughing] But just incredibly kind, incredibly knowledgeable. I think he also has an incredible ability to connect with people. He is like my walking directory of piano pedagogy. I can call him and say, is so and so still at this place? And he is like, Oh no, she retired three years ago, or she passed away, or something. And he is sort of like my mom used to be when she was living, she would keep me up on everything that was going on at home. He is like that for the pedagogy community.[345]

Renfrow emphasized that Lancaster's ability to form meaningful "personal connections" is what truly sets him apart as a teacher and mentor. He described Lancaster as "a real people person, very patient, and kind "[346]—a combination of qualities that shaped not only his teaching but also his lasting impact on those around him. Meg Gray also reflected on Lancaster's kindness and emphasized his ongoing care and support for students even after they completed their degrees. She noted his efforts to remain present in their lives and careers, offering help in times of difficulty and maintaining connections:

> He is a very kind person, and he goes above and beyond in helping his students through various things that happened in their careers and tries to help them get the best outcome possible when things go strangely south, as well as being really good at keeping in touch, which I have always appreciated.[347]

Lancaster's character as a teacher was described by one of his former students as demanding but kind and easy-going. With a smile, Michelle Conda recalled: "He was very easy going, very easy

[345] Renfrow, interview.
[346] Renfrow, interview.
[347] Gray, interview.

going. He did get mad at us, but in a very nice way [laughing]."[348] She also affirmed that to this day, she gets advice from Lancaster, which further demonstrates Lancaster's compassion and care for his students at a personal level:

> When I got the job here [at the University of Cincinnati], they called me two weeks later and said: We are building a new building. Well, heavens! They said, What do I want? I never even taught here before. How do I know what I want? I didn't know the program. So what's the first thing I did? Called E. L. Just like all of us. Because somehow he has the wisdom, the knowledge, and listens. He gave me the greatest advice on it that works to this day on what I did.[349]

Lastly, one of the most heartfelt accounts of Lancaster's kindness and personal support came from Valerie Cisler[350] (PhD, 1997), who shared a memory that reflected the compassion and care she felt from Lancaster and the OU piano faculty during a pivotal moment in her life. She recalled:

> And then that personal piece. I'll just say, when I was preparing to leave Oklahoma after I got a job in Nebraska, my daughter was two, and I was packing up a whole house, and I lived in Moore. So I was just about half hour away, not even quite. But various faculty wanted me to come and visit. And I said, I'm just too busy packing. Each of them came to my house! So Gayle and E. L. came one evening, Jane Magrath came one evening, Ed Gates came one evening, I was like, Oh my gosh! These people are… I mean, that level of support and personal interest, it just overwhelmed me with gratitude.[351]

These genuine reflections demonstrate that Lancaster's kindness was at the very heart of who he was as a teacher, mentor, and colleague. His students and peers remembered not only the knowledge he shared, but the compassion, patience, and humanity with which he shared it. For

[348] Conda, interview.
[349] Conda, interview.
[350] Valerie Cisler received a DMA in Piano Performance and Pedagogy in 1993 from the University of Oklahoma. She is a Professor Emerita of Music and served as the Dean of the College of Fine Arts and Communication at the University of Wisconsin, Stevens Point, for eight years (retired Summer 2025).
[351] Valerie Cisler, interview by author via Zoom, July 24, 2025.

many, his kindness was not simply a quality they admired, but a gift that shaped their lives and became an example they carry forward in their own relationships with students and colleagues.

In addition to his remarkable kindness and genuine care for students on a personal level, Lancaster's extraordinary humility was another quality frequently emphasized by those who knew him well. Barbara Fast remarked, "I have always associated a real down-to-earth, very, very practical aspect with E. L. I don't feel like he lives somewhere up there," referring to the fact that despite his many accomplishments, he remained humble, approachable, and genuinely connected to the people around him. She added:

> He is fortunate in a way that he doesn't carry a lot of airs, meaning he doesn't act haughty. He doesn't act self-important, which a lot of people in his position do or would. He does not. He is just E. L. Lancaster! And that, I think, is very, very unusual. I almost can't think of any other person with that [quality], who has that much renown as he does, as important as he is. Most people begin carrying something, he doesn't.[352]

Fast attributed this humility to Lancaster's own background and the influence of the humble teachers who shaped him. Fast further noted that this quality gave him a unique ability to recognize and respect the diverse backgrounds of others, allowing him to connect with people with sincerity and understanding.

Lancaster's humility was not only recognized by his former graduate students but also by key administrators who worked closely with him at the University of Oklahoma. Both Richard Gipson, former Director of the School of Music, and Melvin Platt, former Graduate Studies Coordinator, highlighted this quality when reflecting on Lancaster's pivotal role in establishing and shaping the graduate degree programs. Despite his considerable achievements, Lancaster remained deeply respectful of his colleagues and never sought recognition for his success. When

[352] Fast, interview.

recalling Lancaster's presence as a colleague and leader, Gipson emphasized how his humility and authenticity left a lasting impression on those who worked with him.

> He knew he had a great program. He knew that he knew what he was doing, but he did not lord it over people or artificially elevate himself to any kind of different standard. So, I think it's important in looking at people like E. L. to recognize the fact that they can be role models without trying to be role models. They interact with colleagues, and colleagues observe them and perceive how they do their business and the quality that comes from it, and that's reflected in their own work. Again, without specifically trying to do that. And he was a great example of that.[353]

Melvin Platt also recalled how, despite his many achievements, Lancaster always remained modest and never took personal credit for his achievements. Platt offered a sincere perspective:

> He was well thought of by the faculty. He was the same person that we hired and that we saw develop a program throughout his time at the university. I would say that Dr. Lancaster never changed his character or personality in any way as his program succeeded. I never saw him or heard him say that, I did this and I did that, and take credit for it. The program took the credit.[354]

Platt also emphasized that Lancaster consistently communicated with humility and respect, treating both students and colleagues with the same level of professionalism. He added: "His communication style [with students] was always, as far as I know, just as professional as it was with his colleagues, both in written and in the spoken word, face to face. He was the same E. L. to everybody."[355]

Lancaster was widely recognized by his former graduate students and colleagues as an exceptionally hard-working individual who managed a demanding workload with remarkable ease. Former students noted that, regardless of the number of projects he was engaged in, he approached his responsibilities with a calm efficiency that made even the most challenging tasks

[353] Richard Gipson, interview.
[354] Melvin Platt, interview by author via phone, May 28, 2025.
[355] Platt, interview.

appear effortless. Sam Holland offered one of the most vivid descriptions of this quality, describing Lancaster's remarkable ability to "manage a voluminous amount of work" without ever showing any indication of struggle or difficulty: "He also did it with great ease. He never seemed to be struggling. He never complained about being overworked, the way I know a lot of people that I know and respect do. He just consistently got it done." Holland shared a personal story that highlighted Lancaster's measured yet effective approach in a memorable way:

> When I got to Oklahoma, I was much younger than I am now, and I consider myself a pretty good athlete. I was a squash player and a racquetball player and a cyclist and a runner and a swimmer. He invited me to play racquetball with him once. I thought, I will go in, and I will beat him easily because he is older and he can't possibly be as fast as I am, or any of those things. He proceeded to basically beat me off the court [laughing]…. He was great at it. At least for me, I couldn't keep up with him. I was running all over the place, and he was kind of standing in one place [and playing]. It was just his kind of calm and measured approach. But that was the way it was with everything. He was quietly and almost invisibly just getting an incredible amount of work done, and that included both creative work and routine work as well.[356]

This ability to make organizing and structuring his classes seem effortless was echoed by several of Lancaster's former students, including Meg Gray and Ann Gipson, as one of his most defining qualities. Meg Gray reflected on how seamlessly he handled even the fundamentals: "He does all the basic things so well and he does them without batting an eyelash, things like being prepared and being organized and thinking about all the different levels of ability within your class."[357] Ann Gipson shared a similar memory, recalling how naturally he seemed to lesson plan: "He had a sense of humor, which he still does, and everything he did seemed effortless and easy. He could just sit down and start planning a lesson without really thinking much about it, and it just seemed very effortless and easy. He really knew the material so well and knew what he wanted

[356] Holland, interview.
[357] Gray, interview.

to achieve."[358] Among the many fond memories shared by former students and colleagues about Lancaster's tireless work ethic, one humorous story from Kennon Renfrow is particularly memorable. Renfrow recalled how Lancaster's dedication to his work extended into even the most ordinary moments of daily life:

> We used to make fun of him when we would do things together, because we could go to a mall or something with our wives, and they would go in a shop to look at things. And he would find the nearest bench. He always had his sack with him, full of the stacks of papers. He would pull out his papers and his red pen, and he would sit there and either edit or grade papers while they were shopping, and then he would sack it up and we would walk to the next bench [laughing]. It's just like he never quits working.[359]

The memories and reflections shared by former students paint a clear picture of Lancaster's remarkable ability to work tirelessly while maintaining a lightness of spirit.

Perhaps the most defining aspect of Lancaster's character was his ability to keep perspective, to recognize true priorities, and focus on what genuinely matters in life. Holland captured this strength with particular insight after recalling Lancaster's relentless work ethic and his ability to balance multiple projects, dissertations, and administrative responsibilities simultaneously:

> There was also always a wonderful kind of lightness and sense of humor about his approach. I mean, whereas work was always serious, he never took it too seriously. There was a great sense of perspective of what's important in the world and what's unimportant in the world and everything in between.[360]

These reflections beautifully highlight Lancaster's character, which is as compelling as his professional accomplishments. His kindness, humility, and deep personal care for students were combined with an unwavering work ethic and a remarkable ability to focus on what truly

[358] Ann Gipson, interview.
[359] Renfrow, interview.
[360] Holland, interview.

matters. For his former students and colleagues, these personal qualities became as influential as his teaching approach, shaping the way they teach, lead, and navigate their own lives.

Lancaster as a Graduate Advisor and Committee Chair

During his eighteen-year tenure at OU, Lancaster served as major professor for more than fifty doctoral dissertations (See Appendix C for a list of doctoral dissertations supervised by Lancaster at OU), and advised hundreds of master's and doctoral students in piano pedagogy.[361] In their interviews, his former students reflected on the qualities that made him such an effective advisor and committee chair—qualities they continued to carry with them in their professional lives years after graduation. Among the most frequently mentioned were his exceptional writing and editorial skills, his student-centered approach that emphasized individualized guidance, and his remarkable ability to recognize each student's unique strengths and assign responsibilities that would develop those abilities.

One of the attributes frequently mentioned was Lancaster's exceptional writing and editorial skill, which was invaluable in guiding students through their dissertations and doctoral projects. Kenon Renfrow described him as a "consummate editor" who was "always bleeding on everything with his red pen," and "ever present"[362] as a committee chair, consistently available for advice and consultation. At the time, Lancaster was actively involved in editing and publishing instructional materials, as well as writing articles for prominent music education

[361] As an example, during the 1992 calendar year, Lancaster advised 30 undergraduate students in the spring and 7 in the fall, as well as 15 graduate students in the spring and 37 in the fall. In 1993, his advising load included 7 undergraduate students in both the spring and fall semesters, and 45 and 40 graduate students, respectively; *Faculty Evaluations*, Lancaster Files.
[362] Renfrow, interview.

magazines (see Appendices A and B for a comprehensive list of Lancaster's publications and journal articles). This professional experience, combined with his strong editorial skills and industry connections, uniquely positioned him to "advise, counsel, and share real-life and work experience"[363] with his doctoral students. Ann Gipson captured these strengths with remarkable precision and described Lancaster as the chair of her doctoral committee: "He was detailed. He had high expectations, a keen eye for editing. He was fair, he was reasonable. He had a quick turnaround with edited material. I would turn it in, and very quickly he would respond back with all sorts of red marks everywhere."[364]

In addition to his editorial expertise, Lancaster was widely recognized by his former students for his student-centered approach to advising. His mentorship extended beyond academic guidance to an intentional effort to treat each student as an individual, while taking into account their professional goals, career stage, and personal needs. This individualized philosophy of advising was emphasized by nearly all of his former students, who recalled how Lancaster not only supported their academic progress but also instilled a sense of value and importance in their work. Michelle Conda, for example, recalled the extraordinary lengths Lancaster went to in helping her complete her dissertation while working remotely:

> As my dissertation advisor, I could not have gotten through without him. I was remote for the end of it, because I got my job already. And honest to God, he sent people around to sign papers for me and really took a beautiful personal interest in helping me complete. He actually had a student going on his bicycle to get something signed for me! At the very last minute.[365]

[363] Kwon, interview.
[364] Ann Gipson, interview.
[365] Conda, interview.

She further shared another story that illustrates Lancaster's care for students on an individual level and the lasting influence of his example on her own career as an educator:

> When I was writing my dissertation, at the very last second, one of the committee members did not like a lot of it, which unfortunately, he didn't mention until the last minute, right before my defense. So, Dr. Lancaster actually sat down with me, and went through the dissertation, word for word, helping me with that. Now, how did that influence me? I have advised many many dissertations since then, and I have actually taken his approach that you just don't throw it off. You actually take interest in that dissertation and make it good.[366]

Yeeseon Kwon similarly highlighted Lancaster's unique skills to recognize and respond to students' individual circumstances. She attributed this quality to his "generosity, kindness, and seeing students individually," emphasizing his rare ability to perceive the particular stage of life or career a student was in and adjust his guidance accordingly:

> I never had that ability to individualize. Sure, we must all do that as teachers of individual students, you would think. But I really do think that he had those lenses to see the uniqueness and qualities of students. He could see where they were coming from. Some people were in different stages of life, early career, mid-career, etc. So I think his ability to say, "Ah, I see you and you're in this stage," that's a real strength. I mean, it sounds obvious, but I think he does that particularly well.[367]

Lancaster's commitment to treating students as individuals extended well beyond academic advising and included practical, career-focused guidance. Sam Holland, in particular, recalled Lancaster primarily for his "pragmatic" and career-oriented approach to advising, which he credited as a major factor in his own professional development and future career success:

> I really went to him, more than for anything specific, for the kind of advice that he would have, and the kind of career-building connections that he would have. Today, we would say I went there [to OU] because I wanted to grow my network, but I was just thinking, where can I study where the people there will open up whole new worlds of opportunities and connections. See, I applied for the job here at SMU in 1987 and I didn't get it. After I

[366] Conda, interview.
[367] Kwon, interview.

> had been at OU, I applied for it a second time, I did! You know, there is a correlation there between the two![368]

Holland explained that he had chosen OU's program largely because of its "tremendous track record of placing their graduates in good positions." Therefore, Lancaster's advising looked different for him than it did for Conda and Kwon. Holland's primary goal was to build a professional network and receive career-focused guidance, and he valued Lancaster's detailed and "specific" advice about professional opportunities. As he recalled: "When there were jobs that were open, he had exceptionally clear-eyed and realistic advice. Like, I think you should apply for that job. I don't think you should worry about that job over there. And if you are going to do this, here's how you need to prepare for it." Reflecting on the extent of Lancaster's support, Holland noted, "He was there every step of the way, guiding and shaping and redirecting when I was going off track. So, I couldn't have asked for a more effective advisor." He added that Lancaster was also a "great cheerleader for his students," and emphasized Lancaster's role as an advocate and supporter, remarking: "I felt like I knew he would be an advocate for me, that if people called and said, Who is that Sam Holland? What can you tell me about him? I could depend on him to talk fairly and honestly and positively."[369] Holland's reflections exemplify the qualities that so many former students recalled: Lancaster's ability to combine individualized mentorship, pragmatic professional guidance, and unwavering advocacy. These qualities defined his legacy as a graduate advisor and left a lasting impact on the professional lives of his students.

Among other notable qualities of Lancaster as an advisor and mentor, one of the most distinctive was his ability to recognize students' individual strengths and assign them tasks and

[368] Holland, interview.
[369] Holland, interview.

responsibilities that reflected those abilities. This capability to see potential in students where others might not, was remembered as both rare and deeply transformative. Barbara Fast, in particular, recalled several moments during her graduate studies when she observed this quality in Lancaster. Each time she reflected on these memories in her interview, she became visibly emotional:

> I'll almost start crying saying this [emotional pause for a few seconds]…. I was very aware of this as a student. As students, you develop [an attitude] like, Oh, this person is really good and quite loving, Oh, that person's just not so good. But I never saw or felt that distinction within E. L. himself. Sometimes, he would give some major roles or things to do to people. I thought, gosh, they're not that good. Why is he giving it to them? But E. L. had the ability, in a very straightforward way, to recognize people's strengths and just go with it [another emotional pause]. And I think it is such an unusual quality because so often shame gets attached to things. He could be very straightforward. He would tell you the honest truth. But I never felt bad. I mean, there was no shame involved.[370]

Former students frequently emphasized Lancaster's "succinct and straightforward approach"[371] to recognizing strengths and assigning responsibilities. They noted that while he was honest and direct, he never demeaned or discouraged students, but instead helped them feel supported, valued, and empowered. Fast summarized this quality by observing: "E. L. makes a decision and then doesn't look back and regret a decision. He recognizes people's strengths and just goes with it. He doesn't sit and stew about it. He is very succinct with everything he does in his thinking, in his preparation, in his delivery."[372] This directness was echoed by Valerie Cisler, who also appreciated his direct approach and clarity as a mentor: "He gave us direct commentary, whether it was immediately in the classroom or in teaching, he was always direct and to the point, not a

[370] Fast, interview.
[371] Fast, interview.
[372] Fast, interview.

lot of wasted niceness, and I don't mean he wasn't nice, he was just very direct, and I always appreciated that."[373] These heartfelt reflections highlight Lancaster's remarkable ability to recognize individual strengths in students with honesty and clarity while offering a deep sense of compassion. This unique approach as a mentor and advisor genuinely made students feel valued, respected, and fully supported in both their academic and personal growth.

Reflections on OU's Graduate Pedagogy Program during Lancaster's Tenure

Lancaster established OU's graduate programs in piano pedagogy in 1980, and throughout his eighteen-year tenure, he worked tirelessly to refine, expand, and strengthen them. From the very beginning, these programs attracted gifted students and quickly gained a reputation for training some of the most skilled leaders in the field of piano pedagogy. Many of Lancaster's former students have since contributed to shaping the discipline nationally, which reflects both the strength of the curriculum and the culture he helped establish. Kenon Renfrow captured this spirit vividly by describing OU's pedagogy program during Lancaster's leadership as "the place to be." He reflected:

> When it comes to piano pedagogy, it was the leading program in the country at the time, and we had a large community of learners (doctoral students). And when I look at my classmates now, they are all over the country. They are deans, they are division chairmen, school directors, the whole nine yards of people who were there when I was there. So it really did seem to be the place where everyone who wanted to do piano pedagogy wanted to be.[374]

[373] Cisler, interview.
[374] Renfrow, interview.

Ann Gipson, who earned both her master's and doctorate at OU, echoed this reflection and emphasized not only the influence of Lancaster and Jane Magrath but also the caliber of the students who graduated during that period:

> It was a significant time in OU's history and in the history of piano pedagogy, with E. L. and Jane being there at the same time, with their influence in their publications, with class piano materials by E. L., with the *Pianist's Guide* [*The Pianist's Guide to Standard Teaching and Performance Literature*] that Jane produced while she was there, just their influence alone to the pedagogy world in general was significant. But the students who were there during that time became the leaders of the pedagogy field, and have been leaders in the pedagogy field. And they [Lancaster and Magrath] set a standard, they set a curriculum that really produced the movers and shakers in the pedagogy world to carry on their legacy long after they had retired and moved on to other things.[375]

Reflecting further, Gipson noted that graduates from that era "have been shaping the pedagogy world and have been responsible for the next generation of pedagogues and beyond."[376] She affirmed that this national recognition was primarily the result of Lancaster's vision and leadership:

> OU was a primary top center for pedagogy, and I'm glad that it still is, but I think it started because they [Lancaster and Magrath] brought it to a level of academic standard that was respected. They were producing students who became respected faculty members, and they elevated the whole field as a result of their work, and that is primarily, I think, a responsibility of E. L.. He did that. He had support and help, but he was instrumental in getting that pedagogy program off the ground, and bringing in Jane, and then recruiting those students.[377]

While affirming the excellence and rigor of the pedagogy program, which resulted in the training of successful graduates over the years, Valerie Cisler shared her personal experience as a former

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[375] Ann Gipson, interview.

[376] As part of her reflection on the program, Gipson recalled the names of some of these graduates who have "shaped the pedagogy world" and have become leaders in the field. She mentioned: "Scott Price, Sam Holland, Timothy Shook, Jackie Edwards, Pam [Pamela] Pike, Michelle Conda, Barbara Fast, and I could go on and on, but those are the ones that initially came to mind. These are the people who have been responsible for the next generation of pedagogues and beyond."

[377] Ann Gipson, interview.

graduate of the program and reflected on how its reputation positively impacted her professional career:

> I knew it was a good program internally, but it was in the spring of 1994 when I was applying for full-time tenure-track positions. There were only ten openings in the country, and I got invitations for on-campus interviews at six. So, I knew that wasn't so much me. I knew that was the reputation of the school, of the piano pedagogy program. And then I knew I made the right choice years before.[378]

These perspectives highlight how Lancaster's vision for the program extended far beyond the degree programs at OU. He created a legacy that has been carried on through the careers and leadership of his students.

The remarkable success of the degree programs that Lancaster established was not a coincidence. In addition to producing highly accomplished graduates, former students consistently reflected on the distinctive features that made these programs both unique and practical. In their interviews, all former students mentioned the curriculum's flexibility, individualized design, and pragmatic focus of the programs in some form and identified these qualities as the most significant contributors to their professional success. Sam Holland, for example, shared his perspective on the defining features of the graduate pedagogy program during Lancaster's time:

> The first word that comes to mind is pragmatic. It was created and structured in such a way that people like myself, who already had a career in progress, could take the courses. Designed so that I could come in the summers and get most of the coursework done, and then come for a full year. Very few programs that I was aware of offered that flexibility. It also allowed me to do something that other programs wouldn't.[379]

[378] Cisler, interview.
[379] Holland, interview.

Holland elaborated that he was already an accomplished performer and had received both bachelor's and master's degrees in piano performance. However, he wanted to pursue doctoral studies that would allow him to conduct academic research while he continued to perform. OU's PhD program in piano pedagogy was the only institution that would uniquely accommodate these goals at that time. As a PhD student, he was able to integrate performance into his degree program and receive academic credit for it. Holland further offered a perspective on the individualization aspect of the program: "The program had the ability to help me build on the strengths that I already had and fill in where I had weaknesses. So, it wasn't just a cookie-cutter kind of an approach that everybody does [the same coursework]. I felt like what I brought [to the program] was valued."[380]

Ann Gipson and Meg Gray, who both completed a master's and a doctoral degree in piano pedagogy at OU, also reflected on the value of the program's flexibility and individualized design. They noted that these unique features of the curriculum allowed them to take a variety of coursework at the master's and doctoral levels, rather than repeating similar material, which provided a broader and richer academic experience. They also emphasized how the coursework itself was highly adapted to fulfill their academic needs. As Gipson recalled, while Lancaster "had high standards, he was flexible in making the curriculum work for each student. He catered to what my needs were, and I wasn't the only student that he did that for."[381] Lancaster consistently modified the assignments and projects to benefit students like Gipson and Gray, ensuring that the projects focused on strengthening their areas of need. Gray further shared a

[380] Holland, interview.
[381] Ann Gipson, interview.

perspective similar to Sam Holland and confirmed that "the program allowed me to do what I wanted to do." As a PhD student, Gray was able to pursue performance opportunities and be supported and encouraged by the faculty. She reflected on the extraordinary level of support she received: "I wanted to take every advantage of performing opportunities that I could, although I wasn't a performance major. And they [the faculty] were behind me one hundred percent and excited that I wanted to do that. I gave a recital as a doctoral student, even though it wasn't required."[382] Gray strongly believed that the OU pedagogy program helped her "not just in pedagogy classes, but in my personal growth as a musician and teacher, to be able to expand my horizons in the way that I really wanted to, and that would work well for the job market."[383] Together, these insights demonstrate how Lancaster's commitment to flexibility, individualization, and pragmatic design fostered a program that not only met high academic standards but also empowered students to pursue their unique interests, professional goals, and artistic growth.

The reflections of Lancaster's former students consistently highlighted the lasting strengths of OU's piano pedagogy program, which are its flexibility, rigor, and student-centered approach. At the core of these features was Lancaster's own philosophy of what piano pedagogy should represent, both for the university and a career in teaching music. Among those who reflected on this philosophy, perhaps the most compelling description of it came from his colleague, Jane Magrath. She expressed it with particular clarity:

> Lancaster believed really deeply in the value of those who teach music in society, doing it well. So, the curricula that he had—and that hopefully followed in piano pedagogy at the University of Oklahoma—were practical, but not just practical, founded in a way that

[382] Gray, interview.
[383] Gray, interview.

> really develops a complete musician, and not just a pianist. He understood "the pianist," the collegiate pianist majoring in either piano performance or piano pedagogy. He understood the importance of their performance to them and to the art of teaching, and he also understood the importance of having the pedagogy skills that were at least believed in or espoused to be meaningful to the pedagogy students. So that they would teach with integrity and not just go out and teach the way one teacher taught them to play the piano. He supported and embraced the development of other piano pedagogy classes, courses, and programs throughout the United States. He really believed in the value of piano pedagogy, and that comes from his basic philosophy, and also some from his very fine music education background prior to his piano pedagogy teaching.[384]

Lancaster's vision for the program ensured that OU graduates left not only as pianists but as well-rounded musicians and dedicated teachers. That vision, along with the program's flexibility and individualized approach, allowed students to follow paths tailored to their goals while still maintaining high academic standards. The result was a generation of notable graduates who went on to shape the field of piano pedagogy in different positions and roles throughout the country. Many of his former students now direct or teach in piano pedagogy programs at major institutions, continuing his legacy through their teaching and mentorship. Among them are Scott Price, Carolina Distinguished Professor of Music and Coordinator of Piano Pedagogy at the University of South Carolina; Pamela Pike, Herndon Spillman Professor of Piano Pedagogy and Associate Dean for Research, Creative Activity, and Community Engagement at Louisiana State University; Ann Gipson, Director of Piano Pedagogy, Division Chair of the Piano Area, and Associate Professor of Professional Practice at Texas Christian University; Meg Gray, Associate Professor of Piano Pedagogy and Area Coordinator of Keyboard at Wichita State University; Barbara Fast, Professor Emerita of Piano and Piano Pedagogy, former Piano Area Chair, Director of Piano Pedagogy, and coordinator of the group piano program at the University of

[384] Magrath, interview.

Oklahoma; Timothy Shook, Professor Emeritus of Music in Piano at Southwestern College, and Instructor of Piano at Wichita State University; Jackie Edwards-Henry, Professor Emeritus of Piano and Piano Pedagogy at Mississippi State University; Sam Holland, Professor of Music and Dean of the Meadows School of the Arts at Southern Methodist University; and Kenon D. Renfrow, Professor of Music and Director of Piano Pedagogy at Bob Jones University. The fact that these prominent institutions now offer undergraduate and/or graduate degrees in piano pedagogy stands as a testament to the depth and lasting impact of Lancaster's influence on the field.

Lancaster's Impact on Professional and Personal Lives

During his tenure at OU, Lancaster taught and advised a large number of students, helping them tremendously in their academic journeys. However, Lancaster's legacy at OU extended far beyond the curricula he designed or the courses he taught; it was also reflected in the meaningful and lasting ways he impacted lives beyond the classroom. His former students and colleagues consistently recalled how his mentorship, encouragement, and personal example guided their professional paths and enriched their personal growth. Every interviewee affirmed Lancaster's deep and lasting influence on their lives and shared heartfelt memories during the interview, some of which are presented in this section.

Among Lancaster's former students, Meg Gray reflected on how deeply he shaped both her professional and personal life. She recalled that his influence extended far beyond the coursework and noted that while he instilled valuable strengths such as organization and writing in her, what she carried forward most was "the concern that he had for his students as individuals." This became a guiding principle in Gray's own teaching and advising. She further

explained that Lancaster showed her that "students are people first, and they have ideas, and they need to be able to develop those ideas in the best way possible. And [also] not to just put my imprint and my opinion on what they want to do, but to really help them do what they want to do themselves."[385] Gray also reflected on Lancaster's influence on her personal life, noting that "I really love what I do, and I think he really loves what he does." She reflected on how Lancaster's passion, love, and dedication to all aspects of his career over the years have impacted and set a meaningful example for her.

Similarly, Michelle Conda echoed Gray's perspective, particularly Lancaster's deep care for students as individuals and his commitment to helping them develop their own ideas. She explained: "The part that I like, and I want to put into my own teaching, is the idea that students have ideas, and you should be developing them. So, in my teaching, I want to not just tell people what to do, but if they have an idea, I want them to be able to explore that idea." Conda further reflected on the pivotal role Lancaster played in her career trajectory, stating: "I would never have ended up at the University of Cincinnati at the Conservatory without him and without his help. So let's face it—his influence in the world of pedagogy helped me get a job! So how about that for an impact? Working with him helped me find my future."[386]

Barbara Fast also reflected on Lancaster's profound impact on her professional life, particularly in how she approaches helping students develop their own ideas. Similar to Gray and Conda, as a graduate student at OU, she observed and admired this distinctive quality in Lancaster over the years. Several years later, when she assumed a leadership role in the piano

[385] Gray, interview.
[386] Conda, interview.

area, she drew inspiration from his example, making the goal of helping students "find their voice" a central principle of her own teaching. Recalling this influence, Fast became visibly emotional as she shared the following memory:

> I had a student who was very quiet. I happened to substitute for that student. The students in the class had this look in their eyes that "We love this class! It's our favorite class." I was just stunned, and I thought Wow! It was a real lesson for me because the student I was substituting for had a very quiet personality, much quieter than mine. It was such a lesson. I never tried to change them. Why would I try to change them? They were fabulous the way they were. It became this, how can people find their voice? E. L. did that! [emotional pause].[387]

Another quality that stood out most to Lancaster's former students was his kindness, which was expressed through a genuine spirit of generosity and a "pay it forward" philosophy that guided the way he lived and worked. Several former students, including Yeeseon Kwon and Michelle Conda, mentioned this influence as one of the most meaningful lessons they carried into their own lives. Kwon, for instance, described how Lancaster's kindness and broad perspective shaped her personally and professionally:

> He is such an impactful person in my life, both personally and professionally. He is a wonderfully giving person, very generous, very kind. And I do think he has the ability to present such a balanced perspective. I like that. And he really has a broad perspective. *That* I want to always hold onto, that perspective of bigger than oneself. I get that from him. So I think that has influenced my life, and I want to continue to pay it forward.[388]

Similarly, Conda described Lancaster's lasting role as an advocate in her life, noting how his example shaped her own approach to teaching and advising:

> Another influence he had on me is that he has always been an advocate. He has been my advocate since day one, even before day one. And I try to be that advocate for my students also. So, pay it forward has always been his motto, even though he doesn't say it. So, that really influenced how I treated my job.[389]

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[387] Fast, interview.
[388] Kwon, interview.
[389] Conda, interview.

These reflections highlight how Lancaster's kindness and advocacy significantly impacted those who knew him. For many of his students, carrying forward his spirit of generosity has become a guiding principle in their own professional and personal lives.

Among the reflections shared by former students, Sam Holland offered a unique and quite different perspective on Lancaster's significant influence on his professional life. He elaborated:

> Everything about Dr. Lancaster's approach to leadership and to organizational leadership and to communication and human relationships has helped me be a better Dean. I got interested in being a Dean because I watched him being an Associate Dean at OU and being an interim Dean. I thought, Wow, that looks interesting! He wasn't trying to get me to do that. I just watched him do it and thought, well, that would be interesting if that opportunity ever comes along. So in that sense, everything about him as my teacher has helped form my work as an administrator.[390]

This powerful reflection demonstrates how Lancaster's example as a leader continued to guide his students long after graduation, shaping not only his students' teaching philosophies but also their approaches to leadership, communication, and professional life.

On the personal level, perhaps one of the most meaningful recollections of Lancaster's influence came from Ann Gipson, who shared:

> I will say this: E. L. believed in me and helped me grow in confidence. When I went to OU as a master's student, I was timid, I was shy, I lacked confidence, I didn't know who I was or what I was trying to even achieve through a master's degree—and this was the furthest I had been from home. I really did feel kind of out on my own, but he was supportive, he was kind. He was caring, approachable, and willing to listen, willing to help, always pushing to find my own independence and my own voice. But very, very caring and supportive. The standards were high, but he created an environment in which I wanted to be successful and excel, and in which I could. I mean, it was not an oppressive environment. It was an enriching, positive, encouraging environment in which I was able to grow in confidence as much as anything.[391]

[390] Holland, interview.
[391] Gipson, interview.

This moving reflection underscores the deeply personal dimension of Lancaster's influence. For Gipson, Lancaster's steady belief, kindness, and high standards created not only a supportive environment but also the space in which she could discover her independence and grow in confidence. The gratitude and warmth in Gipson's words reveal just how transformative Lancaster's guidance was during such a pivotal time in her life.

Lastly, Lancaster's influence was not limited to his students. It also deeply inspired the colleagues who worked alongside him. Jane Magrath recalled how Lancaster's generosity and collegial spirit impacted their professional relationship:

> There was a really strong impact. Dr. Lancaster was skilled (that's a funny word to use), but generous also, in sharing his profile, his beliefs in being a professor. In other words, what are the non-written rules of teaching? And he shared those with his students as well. But basically, they were beliefs in collegiality, respect for each faculty member as a faculty member, and total independence from each other in terms of what they teach. In other words, I didn't suggest to him what to teach, nor did he suggest to me what to teach. In terms of the details [of the courses], if there were suggestions, they more or less came out in conversations like "have you seen this," or "I thought you might find this interesting," and that's just the way we talked, sharing ideas constantly, and it made us closer as professional colleagues in terms of respecting the other and giving us a certain, well respect is certainly the word. I held him in really high regard.[392]

Magrath further shared how Lancaster's example shaped her professional life in profound ways, especially through his values: "He modeled diligence. He modeled dedication to students that went much outside of the classroom in terms of extra time that was spent, and he modeled just a strong belief in what we were doing and wanting to share it with everyone."[393]

The heartfelt reflections shared in this section represent only a glimpse of the many ways Lancaster influenced his students and colleagues. Throughout his distinguished career at OU and

[392] Magrath, interview.
[393] Magrath, interview.

beyond, he consistently exemplified kindness, generosity, and an unwavering belief in each student's unique strengths and potential. In doing so, he touched countless lives and left a lasting impact on both the personal and professional journeys of all who had the privilege of working with him.

Significant Contributions to the Field as Told by Former Students and Colleagues

Throughout his long and distinguished career, Lancaster made numerous contributions to the field of piano pedagogy and music education. He not only established four graduate degrees at the University of Oklahoma but also played influential roles in publishing, leadership, writing, editing, and many other areas in the field. Former students and colleagues each highlighted different aspects of his work and offered their perspectives on what they viewed as his most significant contributions. Again and again, they returned to the ways his work shaped not only pedagogy as a discipline but also their own lives as musicians and teachers. Many, including Michelle Conda, Yeeseon Kwon, Jane Magrath, Barbara Fast, Ann Gipson, and Sam Holland, pointed to his pioneering work in group piano, which became a cornerstone of his influence both at the University of Oklahoma and across the country. As Jane Magrath observed:

> His work was pioneering in the area of group piano in the country, and he knew its importance to the students—he knew its importance to music departments. He knew the importance of the practicality of the skills from having been in public schools and in music education settings, and so that became a strong cornerstone of the piano pedagogy instruction that he gave at the University of Oklahoma, and it has served countless programs throughout the country through the skills of his students.[394]

Magrath further added:

[394] Magrath, interview.

> He also taught pre-college students, beginners through advanced, for many years, and especially by working with beginners and even some pre-college students that the skills informed both his teaching and his publications, and he did have a unique perspective there, and that added another basis to the pedagogy program at the University of Oklahoma. And that, as bolstered by the successes of his students, and also workshops that he gave and his publications, bolstered the program to national prominence, and the program was used as a model for other universities for some time. It was believed that the students who came out of the University of Oklahoma were well-rounded, knew what they were doing, and were very good at doing what they were asked, in terms of piano teaching and in terms of expectations on other faculties. So, he had a true and deep love of teaching that was beautiful for me to observe.[395]

Others echoed the significance of his contributions to the group piano programs and noted that Lancaster's contributions extended well beyond OU. Ann Gipson reflected on how his textbooks and teaching strategies shaped group piano programs across the country:

> His influence is largely seen in the class piano programs around the country and by those teachers who use his textbooks. I think that's a significant influence. We can see the students who either studied with him or studied with someone who studied with him, and that influence in the choice of textbooks that they are using for their class piano programs. His use of abstracts, his sequential and detailed lesson planning, and his organizational model are unparalleled.[396]

Lancaster undoubtedly revolutionized group piano programs across the country through his textbooks and by training students who later applied his instructional models at various academic institutions.

Several reflected more specifically on Lancaster's publications, which they viewed as some of his most enduring and significant contributions not only for their scope but also for the clarity and structure they brought to the field. Barbara Fast emphasized the profound impact of his group piano texts, noting:

> How much [material] he has published is just unreal. Out of all his publications, I do think his group piano texts [stand out]. *AGPA* [*Alfred's Group Piano for Adults*] being

[395] Magrath, interview.
[396] Gipson, interview.

> the most important I think, but then you've got the *Piano 101* and so forth. Then I think side by side to that are the methods, the *Alfred Basic* supplements, such as Ear Training, and then *Alfred Premier* that has come out more recently. So those, I think, are what really stand out. Of course, he has so many publications. So it is hard to choose.[397]

Michelle Conda also pointed to Lancaster's transformative influence through his publications. She recalled how his work with Alfred Publishing, including the method series he developed and guided, transformed the field. She explained: "The biggest contribution was all the Alfred publications that he was in charge of and that he personally did. That changed the whole field because his thinking is so logical and organized, they made sense. His publications have been the biggest influence in the field." Beyond his publications, Conda emphasized Lancaster's continued support of professional organizations, noting his role as an advocate and "cheerleader." She elaborated: "His second biggest influence has been his participation in the organizations. I was one of the co-founders of the National Group Piano and Piano Pedagogy Forum, GP3. Dr. Lancaster, from day one, was a cheerleader for that, and in recent years, he has even become a bigger cheerleader."[398] Together, the reflections of Fast and Conda reveal how Lancaster combined scholarship and leadership, shaping not only what teachers taught but also the professional communities in which they worked.

Lancaster's significant contributions extend beyond his work in transforming the group piano programs across the country and his publications. Many described Lancaster's role in bringing piano pedagogy into focus and elevating the field as a recognized and respected discipline within higher education as his most profound influence. Meg Gray shared her perspective on this contribution:

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[397] Fast, interview.
[398] Conda, interview.

> I actually feel like he was one of a select group of people who really brought the importance of piano pedagogy to the forefront.... I think he really brought to many, many teachers the realization that you can learn to be a good piano teacher, and you can continue to grow your skill, and you can use good materials, and you can use good techniques, and you can be a good human to people.…Now we have piano pedagogy at almost every university. It might not be a full-time position, but we have it. And I think that's probably the largest accomplishment.[399]

Lancaster not only elevated piano pedagogy and brought it to the forefront, but also reshaped the entire field by training some of its most capable and influential leaders, pedagogues, and teachers; individuals who have continued to transform and advance the discipline over the years. Yeeseon Kwon described the training of future teachers as Lancaster's most enduring legacy:

> I think teacher training [would be his most significant contribution]. It comes back to the fundamentals. What we are out here doing is trying to teach, and to bring music to others. And he has so many significant contributions, but I think training each and every one of us to be those good teachers, good ambassadors of music, being just as knowledgeable [is his most significant contribution].[400]

The emphasis on teacher training was evident in the way Lancaster designed the learning environment at OU, developing a wide range of opportunities for students to gain practical experience through teaching and observation as an integral part of the curriculum. Additionally, he created a space where students felt supported and motivated to surpass their own expectations. Ann Gipson recalled how he created an environment that inspired students to excel and go beyond what they believed was possible:

> I think he has been a figure who has inspired many current pedagogues to go beyond what [they thought possible]. For me, I excelled far beyond what I ever imagined I could as a professional. He created that environment where everybody who studied with him felt inspired, and we felt like we were able to reach for the stars in ways that maybe we hadn't imagined. He really created that environment to inspire and to encourage and motivate, and those influences are then being shared with the students that I teach, the

[399] Gray, interview.
[400] Kwon, interview.

> students that other pedagogues, my colleagues, are teaching, and it is just a trickle-down effect to the encounters you have had with him.[401]

These reflections affirm that among Lancaster's greatest gifts were not just the materials he created, but the teachers he trained; teachers who, in turn, continue to pass on his legacy to future generations.

Perhaps just as significant as his written contributions and his teaching philosophy was the example Lancaster set in his own professional life. Former students remembered him not only as a leader but as a model of collegiality, professionalism, and respect. Valerie Cisler described the significance of this example with heartfelt clarity:

> I think developing the [OU] program, and being among the first was important, and making it so practical, so excellent, and then living as an example to us. What does it mean to be a professional? And he and they [the faculty] were. So, I think that's the biggest contribution, because that influence shaped all of our careers. We don't forget. You don't forget when it's an example. It's with you. It's part of your core. So, I would say that's the most important contribution.[402]

In many ways, this reflection captures what so many others also expressed: that Lancaster's most significant contribution was the example he set, an example that continues to shape lives and careers long after he left OU.

The reflections shared by Lancaster's former students and colleagues on his influence in the field of piano pedagogy each highlighted a unique aspect of his career. Together, they reveal the remarkable range of ways he influenced lives, shaped careers, and contributed to the discipline throughout his distinguished career. Among those viewpoints, Sam Holland offered perhaps the most comprehensive view of Lancaster's impact, bringing together many of the

[401] Gipson, interview.
[402] Cisler, interview.

themes that others had also emphasized in their own reflections. Holland's perspective provides a fitting conclusion to this section:

> I think, perhaps, the most important [contribution] is the development of doctoral-level studies in the discipline to an unprecedented level of height and depth. Then I think you can't overlook his role as a creator of outstanding materials for group piano. The group piano courses [*Alfred's Group Piano for Adults*] that he co-authored with Ken Renfrow are still a benchmark in the field. They are very good, and they are widely used, and they were always improving that. So his contribution to the group piano curriculum would be a very important one. Following that, but still would be his contribution to more elementary-level keyboard pedagogy materials, I'm talking about the *Alfred Premier Piano Course*. Now admittedly, he is one of five co-authors, but I can tell you for sure, he is one of the main people that got that organized and got it together. He and Gayle together, I'm sure, were ninety percent responsible for actually bringing that into the world. So, I think it probably goes unrecognized, what an incredible editor he is, both of music but also of text. Even what he is doing today at The Frances Clark Center, editing Jane Magrath's new book, the big one on piano repertoire [*Piano Literature for Teaching and Performance*]. He has helped so many people by editing their materials. Editing is an art and a science, and it's really hard to do it well, and he is a great editor. He misses nothing. So, I think those would be the main things. But the number of people who now hold important jobs around the country that he advised and mentored would have to be considered another major contribution to the field. Practically everybody I know who is in a leadership position in at least a graduate-level piano pedagogy program, is from OU. I mean, there are a few here and there from other places, but OU dominates that field. So that has to be counted as one of his most important contributions, might be *the* most important at the end of the day, because each one of those people extends the influence further into their universe.[403]

Taken together, these reflections demonstrate that Lancaster's legacy cannot be recognized or defined by a single achievement and includes many dimensions and facets. His contribution lives in the way he shaped the discipline, expanded opportunities for students, and modeled excellence in both teaching and professional life. Most of all, it lives on in the voices of his students and colleagues, who continue to teach, to lead, and to inspire others because of the example he set (Figure 4.2 and Figure 4.2).

[403] Holland, interview.



Figure 4.2. Photo of E. L. Lancaster, Barbara Fast, and Jane Magrath at the National Group Piano and Piano Pedagogy Forum (GP3) at the University of Oklahoma (2006) (Photo courtesy of Jane Magrath).



Figure 4.2. Photo of E. L. Lancaster and Ann Gipson at the National Conference on Keyboard Pedagogy (NCKP) in 2019, when Lancaster was honored with the Lifetime Achievement Award (Photo courtesy of Ann Gipson).

Chapter 5: Conclusion

Summary

E. L. Lancaster (b. 1948) is one of the most influential figures in the field of piano pedagogy, with substantial contributions spanning several decades. Over the course of his distinguished career, he has shaped and advanced the field through his work as a teacher, pedagogue, author, editor, clinician, and leader. At the University of Oklahoma, he made a lasting impact on the School of Music, establishing four graduate programs in piano pedagogy and elevating them to national prominence. This chapter summarizes Lancaster's legacy and contributions and offers suggestions for further study.

Lancaster was born in Murray, Kentucky, and raised in Tennessee. His father, originally a farmer, later transitioned to work at a manufacturing company, and his mother was a public school teacher who taught a wide range of subjects from elementary through high school. Lancaster began piano lessons in the first grade with local teachers, Helen Trinkle and Bertha Sills, in his small hometown. During his junior year of high school, he studied with John C. Winter, a faculty member at Murray State University, who prepared him to pursue a degree in music as an undergraduate. Lancaster earned a Bachelor of Music Education degree with a concentration in piano from Murray State University in 1970. He then continued his studies at the University of Illinois Urbana and completed a Master of Music Education with a concentration in piano pedagogy in 1971. A year later, he began doctoral studies at Northwestern University, where he studied piano pedagogy with Frances Larimer. Lancaster completed his PhD in Music Education with a concentration in piano pedagogy at Northwestern in 1978.

Lancaster's first teaching position was at William Rainey Harper College, a community college in Palatine, Illinois, where he taught from 1971 to 1979. There, he coordinated the group piano program while also teaching private and group lessons, and he received tenure after only three years. After eight years at Harper College, Lancaster sought an opportunity to teach at a four-year university that offered graduate degrees and was supportive of developing programs in piano pedagogy. In 1979, he joined the faculty at the University of Oklahoma, where his initial responsibilities included coordinating the group piano program and teaching piano pedagogy.

Lancaster served on the piano faculty at the University of Oklahoma for eighteen years, from 1979 to 1998, making transformative contributions to the piano pedagogy program and the School of Music. Within his first year at OU, he established four graduate programs in piano pedagogy including Master of Music (MM) in Piano Performance and Pedagogy, Master of Music Education (MME) with an emphasis in Piano Pedagogy, Doctor of Musical Arts (DMA) in Piano Performance and Pedagogy, and Doctor of Philosophy (PhD) in Music Education with an emphasis in Piano Pedagogy. In addition to establishing these programs in 1980, Lancaster designed their curricula and developed a wide range of new courses. Among these were a two-semester graduate piano pedagogy sequence and several graduate seminars, offered on a two-year rotation. These seminars included Advanced Group Piano, Ensemble Music in Piano Teaching, Current Trends in Piano Pedagogy, and Readings and Writings in Piano Pedagogy, among other courses. During his tenure, Lancaster also served as major professor on more than fifty doctoral dissertations (see Appendix C), leaving a direct and lasting influence on the next generation of piano pedagogy scholars.

In addition to establishing the degree programs, Lancaster developed a variety of teaching opportunities to provide graduate pedagogy students at OU with practical, hands-on

experience. These included the Piano Pedagogy Laboratory Program, preschool classes, pre-college studio teaching, and college applied lessons. Depending on their backgrounds and prior teaching experience, graduate students were able to use these opportunities to strengthen their skills in areas where they needed further development. These experiences were offered in addition to OU's group piano program, giving students a comprehensive foundation in both individual and group teaching.

Perhaps one of Lancaster's most significant contributions to piano pedagogy at OU was the transformation of the group piano program by redesigning the curriculum and restructuring the instructional methods used by graduate teaching assistants. Throughout his tenure, he continually sought ways to strengthen the program by introducing innovative teaching approaches and aligning the curriculum with the most comprehensive group piano textbooks. To support graduate assistants with lesson planning and classroom organization, he co-authored *Alfred's Group Piano for Adults* in 1994 and adapted the OU group piano curriculum to the new textbook. This publication became one of the leading group piano textbooks and remains widely used in colleges and universities across the country. In addition, Lancaster implemented a team-teaching approach, in which he worked directly with graduate assistants in group piano during their first year of instruction, providing them with extensive, practical experience in the classroom. This approach not only enhanced the training of graduate assistants but also contributed significantly to the continued success and national reputation of the OU group piano program.

Lancaster's impact on piano pedagogy at OU extended far beyond the establishment of the degree programs and the transformation of the group piano curriculum. Throughout his tenure, he worked tirelessly to enhance both the quality of instruction and the facilities that

supported it, ensuring that pedagogy students had access to the best possible resources. He consistently equipped the group piano labs with the latest technology and trained graduate assistants to integrate these tools effectively into their teaching. In 1984, he also established the Ruby Grant Piano Pedagogy Resource Center at OU, made possible through the generosity of Norman resident Ruby Grant, who shared a passion for music and studied piano with Lancaster, while supporting the program for many years. The Resource Center provided pedagogy students with access to the latest teaching materials and equipment to conduct research in the field. Over the years, Lancaster also carefully planned the design of the piano pedagogy facilities in the Catlett Music Center, which became the program's permanent home in 1997. Although he had already left OU by that time, the facilities reflected his long-term vision for piano pedagogy at OU and continue to serve as one of the lasting parts of his legacy at the University.

At OU, Lancaster also served in several important administrative roles that extended his contributions beyond teaching and program leadership. He held positions as Assistant (1984–1989) and Associate Dean of the College of Fine Arts (1989–1992) and was appointed Acting Dean of the College of Fine Arts (1985, 1987, 1988–1989) as well as Acting Director of the School of Music (1990). In each of these capacities, he demonstrated thoughtful and effective leadership, leaving a meaningful impact on both the College of Fine Arts and the broader University of Oklahoma community.

While this document focuses upon his contributions to the University of Oklahoma, Lancaster's influence on the field of piano pedagogy extended nationally and internationally through his prolific output as a composer, editor, and author of instructional materials. Over the course of his career, he has authored or co-authored more than 400 publications (see Appendix A), ranging from editions of masterworks to original compositions for piano students of all ages

and levels. These publications include five major categories: pre-college piano methods, instructional and supplementary materials, duets and two-piano works, college textbooks, and additional publications such as single compositions. Among his most notable contributions are *Alfred's Group Piano for Adults* (1994), designed for college-level music majors; *Music for Little Mozarts* (1999), a method for children ages four to six; and *Premier Piano Course* (2005), an average-age piano method used in private studios. Following his tenure at OU, Lancaster served as Senior Vice President and Keyboard Editor-in-Chief at Alfred Music Company for nineteen years, from 1997 to 2016, where he oversaw every aspect of publishing in the keyboard division. During this period, he not only published a large number of materials but also managed and directed the Alfred keyboard catalog, making significant contributions to piano pedagogy and continuing to shape piano instruction for years to come.

In addition to his contributions at OU and his extensive publications, Lancaster has been actively engaged in a wide range of professional activities that have left a lasting impact on the field. Since 1976, he has published more than one hundred articles in leading music journals and professional magazines (see Appendix B), including *American Music Teacher*, *Piano Magazine*, and *Clavier*, among many others. These writings address a broad range of innovative topics and critical areas in piano pedagogy, reflecting his commitment to advancing the field. Along with his publications, Lancaster has also conducted workshops and presentations for teachers and students across the United States and internationally, including Australia, Canada, China, India, Hong Kong, Korea, Malaysia, Singapore, and Thailand.

At the time of this study, Lancaster continues to teach, mentor students, publish instructional materials, write articles, present workshops and clinics, and serve in national leadership positions. He serves on the piano faculty at California State University, Northridge,

where he teaches undergraduate and graduate courses in piano pedagogy, piano ensemble, keyboard literature, and applied piano (2016–present). In addition, he serves on the Board of Trustees of the Frances Clark Center and directs its publication projects, further extending his impact on piano pedagogy and music education.

As a recipient of two Lifetime Achievement Awards, from the Frances Clark Center (2019) and the California Association of Professional Music Teachers (2016), as well as several prestigious teaching awards from the University of Oklahoma, E. L. Lancaster has made lasting contributions to the field of piano pedagogy at OU and beyond. However, the true measure of his legacy extends far beyond his career achievements and professional accomplishments. It lives most vividly through the voices of his former students and colleagues, whose reflections reveal the depth of his influence as a teacher, mentor, and leader. Their perspectives, as shared in this document, highlighted the many dimensions of his influence—his thoughtful and structured teaching approach and style, his genuine kindness and humility, his student-centered philosophy as a graduate advisor and committee chair, and his pivotal role in shaping the piano pedagogy program at the University of Oklahoma. They also expressed how Lancaster's guidance continues to influence their professional and personal lives, as well as his extensive contributions to the broader field of piano pedagogy. Looking back on his long and distinguished career, Lancaster shared the achievements that have brought him the greatest pride and joy:

> I am most proud of the OU program, and the fact that it has continued to prosper and be sustained, and still be the leading program in the country, and that the graduates are, you know, everywhere. When I think back on my publishing career, I was able to guide a lot of publications, not just by myself, but also by other people. Then I'm most proud of *AGPA* [*Alfred's Group Piano for Adults*] and *Music for Little Mozarts*, because I think those are the ones that were most creative and innovative of my publications. There are

other things too, but I think those three things would be the ones I feel the strongest and happiest about being able to do.[404]

With a career spanning more than fifty years, Lancaster has shaped the field of piano pedagogy and influenced the lives of countless teachers, students, and pianists. His contributions are particularly significant to the piano pedagogy program and the School of Music at the University of Oklahoma, where his vision and dedication left a lasting imprint. However, despite his remarkable influence, there had been a notable lack of scholarly work documenting the full scope of his life and career, as well as the impact he has had on individuals and the field. This research study addresses that gap by presenting a comprehensive account of Lancaster's biography and his professional accomplishments, the establishment and growth of the OU pedagogy program, and the lived experiences of those who studied and worked with him. In doing so, this study preserves the voices of Lancaster, his colleagues, and his former students, offering a rich narrative that honors his legacy while capturing both the professional and personal dimensions of his distinguished career. The significance of this work lies not only in its value as a historical record but also in its capacity to guide and inspire current and future generations of pedagogy students, researchers, and educators.

Suggestions for Further Study

This research study focuses on the biography of E. L. Lancaster and his contributions to the piano pedagogy program at the University of Oklahoma. From this research, several areas have emerged as potential directions for further study:

[404] E. L. Lancaster, interview by author, interview 3 of 3, (Calabasas, CA, May 14, 2025).

1. Conduct a pedagogical and structural analysis of Lancaster's publications and teaching literature. This document provides only an overview of Lancaster's instructional materials and highlights the major categories of his publications. A detailed description and analysis of these works is beyond the scope of this study and would therefore be a valuable topic for future research. A comprehensive list of Lancaster's publications, organized by category, is included in Appendix A and may serve as a starting point for such study.
2. Conduct a similar study on the legacy of Jane Magrath and her contributions to piano pedagogy and the OU program. Since joining the piano faculty at OU in 1981, Magrath has made significant contributions and played an essential role in the success of the piano pedagogy program, from its early development through her retirement in 2018. In addition, she has published a substantial body of teaching literature across a wide range of levels, works that continue to be widely used by piano teachers and students all over the country. A study of her career and influence would provide valuable insights into both the history of the OU program and the broader field of piano pedagogy.
3. Study the contributions of Barbara Fast to piano pedagogy and the OU program. As the Director of Piano Pedagogy (2018–2023) and coordinator of group piano at OU (2001–2023), Fast has had a significant impact on the program's direction and growth. A focused study of her contributions, along with those of Lancaster and Magrath, would provide a more complete history of the OU piano pedagogy program.
4. The field of piano pedagogy has evolved and expanded significantly since its emergence in the twentieth century. A research study that establishes the foundational basis for the

development of pedagogy as a discipline and traces its historical evolution is therefore recommended.

The current study of E. L. Lancaster's life and legacy, and of the establishment of the piano pedagogy program at the University of Oklahoma, reflects more than the achievements of one individual or institution—it mirrors the broader growth of piano pedagogy as an evolving discipline. Since the earliest days of its emergence, this field has been shaped by the vision and dedication of educators who believed in the transformative power of teaching. It is the author's hope that this study will encourage further scholarly research into the lives and contributions of other pedagogues whose dedication and contributions have shaped and strengthened the discipline. This research also stands as an acknowledgment of the community of piano pedagogy—the educators, colleagues, and students whose shared commitment and collaboration continue to sustain and enrich the field. Within this community, E. L. Lancaster's lifelong dedication to teaching, his student-centered approach, and his unwavering commitment to excellence continue to serve as guiding principles for the field and as a continuing source of inspiration for future generations of music educators and for the ongoing evolution of piano study.

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[405] Items in this category are organized chronologically.

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———. OU – Point Loma, Lancaster Files.

———. OU School of Music Correspondence, Lancaster Files.

———. Pedagogy, Lancaster Files.

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Appendix A

E. L. Lancaster's Music Publications and Editions[406]

Title and Publication Date

Premier Piano Course
by Dennis Alexander, Gayle Kowalchyk, E. L. Lancaster, Victoria McArthur, Martha Mier

Lesson

Book 1A	2005
Book 1B	2005
Book 2A	2006
Book 2B	2006
Book 3	2007
Book 4	2008
Book 5	2009
Book 6	2010

Theory

Book 1A	2005
Book 1B	2005
Book 2A	2006
Book 2B	2006
Book 3	2007
Book 4	2008
Book 5	2009
Book 6	2010

Performance

Book 1A & CD	2005
Book 1B & CD	2005
Book 2A & CD	2006
Book 2B & CD	2006
Book 3 & CD	2007
Book 4 & CD	2008
Book 5 & CD	2009
Book 6 & CD	2010

Pop and Movie Hits

Book 1A	2010
Book 1B	2010
Book 2A	2011
Book 2B	2011
Book 3	2011

[406] All musical publications are published by Alfred Music Company unless otherwise indicated.

Book 4	2011
Book 5	2011
Book 6	2011

Notespeller (by Kowalchyk, Lancaster)

Book 1A	2014
Book 1B	2014
Book 2A	2014
Book 2B	2014

Technique

Book 1A	2008
Book 1B	2009
Book 2A	2010
Book 2B	2011
Book 3	2012
Book 4	2012
Book 5	2013
Book 6	2013

Duet (ed. Kowalchyk, Lancaster)

Book 1B	2015
Book 2A	2015
Book 2B	2015
Book 3	2016
Book 4	2016
Book 5	2017
Book 6	2017

Christmas

Book 1A	2008
Book 1B	2008
Book 2A	2008
Book 2B	2008
Book 3	2009
Book 4	2009
Book 5	2011
Book 6	2011

At-Home

Book 1A	2005
Book 1B	2005
Book 2A	2006
Book 2B	2006

Masterworks (ed. Kowalchyk, Lancaster)

Book 3 & CD	2013
Book 4 & CD	2013
Book 5 & CD	2013

Book 6 & CD	2013

Assignment Book

Levels 1A – 6	2007

Flash Cards

Level 1A	2005
Level 1B	2005
Level 2A	2006
Level 2B	2006

GM Disk for Lesson and Performance

Level 1A	2005
Level 1B	2005
Level 2A	2006
Level 2B	2006
Level 3	2007
Level 4	2008
Level 5	2009
Level 6	2010

Premier Piano Express

Book 1	2016
Book 2	2016
Book 3	2017
Book 4	2017

Premier Piano Express: Christmas

Book 1	2018
Book 2	2018
Book 3	2018
Book 4	2018

Premier Piano Express: Repertoire

Book 1	2019
Book 2	2019
Book 3	2019
Book 4	2019

Music for Little Mozarts
by Christine H. Barden, Gayle Kowalchyk, E. L. Lancaster

Music Lesson Books

Book 1	1999
Book 2	1999
Book 3	2000
Book 4	2000

Music Workbooks

Book 1	1999
Book 2	1999
Book 3	2000
Book 4	2000

Music Discovery Books

Book 1	1999
Book 2	1999
Book 3	2000
Book 4	2000

Music Recital Books

Book 1	2001
Book 2	2002
Book 3	2003
Book 4	2003

Notespeller and Sight-play Books

Book 1	2016
Book 2	2015
Book 3	2016
Book 4	2016

Rhythm Speller Books

Book 1	2018
Book 2	2018
Book 3	2018
Book 4	2018

Achievement Accessories

Sticker Book	2002

Character Solo Series

Beethoven Bear (Level 2)	2005
Elgar E. Elephant (Level 2)	2007
Mozart Mouse (Level 2)	2005
Pachelbel Penguin (Level 2)	2007
Clara Schumann- Cat (Level 3)	2005
J. S. Bunny (Level 3)	2005
Nannerl Mouse (Level 3)	2007
Nina Ballerina (Level 3)	2007
Professor Haydn Hippo (Level 4)	2007
Puccini Pooch (Level 4)	2007

Christmas Fun!

Book 1	2002
Book 2	2002

Book 3	2003
Book 4	2003

Classroom Music for Little Mozarts

Curriculum Book 1	2004
Curriculum Book 2	2007
Curriculum Book 3	2010

Coloring Books (Fun with…)

Book 1: Music Friends	2001
Book 2: Music Friends at School	2001
Book 3: Music Friends at the Piano Lesson	2001
Book 4: Music Friends in the City	2001

Compact Disc (2–disc sets)

Book 1	1999
Book 2	1999
Book 3	2000
Book 4	2001

Flash Cards

Book 1	1999
Book 2	1999
Book 3	1999
Book 4	1999

Halloween Fun!

Book 1	2002
Book 2	2002
Book 3	2004
Book 4	2004

Lesson Assignment Book

Book	2001

Little Mozarts Go to Church

Levels 1 & 2	2008
Levels 3 & 4	2008

Little Mozarts Go to Hollywood

Pop Book 1 & 2 (Levels 1 – 2)	2008
Pop Book 3 & 4 (Levels 3 – 4)	2008

Little Mozarts Perform the Nutcracker

Levels 3 & 4	2007

Meet the Music Friends

Curriculum Book and CD	2011
Music	2011
Workbook	

Music Friends Plush Toys

Mozart Mouse	1999
Beethoven Bear	1999
Clara Schumann-Cat	2000
Elgar E. Elephant	1999
J. S. Bunny	2000
Nannerl Mouse	2000
Nina Ballerina	2000
Pachelbel Penguin	1999
Professor Haydn Hippo	2000
Puccini Pooch	2000

Rhythm Ensembles & Teaching Activities

For Levels 1 – 4	2018

Teacher's Handbook

For Books 1 & 2	1999
For Books 3 & 4	2000

Alfred's Basic Piano Library Prep Course
by Kowalchyk, Lancaster

Activity & Ear Training Books

Level A	1989
Level B	1995
Level C	1990
Level D	1990
Level E	1992
Level F	1992
Teacher's Handbook & Answer Key for Levels A – F	1993

Notespeller Books

Level A	1994
Level B	1994
Level C	1994
Level D	1994
Level E	1995
Level F	1995

Alfred's Basic Piano Library

Ear Training Books (by Kowalchyk, Lancaster)

Level 1A	1990
Level 1B	1990
Level 2	1991
Level 3	1991
Level 4	1992
Level 5	1996
Level 6	1996
Complete Level 1	1990
Complete Levels 2 & 3	1993
Teacher's Handbook & Answer Key for Levels 1A – 4	1993
Teacher's Handbook & Answer Key for Complete Levels 1 – 3	1996

Ensemble Books (arr. Kowalchyk, Lancaster)

Level 1A	1992
Level 1B	1992
Level 2	1994
Level 3	1994
Complete Level 1	1992
Complete Levels 2 & 3	1992

Group Piano Course (by Willard A. Palmer, Morton Manus, and Amanda Vick Lethco/ adapted by Kowalchyk and Lancaster)

Book 1	1997
Book 2	1997
Book 3	1997
Book 4	1997
Teacher's Handbook for Books 1 & 2 (Kowalchyk/Lancaster)	1997
Teacher's Handbook for Books 3 & 4 (Kowalchyk/Lancaster)	1997

Merry Christmas Ensembles (by Kowalchyk, Lancaster)

Level 1A	1994
Level 1B	1994
Level 2	1995
Level 3	1995
Complete Level 1	1994
Complete Levels 2 & 3	1995

Notespeller Books (by Kowalchyk, Lancaster)

Level 1A	1991
Level 1B	1991
Level 2	1993
Level 3	1997

Complete Level 1	1991
Complete Levels 2 & 3	1997

Patriotic Solo Book (by Kowalchyk, Lancaster)

Book 1A	2002

Praise Hits

Book 1A (arr. Kowalchyk/Lancaster)	2013
Complete Level 1 (arr. Tom Gerou/Kowalchyk/Lancaster)	2014

Sightreading Books (by Kowalchyk, Lancaster)

Level 1A	1994
Level 1B	1995
Level 2	1995
Level 3	1995
Level 4	1995
Complete Level 1	1994
Complete Levels 2 & 3	1995

Alfred's Basic Adult Piano Course
by Kowalchyk, Lancaster

Ear Training

Level 1	1994

Notespeller

Level 1	1998

Sightreading

Level 1	1997

Play Piano Now
by Lancaster, Manus, Palmer

Book 1	2000
Book 2	2000

Piano for Busy Teens
by Bober, Kowalchyk, Lancaster

Book A	2010
Book B	2010
Book 1	2009
Book 2	2009
Book 3	2009

Theory for Busy Teens
by Bober, Kowalchyk, Lancaster

Book A	2011
Book B	2011
Book 1	2011
Book 2	2011
Book 3	2011

Piano for Life[407]
by Bober, Kowalchyk, Lancaster

Book 1	2025
Book 2	2025
Book 3	2025

I Used to Play Piano
by Lancaster, McArthur

Book & CD	2003

Alfred's Group Piano for Adults
by Lancaster, Renfrow

Book 1 with CD (First Edition)	1994
Book 2 with CD (First Edition)	1996
Book 1 with CD (Second Edition)	2004
Book 2 with CD (Second Edition)	2008
Teacher's Handbook for Book 1	2004

Ensemble Music

Book 1	2019
Book 2	2019

Popular Music

Book 1	2018
Book 2	2018

Piano 101
by Lancaster, Renfrow

Book 1	1999

[407] Publisher: Neil A. Kjos Music Company.

Book 2	1999
Teacher's Handbook for Books 1 & 2	1999
The Short Course Lesson Book 1	1999

Keyboard Strategies Series[408]
by Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, Lancaster

Master Text 1	1980
Master Text 2	1984
Master Text 1 (Abridged Edition)	1980
Source Materials for Accompanying, Score Reading, and Transposing	1984
Twentieth Century Idioms	1984
Informal Idioms	1984
Teacher's Guide: The Pedagogy of Keyboard Strategies	1985
Ensemble Repertoire, Book 1A	1980
Ensemble Repertoire, Book 1B	1980
Solo Repertoire, Book 1A	1980
Solo Repertoire, Book 1B	1980

David Carr Glover Method for Piano, Sightreading and Ear Training[409]
by Kowalchyk, Lancaster with David Carr Glover

Primer Level	1988
Level 1	1988
Level 2	1989
Level 3	1989
Level 4	1989

Collections

Basic Bass Clef **(**by Kowalchyk, Lancaster)	1990
Elementary Method for the Piano, Op. 101 (Beyer) **(**by Kowalchyk, Lancaster)	2015

[408] Publisher: G. Schirmer
[409] Alfred Music is the current publisher of these books. However, CCP/Belwin Publishing Company was the original publisher of David Carr Glover's Method for Piano and its supplements.

Boogie 'n' Blues (by Kowalchyk, Lancaster)

Book 1	1991
Book 2	1993

Daily Warm-Ups (by Kowalchyk, Lancaster)

Set 1	2004
Set 2	2004
Set 3	2004
Set 4	2004
Set 5	2004
Set 6	2004

Festival Series (arr. Kowalchyk, Lancaster)

Classics Festival	1991
Hymn Festival	1991

First Book of Favorites (by Kowalchyk, Lancaster) 2012

First Book of Pop (by Barden, Kowalchyk, Lancaster) 2012

From Rote to Note[410]

Book 1 (Lancaster, Kevin Olson)	2022
Book 2 (Lancaster, Omar Roy)	2023

Hanon for Students (ed. Kowalchyk, Lancaster)

Book 1	2012
Book 2	2012
Book 3	2012

Kowalchyk and Lancaster's Favorite Solos

Book 1	2012
Book 2	2012
Book 3	2012

Major Scale Pro (by Bober, Kowalchyk, Lancaster)

Book 1	2015
Book 2	2015

Minor Scale Pro (by Bober, Kowalchyk, Lancaster)

Book 1	2020
Book 2	2020

My First Series (by Kowalchyk, Lancaster)

My First Folk Songs	1990

[410] Publisher: Piano Education Press of The Frances Clark Center

My First Hymns	1990
My First Classics	1991
My First Patriotic Songs	1991
My First Pop Songs – Book1 (Barden, Kowalchyk, Lancaster)	2008
My First Pop Songs – Book 2 (Barden, Kowalchyk, Lancaster)	2008
My First Praise Songs	2011

Pentascale Pro (by Bober, Kowalchyk, Lancaster)

Book 1	2008
Book 2	2008

The Piano Student's Hymnal (by Kowalchyk, Lancaster) 1998

Piano Studies for Technical Development (ed. Kowalchyk, Lancaster)

Volume 1	2017
Volume 2	2018

Pre-Reading Book of Favorites (by Kowalchyk, Lancaster) 2011

Pre-Reading Book of Pop (by Barden, Kowalchyk, Lancaster) 2011

Wedding Performer

Classical Piano Solos for Weddings (ed. Lancaster)	2008
Complete Collection of Piano Solos for Weddings (ed. Jan Sanborn, Lancaster)	2013

Christmas Collections
by Kowalchyk, Lancaster

Christmas Carol Activity Book

Pre-reading	2000
Book 1	1999
Book 2	2001

Christmas Festival

Book 1	1990
Book 2	1992
Book 3	1992
Book 4	1993

My First Book of Christmas Praise 2016

Pre-Reading Book of Christmas Praise 2016
My First Christmas Carols 1989

My First Pop Christmas Songs 2009

The Nutcracker Suite (arr. Kowalchyk, Lancaster) 1995

Classical Collections
ed. Lancaster, Renfrow

10 for 10 Sheet Music
- Classical Piano Solos 2010
- Piano Classics 2011
- Treasured Piano Solos 2011

100 Easy Piano Classics 2010

50 Piano Classics
- Volume I, A–G 2011
- Volume II, H–Z 2011

First Favorite Classics (Solos with 2nd Piano Parts)
- Solo Book 1 1997
- Accompaniment Book 1 1997
- Solo Book 2 1997
- Accompaniment Book 2 1997

Favorite Classics (Solos with 2nd Piano Parts)
- Solo Book 1[411] 1991
- Accompaniment Book 1 1991
- Solo Book 2 1992
- Accompaniment Book 2 1992

Giant Book of Classical Sheet Music 2013

More Favorite Classics (Solos with 2nd Piano Parts)
- Solo Book 1 2008
- Accompaniment Book 1 2008
- Solo Book 2 2009
- Accompaniment Book 2 2009

Piano Masterworks for Teaching and Performance
- Volume 1 2015
- Volume 2 2015

[411] Second edition was published in 1998.

Duet Collections (1 Piano, 4 Hands)

Duet Classics for Piano
ed. Kowalchyk, Lancaster

Book 1	1993
Book 2	1993
Book 3	1993

Easy Classical Piano Duets for Teacher and Student
ed. Kowalchyk, Lancaster

Book 1	1992
Book 2	1998
Book 3	1999

Easy Teacher-Student Piano Duets
ed. Kowalchyk, Lancaster

Book 1	2017
Book 2	2017
Book 3	2017

Essential Keyboard Duets
ed. Kowalchyk, Lancaster

Volume 1	2001
Volume 2	2002
Volume 3	2003
Volume 6	2012
Volume 8	2015

Masterwork Classics Duets
by Kowalchyk, Lancaster, Jane Magrath

Level 1	2013
Level 2	2013
Level 3	2013
Level 4	2013
Level 5	2013
Level 6	2013
Level 7	2014
Level 8	2014
Level 9	2015
Level 10	2015

Masterwork Editions
ed. Kowalchyk, Lancaster

Fauré/Dolly, Op. 56	2003
Ravel/Ma mere l'oye	2003
Beethoven/Sonata in D Major, Op. 6	2012

Solos

Early Elementary

First Hoedown (Lancaster)	1999
First Waltz (Lancaster)	1996
Happy – Go – Lucky (Lancaster)	2015
Let's Celebrate Chanukah! (Kowalchyk, Lancaster)	2000

Elementary

Back–to–School Boogie (Lancaster)	1992
First Cha – Cha – Cha (Lancaster)	1999
Hallelujah Chorus (arr. Kowalchyk, Lancaster)	2012
Let's Celebrate Thanksgiving! (Kowalchyk, Lancaster)	2001
The Little Drummer Boy (arr. Kowalchyk, Lancaster)	2012
O Holy Night (arr. Kowalchyk, Lancaster)	2013
Ode to Joy (Beethoven/arr. Lancaster)	1998
Teddy Bear's Trick or Treat (Kowalchyk, Lancaster)	1999
Ukrainian Bell Carol (arr. Kowalchyk, Lancaster)	2013

Late Elementary

Caribbean Holyday (Lancaster)	1993
Dream Echoes (Lancaster)	1995
Drifting Flight (Lancaster)	2002
Midnight Dance (Lancaster)	1998
Toccatina Twister (Lancaster, Kelsey Lancaster)	2001
Topsy – Turvy (Lancaster)	2004

Early Intermediate

Carol of the Bells (arr. Lancaster)	1995
Happy Birthday to You! (arr. Lancaster)	2009
Looking Back (Love Theme from glee) (arr. Lancaster)	2009

Intermediate

Dance of the Sugar Plum Baby (arr. Kowalchyk, Lancaster)	1994

Maple Leaf Rag (arr. Lancaster, Renfrow)	1996
The Twelve Days of Christmas (arr. Lancaster)	1996
Theme and Variations, Based on J. S. Bach's Menuet in G Major (arr. Lancaster, Renfrow)	1996
Theme and Variations on "Yankee Doodle" (arr. Lancaster, Renfrow)	1992

Late Intermediate

The Coventry Carol (arr. Lancaster)	1998
I Love a Piano (arr. Lancaster)	1993

Alfred Ensemble Series (2 Pianos, 4 Hands)

Early Intermediate

Toccatina (Lancaster/Renfrow)	1996

Late Intermediate

Für Elise (Solo with 2nd Piano Part) (Beethoven/Lancaster/Renfrow)	1993

Alfred Masterwork Solos

Beethoven/Sonatina in F Major (ed. Lancaster, Renfrow)	1994
Benda/Sonatina in A Minor (ed. Lancaster, Renfrow)	1995
Durand/Waltz in E-flat Major (ed. Lancaster)	1995
Glière/Prelude in D-flat Major, Op. 43, No. 1 (ed. Lancaster)	1996
Kuhlau/Sonatina No. 1 in C Major, Op. 55, No. 1 (ed. Lancaster, Renfrow)	1996
Spindler/Sonatina in C Major, Op. 157, No. 4 (ed. Lancaster, Renfrow)	1995
Price/ The Sea Swallow, The Old Boatman & The Goblin and the Mosquito (ed. Kowalchyk, Lancaster)	2025

Pedagogy Textbooks and Teacher's Resources

Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook
by Jeanine M. Jacobson / ed. Lancaster, Albert Mendoza)

Volume 1	2006
Volume 2	2015

Piano Literature for Teaching and Performance[412] 2021
by Jane Magrath/ed. Lancaster, Mendoza

[412] Publisher: Piano Education Press of The Frances Clark Center.

Appendix B

Chronological Index of Lancaster's Journal Articles and Book Chapters

American Music Teacher

Lancaster, E. L. "Blocked and Interleaved Practice and Teaching." *American Music Teacher* 73, no. 2 (November 2023): 18–22.

———. "Adult Music Study." *American Music Teacher* 72, no. 6 (July 2023): 12–14.

———. "Personality Tests and Music Study." *American Music Teacher* 72, no. 4 (March 2023): 12–15.

———. "Careers in Music." *American Music Teacher* 72, no. 2 (November 2022): 16–18.

———. "Mental Health and University Music Students Part 2." *American Music Teacher* 71, no. 6 (July 2022): 14–17.

———. "Mental Health And University Music Students." *American Music Teacher* 71, no. 4 (March 2022): 14–17.

———. "Music Students And Academic Achievement: Two New Looks." *American Music Teacher* 71, no. 2 (November 2021): 10–12.

———. "Relevant Repertoire for Today." *American Music Teacher* 70, no. 6 (July 2021): 12–16.

———. "The Flipped Classroom." *American Music Teacher* 70, no. 4 (March 2021): 14–17.

Blickenstaff, Marvin, Barbara Fast, Julie Knerr, Gayle Kowalchyk, E. L. Lancaster, and Pamela Pike. "This & That." *American Music Teacher* 66, no. 8 (November 2017): 30–31.

Lancaster, E. L. "Are Piano Students Really Different Today?" *American Music Teacher* 56, no. 2 (November 2006): 30–33.

———. "Preparing Teachers for the 21st Century." *American Music Teacher* 52, no. 6 (July 2003): 68–69.

———. "Outstanding Group-Piano Program + Vital Piano-Pedagogy Program = Strong Teacher Training." *American Music Teacher* 30, no. 6 (July 1981): 36–37.

Edwards, Ruth S., Evelyn F. Garvey, Sue Smith Hassler, Miriam Hines Bednarz, E. L. Lancaster, and Dorothy W. Matthews. "Reviews: PIANO." *American Music Teacher* 28, no. 6 (July 1979): 38–46.

Lancaster, E. L. “Training the Group Piano Instructor.” *American Music Teacher* 28, no. 5 (May 1979): 16–18.

———, Ruth S. Edwards, Mary Toy, Dorothy W. Matthews, and Bernard Kirshbaum. “Reviews: PIANO.” *American Music Teacher* 25, no. 3 (January 1976): 53–57.

Convention Reports (In American Music Teacher):

"Convention Report: Student Chapters." 42, no. 6 (June/July 1993): 40.

“Convention Report: Student Chapters.” 41, no. 6 (June/July 1992): 40.

“Convention Report: Student Chapters.” 40, no. 6 (June/July 1991): 38.

“Convention Report: Student Chapters.” 39, no. 6 (June/July 1990): 39-40.

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Kowalchyk, Gayle, Yeeseon Kwon, and E. L. Lancaster. “The Legacy of Frances Larimer.” *Piano Magazine* 13, no. 4 (Winter 2022).

Kowalchyk, Gayle, and E. L. Lancaster. “Reflections on the Frances Clark Center 2021 Lifetime Achievement Award Recipients: Gail Berenson.” *Piano Magazine* 13, no. 2 (Summer 2021): 10–12.

———. “Author Response: Response to Alfred’s Premier Piano Course Review.” *Clavier Companion* 2, no. 3 (June 2010): 50–51.

———. “The 21st-Century Student IS Different!” *Clavier Companion* 1, no. 4 (August 2009).

Appleby, Martha, Gayle Kowalchyk, and E. L. Lancaster. “A Performance Edition Can Be a Better Choice than an Urtext Edition.” *Keyboard Companion* 5, no. 3 (Autumn 1994): 46–47.

Lancaster, E. L. “Is Technique Really Necessary for Beginners?” *Keyboard Companion* 1 (Spring 1990): 16–20.

Clavier

Lancaster, E. L. “The Publisher’s Side of the Story On Which Pieces Make the Grade.” *Clavier* 42, no. 9 (November 2003): 31–32.

———, and Meg Gray. “Ideas for Ear Training.” *Clavier* 37, no. 4 (April 1998): 13–14.

———, and Dawn Costello. “Delightful Repertoire for Many Young Hands.” *Clavier* 36, no. 8 (October 1997): 18–25.

———, and Tom Stampfli. “Teaching Piano Electronically.” *Clavier* 33, no. 4 (April 1994): 33–36.

———. “Evaluating a Digital Keyboard.” *Clavier* 33 no. 1 (January 1994): 34–36.

Lancaster, E. L., and Kenon D. Renfrow. “MIDI Equipment for Piano Teaching.” *Clavier* (May/June 1991): 30–31.

———. “Software Reviews.” *Clavier* (May/June 1991): 8–9.

———. “Computer Programs for Music Instruction.” *Clavier* (January 1991): 24–31.

———. “Technology for Teachers.” *Clavier* 29 (November 1990): 28–30.

Lancaster, E. L. “Preparing Teachers for the 21st Century.” *Clavier* 29 (February 1990): 30–32.

———. “Toccata by Geoffrey Bush: A Brilliant Piece for Intermediate Students.” *Clavier* (September 1988): 20–24.

———. “College Piano Textbooks Not Just for Classrooms.” *Clavier* (January 1987): 34–37.

———. “Searching for New Music Materials.” *Clavier* (September 1985): 26–27.

———. “Music Software Reviews.” *Clavier* (October 1984): 46–47.

———. “A Computer for Every Studio.” *Clavier* (September 1984): 44–46.

———. “Selecting Materials for Piano Classes: An Update.” *Clavier* (July/August 1980): 33–36.

———. “The Beginner, the Retired and the Retiree.” *Clavier* (December 1979): 27.

———. “Ensemble Repertoire for Class Piano.” *Clavier* (November 1976): 42–44.

———. “Audio-Visual Programming for the Piano Class.” *Clavier* (May/June 1976): 28.

———. “Selecting Materials for Piano Classes, Part 2.” *Clavier* (April 1977): 38.

———. “Selecting Materials for Piano Classes, Part 1.” *Clavier* 16, no. 3 (March 1977): 26.

Questions and Answers (In Clavier)

Lancaster, E. L. “Questions and Answers.” 47, no. 6 (September/October 2008): 47-48.

———. “Questions and Answers.” 47, no. 4 (April 2008): 46-48.

———. “Questions and Answers.” 47, no. 1 (January 2008): 48.

———. “Questions and Answers.” 46, no. 8 (October 2007): 48.

———. “Questions and Answers.” 46, no. 5 (May/June 2007): 48.

———. “Questions and Answers.” 46, no. 2 (February 2007): 48.

———. “Questions and Answers.” 45, no. 9 (November 2006): 56.

———. “Questions and Answers.” 45, no. 6 (July/ August 2006): 47-48.

———. “Questions and Answers.” 45, no. 3 (March 2006): 56.

———. “Questions and Answers.” 44, no. 10 (December 2005): 55.

———. “Questions and Answers.” 44, no. 7 (September 2005): 56.

———. “Questions and Answers.” 44, no. 4 (April 2005): 47-48.

———. “Questions and Answers.” 44, no. 1 (January 2005): 48.

———. “Questions and Answers.” 43, no. 8 (October 2004): 48.

———. “Questions and Answers.” 43, no. 5 (May/June 2004): 47-48.

———. “Questions and Answers.” 32, no. 2 (February 2004): 45-48.

———. “Questions and Answers.” 42, no. 9 (November 2003): 56.

———. “Questions and Answers.” 42, no. 5 (May/June 2003): 48.

———. “Questions and Answers.” 42, no. 3 (March 2003): 55-56.

———. “Questions and Answers.” 41, no. 10 (December 2002): 48.

———. “Questions and Answers.” 41, no. 7 (September 2002): 45-48.

———. “Questions and Answers.” 41, no. 4 (April 2002): 47-48.

———. “Questions and Answers.” 40, no. 10 (December 2001): 44-48.

———. “Questions and Answers.” 40, no. 7 (September 2001): 56.

———. “Questions and Answers.” 40, no. 4 (April 2001): 48.

———. “Questions and Answers.” 39, no. 10 (December 2000): 44-48.

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———. “Questions and Answers.” 38, no. 5 (May/June 1999): 45-48.

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———. “Questions and Answers.” 37, no. 9 (November 1998): 48.

———. “Questions and Answers.” 37, no. 6 (July/August 1998): 48.

———. “Questions and Answers.” 37, no. 3 (March 1998): 48.

———. “Questions and Answers.” 36, no. 10 (December 1997): 48.

———. “Questions and Answers.” 36, no. 7 (September 1997): 52.

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Blake, Matthew Elias, and E. L. Lancaster. “The Waltzes of Florence Price.” *California Music Teacher* 48, no. 2 (Fall 2024): 22–28.

Kowalchyk, Gayle, and E. L. Lancaster. “Piano for Life.” *California Music Teacher* 44, no. 1 (Spring 2020): 11–14, 18.

Alfred’s Piano Rendezvous

Lancaster, E. L. “The Pedagogy of Alfred’s Premier Piano Course: An Overview of the Basic Teaching Principles.” *Alfred’s Piano Rendezvous* (Summer 2005): 4–7.

———. “Teaching Adults Returning to the Piano.” *Alfred’s Piano Rendezvous* (Summer 2004): 6–7.

———, and Kenon D. Renfrow. “Teacher Forum: Teaching Adults, Part 2.” *Alfred’s Piano Rendezvous* (Fall 2002): 6, 8.

———. “Teaching Forum: Teaching Adults, Part 1.” *Alfred’s Piano Rendezvous* (Summer 2002): 5,8.

Barden, Christine H., Gayle Kowalchyk, and E. L. Lancaster. “Teacher Forum: Teaching Piano to Young Children, Part Three.” *Alfred’s Piano Rendezvous* (Winter 2001): 6–7.

———. “Teacher Forum: Teaching Piano to Young Children, Part Two.” *Alfred’s Piano Rendezvous* (Fall 2001): 6–7.

———. “Teacher Forum: Teaching Piano to Young Children, Part One.” *Alfred’s Piano Rendezvous* (Summer 2001): 4–5.

Lancaster, E. L. “Notes and Teaching Tips from the Composer: First Cha-Cha-Cha (Elementary).” *Alfred’s Piano Rendezvous* X (Spring 1999): 5.

Kowalchyk, Gayle, and E. L. Lancaster. “Teacher Forum: Part 3: Group Teaching: Lesson Planning and Classroom Management.” *Alfred’s Piano Rendezvous* X (Winter 1998): 3, 6.

———. “Teacher Forum: Part 2: Group Teaching: Equipment Needs and Grouping Students.” *Alfred’s Piano Rendezvous* X (Fall 1998): 3, 6.

———. “Teacher Forum: Part 1: Advantages of Group Teaching.” *Alfred’s Piano Rendezvous* X (Summer 1998): 3,6.

———. “Studio News: Using MIDI Disks in Teaching.” *Alfred’s Piano Rendezvous* VII (Spring 1996): 3.

Lancaster, E. L. “Notes from the Composer: The Chase.” *Alfred’s Piano Rendezvous* VI (Winter 1995): 2.

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Kowalchyk, Gayle, and E. L. Lancaster. “Fun With Ear Training.” *Junior Keynotes* (Spring 1992): 12–13.

Lancaster, E. L. “Performer Profile: Gerald Cook.” *Keys* (September/October 1988): 16–17.

Kowalchyk, Gayle, and E. L. Lancaster. “An Interview with Veri and Jamanis.” *Piano Guild Notes*, (November/December 1987): 8-10.

Lancaster, E. L. “Music at the White House.” *Keys* (May/June 1987): 2–4.

Kowalchyk, Gayle, and E. L. Lancaster. “Master Lesson – “The Sick Doll” by Peter Ilyich Tchaikovsky.” *Keyboard Classics* 2, no. 5 (September/October 1986): 25–27.

Lancaster, E. L. “Saving the Unprepared Piano Student.” *David Carr Glover Newsletter* (Spring 1986): 2–3.

———. “The American Beginning Piano Method – The Yamaha Music Education System.” *Piano Quarterly* (Winter 1985): 19–29.

———. “Making the Most of Your Piano Study.” *Mostly Music* (October 1983): 1.

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———. “Continuing Education Programs Benefit Teachers, Adult Students.” *Dialogue* (Spring 1980): 4

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Lancaster, E. L. “Instructional Media for the Piano Class.” In *Creative Piano Teaching*, by Yvonne Enoch and James Lyke, 244–58. Champaign, IL: Stipes Publishing Company, 1977.

Lancaster, E. L. “Selected Ensemble Music for Group Piano.” In *How to Teach Piano Successfully*, by James W. Bastien, 506–7. San Diego, CA: Kjos, 1977.

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Lancaster, E. L. “Tips for Rote Teaching: Special Guest Q&A with Expert E.L. Lancaster.” *Piano Inspires* (blog), November 4, 2022. https://pianoinspires.com/tips-for-rote-teaching-special-guest-qa-with-expert-e-l-lancaster/.

———. “12 Ways Parents Can Help with Piano Practice.” *Alfred Music Blog*, April 10, 2020. https://www.alfred.com/blog/12-ways-parents-can-help-piano-practice/.

———. “Too Old for a Children’s Method, Too Young for an Adult Method?” *Alfred Music Blog*, June 7, 2018. https://www.alfred.com/blog/too-old-childrens-method-too-young-adult-method/.

———, and Gayle Kowalchyk. “How to Make Piano Practice More Social for Students.” *Alfred Music Blog*, January 8, 2018. https://www.alfred.com/blog/how-to-make-piano-practice-more-social-students/.

Lancaster, E. L. “Fostering Reading Skills in Preschool Pianists.” *Alfred Music Blog*, December 12, 2016. https://www.alfred.com/blog/fostering-reading-skills-preschool-pianists/.

Appendix C

Doctoral Dissertations Supervised by Lancaster at the University of Oklahoma

Note: E. L. Lancaster was the major or co-major professor for all dissertations listed except those marked with an asterisk, on which he served as a committee member.

Arrau, Connie. "Classroom Behavior of Exemplary Group Piano Teachers in American Colleges and Universities." PhD diss., 1990.

Autry, Philip Earl. "The Published Solo Piano Music of Howard Hanson: An Analysis for Teaching and Performing." DMA document, 1996.

Banks, Donna Whitten. "The Correlation of Selected Precollege Music Computer Programs with the Alfred Basic Piano Library." DMA document, 1990.

Baskins, Carol Ann. "The Contributions of Celia Mae Bryant to Piano Pedagogy." PhD diss., 1994.

Beauchamp, Laura. "Boris Berlin's Career and Contributions to Piano Pedagogy." DMA document, 1994.

*Beckman, Linda Wilds. "A Descriptive Analysis of Dynamic and Articulative Nuance in Piano Performance Using MIDI Technology." DMA document, 1994.

Betts, Steven Lee. "Lynn Freeman Olson's Contributions to Music Education." PhD diss., 1995.

Brown, Helen Huntley. "The Application of Music History and Music Theory in Keyboard Study to Facilitate the Development of Beginning Stages of Critical Thinking." PhD, 1997.

*Charoenwongse, Chindarat. "Undergraduate Piano Pedagogy Course Offerings in Thai Universities." DMA document, 1998.

Cisler, Valerie Clare. "The Piano Sonatas of Robert Muczynski." DMA document, 1993.

Conda, Jane Michelle. "The Late Bloomers Piano Club: A Case Study of a Group in Progress." PhD diss., 1997.

Costello, Dawn Marie. "Doris Eaton Travis: An Oral History of Her Life in Theatre, Film and Dance." PhD diss., 1997.

Curran, Jane Mary. “A Design for the Development and Implementation of a Beginning Group Piano Curriculum for Leisure Age Adults.” DMA document, 1982.

Dubois, Thora Solveig Asgeirson. “A Performance Analysis of Selected Works by Barbara Pentland for Solo Piano.” DMA document, 1992.

Dykema, Dan Harold. “Carl Philipp Emanuel Bach's Concerto in C, W. 43, No. 6: A Discussion and Performance Edition.” DMA document, 1991.

Edwards, Jacqueline Sue. “A History of The Piano Quarterly.” PhD diss.,1994.

Fast, Barbara R. “Marguerite Miller's Contributions to Piano Pedagogy.” PhD diss., 1997.

*Fincher, Betty J. “The Effects of Playing the Melody by Rote During the Prestudy Procedure Upon Sight Reading Skill Development of Beginning Class Piano Students.” PhD diss., 1983.

Foster, Gayla Catherine. “The History of the Artist-in-Residence Program of the State Arts Council of Oklahoma.” DMA document, 1995.

Gorton, Judy Blanche Woods. “The Doctoral Programs in Piano at the University of Oklahoma as Viewed by the Graduates.” PhD diss., 1995.

*Graessle, Ramona Kime. “Adult Music Programming in Member Schools of the National Guild of Community Schools of the Arts.” PhD diss., 1998.

*Gray, Marta E. “Teacher or Performer: Role Identification Among Piano Majors.” PhD diss., 1998.

Hankla, Jesse R. “Mozart’s Four-Hand Piano Sonatas with a Theoretical and Performance Analysis of K. 358 in B Flat Major and K. 497 in F Major.” DMA document, 1986.

Hardy, Dianne B. “The Construction and Validation of an Original Sight-Playing Test for Elementary Piano Students.” PhD diss., 1995.

Holland, Samuel Stinson. “Louise Wadley Bianchi's Contributions to Piano Pedagogy.” PhD diss., 1996.

Houser, Virginia McNair. “Instructional Units to Develop Listening Skills in Pre-College Pianists Based on Lower Intermediate Repertoire.” DMA document, 1991.

Jacobson, Jeanine Mae. “A Catalogue of Movement-Based Instructional Activities for Beginning Piano Students Correlated to “The Music Tree Series” by Frances Clark and Louise Goss.” DMA document, 1989.

Kerr, Barbee Moore. “Stress and Burnout in Independent Piano Teachers in Oklahoma.” PhD diss., 1997.

Kindall, Susan Carol. “The Twenty-Four Preludes for Solo Piano by Richard Cumming: A Pedagogical and Performance Analysis.” DMA document, 1994.

Kou, Mei-Ling Lai. “Secondary Piano Instruction in the Colleges and Universities of the Republic of China with Recommendations for Incorporating American Group Piano Instructional Methods into the Curricula.” PhD diss., 1985.

*Kwon, Yeeseon. “Selected Solo Piano Collections of Alexander Gretchaninoff: An Analysis for Teaching and Performance.” DMA document, 1998.

Leach, Francis Orrin. “The Dances for Solo Piano of Paul Creston: A Pedagogical and Performance Overview.” DMA document, 1994.

*Lewis, Ronald Edwin. “The Solo Piano Music of Frederic Rzewski.” DMA document, 1992.

Lyman, Janet Palmberg. “Administrative Aspects of Intern Teaching in Piano Pedagogy Courses.” PhD diss., 1991.

McDonald, Steven R. “A Survey of the Curricular Content of Functional Keyboard Skills Classes Designed for Undergraduate Piano Majors.” PhD diss., 1989.

Milliman, Ann L. “A Survey of Graduate Piano Pedagogy Core Course Offerings.” PhD diss., 1992.

*Montandon, Maria Isabel. “Trends in Piano Pedagogy as Reflected by the Proceedings of the National Conference on Piano Pedagogy (1981-1995).” PhD diss., 1998.

Osadchuk, E Grace. “Class Piano Instruction in Junior Colleges Accredited by The North Central Association of Colleges and Schools.” PhD diss., 1984.

Owen, Linda Joyce. “The Contributions of Clarence A. Burg to Piano Pedagogy.” PhD diss., 1997.

Pearsall, Thomas Armstrong. “The Advanced Solo Piano Music of Benjamin Britten: An Analysis for Teaching and Performance.” DMA document, 1996.

Price, Thomas Scott. “An Overview of the Piano Concerto No. 3 in E-Flat Major Op. Posthumous by Franz Liszt.” DMA document, 1996.

Regier, Janet. “The Organ Works of Edith Borroff: An Introduction.” DMA document, 1992.

Renfrow, Kenon Dean. “The Development and Evaluation of Objectives for Educating Graduate Piano Pedagogy Students to Use Computer and Keyboard Technology.” PhD diss., 1991.

Roberson, Steven Henry. “Lili Kraus: The Person, The Performer, and The Teacher.” PhD diss., 1985.

Roberts Bell, Carol Ann. “A Performance Analysis of Selected Dances from the Hungarian Dances of Johannes Brahms and the Slavonic Dances of Antonin Dvorak for One-Piano, Four-Hands.” DMA document, 1990.

Roman, Linda Sue. “The Organ Works of Frank Bridge.” DMA document, 1994.

Rosfeld, Marilyn Dalgliesh. “The Development of a Series of Instructional Units for Teaching Improvisational Principles to Pianists.” DMA document, 1989.

Ryan, Sylvia Watkins. “The Solo Piano Music of Gian-Carlo Menotti: A Pedagogical and Performance Analysis.” DMA document, 1993.

Schubert, Kathleen Louise. “Willard A. Palmer's Contributions to Piano Pedagogy.” PhD diss., 1992.

Shook, Timothy Ray. “The Development and Evaluation of Competencies and Experiences for Teaching Undergraduate Piano Pedagogy Courses.” PhD diss., 1993.

Skroch, Diana. “A Descriptive and Interpretive Study of Class Piano Instruction in Four-Year Colleges and Universities Accredited by the National Association of Schools of Music with a Profile of the Class Piano Instructor.” PhD diss., 1991.

Soo, Rosalyn Wai-Yan. “Selected Intermediate to Early-Advanced Works for Piano Solo by Violet Balestreri Archer: An Analysis for Teaching and Performance.” DMA document, 1997.

Tye, Nancy Mei Ling. “Selected Intermediate-Level Solo Piano Music of Robert Starer: A Pedagogical and Performance Analysis.” DMA document, 1995.

Vickers, Laura Maxey. “An Annotated List of Standard Piano Literature for Use in the Christian Church Service.” DMA document, 1996.

Watkins, Alice Jan. “The Effect of the Use of a Recorded Soloist as an Aid to the Teaching of Sight Reading Accompaniments at the Piano.” PhD diss., 1984.

*Whaley, Vernon M. “Trends in Gospel Music Publishing, 1940 to 1960.” PhD diss., 1992.

Wiley-Lippoldt, Adrienne E. “A Pedagogical and Performance Analysis of the Five Miniature Preludes and Fugues, Etudes in Tonality, Op. 44, and Polyrhythms, Op. 50 by Alec Rowley.” DMA document, 1991.

Young, Barbara G. “The Use of Computer and Keyboard Technology in Selected Independent Piano Studios.” DMA document, 1990.

Appendix D

Selected Workshops and Presentations by Lancaster

Date	Event and Location	Title/Purpose
1976 Jan. 12–15	Piano Class Workshop Toneskolen School of Music Virgin Islands, U.S	Piano Lab Workshop
1976 Jun 28–Jul 2	Summer Piano Festival and International Competition Brigham Young University Provo, UT	"Group Piano"
1976 Nov. 4–6	Seventh Annual Convention South Carolina Music Teachers Association Greenville, SC	"Shortcuts to Teaching Musicianship in the Piano Class"
1977 Aug. 17–19	The 4th Annual Midwest Keyboard Festival Chicago, IL	"Today's Sounds"[413]
1978 Jul. 17–19	National Piano Foundation World of Piano Conference College of St. Catherine St. Paul, MN	"Group Piano Pedagogy, Including Shortcuts to Teaching" "Sight Reading Experiences – New Music Review – Ensemble (Intermediate Level)" "Teaching Techniques to Meet the Special Challenges of the Community College" "Group Piano Pedagogy for the Hobby Student, Including the Leisure-age Citizen"
1978 Jul. 31– Aug. 2	National Piano Foundation World of Piano Conference University of South Florida Tampa, FL	"Strategies for Teaching Improvisation and Creativity"[414] "Shortcuts to Teaching Theory and Musicianship" "Using Contemporary Music in the Piano Class" "Teaching Techniques for Meeting the Special Challenges of the Two-Year College"

[413] Session presented by Fred Kern and Lancaster.
[414] Session presented by Lancaster, Marguerite Miller, and Lynn Freeman Olson.

		"Preparing Students for the College Music Experience"[415] "The Hobby Student – Including the Leisure-age Citizen"
1979 Jun. 18–22	University of Evansville Piano Workshop Evansville, IN	Unknown
1979 Jun. 19–20	24th Annual Piano Teachers Conference East Lansing, MI	"A Growing Phenomenon: Teaching Adult Students; Are You Ready?" "Teaching Adults: Evaluation of Performances"
1980 Feb. 22–23	KMEA In-Service Workshop Kansas Music Teachers Association Wichita, KS	"Keyboard Sessions II and III: Introducing *Keyboard Strategies*"
1980 Jun. 9–13	Workshop in Piano Pedagogy University of Oklahoma and National Piano Foundation Norman, OK	Summer Session: Workshop in Piano Pedagogy
1980 Jun. 19–28	Summer Piano Festival and Gina Bachauer International Piano Competition Brigham Young University Provo, UT	"Publishers Showcase- G. Schirmer, *Keyboard Strategies Master Text II*"
1980 Jul. 13–18	Summer Piano Camp University of Oklahoma Norman, OK	Unknown
1980 Oct. 31–Nov. 2	69th Convention Kansas Music Teachers Association Kansas City, KS	"Keyboard Strategies" "Multiple Piano Ensemble Rehearsal"
1981 Jan. 29–31	Oklahoma Music Educators Association Oklahoma City, OK	"Keyboard in the Classroom 'Making the Most of It'"

[415] Session Presented by Jan Khorsandian, Lancaster, and Miller.

1981 Jun. 8–12	Workshop in Piano Pedagogy University of Oklahoma and National Piano Foundation Norman, OK	Summer Session: Workshop in Piano Pedagogy
1981 Jul. 5–10	2nd Annual Summer Piano Camp University of Oklahoma Norman, OK	Unknown
1981 Oct. 23–24	Preparatory Department and Community Music School Directors Eastman School of Music University of Rochester Rochester, NY	"National Piano Foundation: A Source of Support for Preparatory Departments and Community Music Schools"
1981 Nov. 5–7	Annual Convention Mississippi Music Teachers Association Oxford, MS	"Group Activities for the Independent Studio" "Creative Activities for Teaching Keyboard Theory and Technique" "Teaching Sight Reading"
1981 Nov. 13–15	74th Annual State Convention Missouri Music Teachers Association Springfield, MO	"Creative Activities for Teaching Keyboard Theory and Technique" "Group Activities for the Independent Studio" "Teaching Sight Reading"
1982 Feb. 26–27	OU Piano Clinic University of Oklahoma Norman, OK	"Review of New Music"
1982 Jun. 7–18	Workshop in Piano Pedagogy University of Oklahoma and National Piano Foundation Norman, OK	Summer Sessions: "Workshop in Piano Pedagogy"[416] "Functional Skills for the Piano Teacher"
1982 Jul. 20–25	3rd Annual Summer Piano Camp University of Oklahoma Norman, OK	Unknown

[416] Session presented by Lancaster and Jane Magrath.

1983 Feb. 26–27	Piano Clinic and Auditions University of Oklahoma Norman, OK	"Intermediate Repertoire: Going the Extra Mile"
1983 Jun. 1–3	Piano Pedagogy Workshop Henderson State University Arkadelphia, AR	"Intermediate Repertoire: Going the Extra Mile" "Best of Both Worlds: Group Activities to Correlate with the Private Lesson" "New Music: The Teacher's Lifesaver" "Teaching Suggestions for Developing Effective Practice Habits" "Building Technique in Pre-College Students" "Performing Your Best in Contests and Recitals: Memory, Nerves, and Pianos"[417]
1983 Jun. 6–Jul. 25	Summer Course Continuing Education & Public Service University of Oklahoma Norman, OK	Course Title: Piano for Enjoyment, Especially for the Older Beginner
1983 Jun. 19–Jul. 2	Summer Piano Camp Western Illinois University Macomb, IL	Piano Camp Faculty Theory Classes, Repertoire
1983 Jul. 28–29	National Group Piano Symposium Northwestern University Evanston, IL	"Ensemble Music in Piano Teaching: What's New in Literature?"*[418] "Ensemble Music: The Feeding and Training of Monster Concerts"*
1983 Aug. 18–19	Piano Workshop Willis Baldwin Music Center Memphis, TN	"Best of Both Worlds: Group Activities to Correlate with the Private Lesson"* "Ensemble Music – What's New in Literature"* "Strategies for Keyboard Development"* "Teaching Improvisation"*
1983 Aug. 26–27	Piano Teachers Workshop Northeast Texas Music Teachers Association Paris, TX	"Ensemble Music: What's New in Literature" "Teaching Improvisation" "New Music: The Teacher's Lifesaver" Strategies for Keyboard Development"[419]
1984 Jun. 11–15	Workshop in Piano Pedagogy University of Oklahoma Norman, OK	"Informal Idioms & Contemporary Idioms: Sources for Creativity & Motivation" "Introducing *Keyboard Strategies Master Text II*"

[417] Sessions presented by Lancaster and Magrath.
[418] Sessions with an asterisk were presented by Gayle Kowalchyk and E. L. Lancaster.
[419] Sessions presented by Jane Abbott, Kowalchyk, and Lancaster.

		"Computer Applications for Independent Piano Teachers" "Best of Both Worlds: Group Activities to Correlate with the Private Lesson"
1984 Jun. 24–30	Fifth Annual Summer Piano Camp University of Oklahoma Norman, OK	Unknown
1984 Jun. 30	Summer Music Camp Western Illinois University Macomb, IL	Piano Camp Faculty Theory Classes, Lessons
1984 Jul. 8–11	Piano Pedagogy Workshop Meredith College Raleigh, NC	"Presenting *Keyboard Strategies*"
1984 Jul. 12	Shenandoah College & Conservatory of Music Winchester, VA	Publishers Showcase- G. Schirmer, *Keyboard Strategies Master Text II*
1984 Jul. 13	Northwestern University Evanson, IL	Publishers Showcase- G. Schirmer, *Keyboard Strategies Master Text II*
1985 Jun. 22	Summer Music Camp Western Illinois University Macomb, IL	Piano Camp Faculty Theory Classes, Lessons
1985 Jul. 15–17	The World of Piano II University of Oklahoma Norman, OK	"What's New in Literature: Ensembles"* "The Partner Lesson: A Teaching Demonstration"* "What's New in Literature: Computer Programs" "The Teacher's Bag of Tricks"*
1986 Feb. 18 and 25	It's How and What You Teach University of Wisconsin Madison, WI	"A Teacher's Bag of Tricks: Literature and Concepts" "Bringing the Excitement of Contemporary Music into One's Studio Teaching"
1986 Apr. 18–19	Piano Pedagogy Symposium Buttler University Indianapolis, IN	"The Computer in the Independent Piano Studio" "Group Activities to Correlate with Private Lessons, Parts I and II"
1986 May 28–29	Piano Pedagogy Workshop University of Music – Columbia Columbia, MO	"Group Activities to Correlate with the Private Lesson" "Teaching Informal Idioms" "The Computer in the Independent Studio"

		"What's New in Literature: Solos, Ensembles, Collections?" "Motivate Through Music: Those "A"mazing "A"minor Pupil Pleasers" "Business Aspects of Teaching" "Teaching Contemporary Music"
1987 Mar. 11	Lancaster – Kowalchyk Workshop Richardson Music Teachers Association Richardson, TX	"Group and Private Instruction: A Winning Combination for the Independent Piano Studio"* "Bridging the Gap between Private and Group Instruction"*
1987 Apr. 25–27	Piano Festival State University of North Dakota – Valley City	"Group and Independent Instructions: A Winning Combination for the Independent Studio"* "Using the Computer in the Independent Studio"* "Creative Strategies for the Advancing Pianist"* "What's New in Literature: Solos, Ensembles, Collections?"
1987 Jun. 11–12	The Gina Bachauer International Piano Competition Salt Lake City, UT	Unknown
1987 Aug. 2–6	3rd International David Carr Glover On-Location Workshop Portsmouth, VA	"Teaching Ensemble Music"* "Teaching Ear Training and Sight Reading"* "Piano Duettists in Concert"*
1987 Sept. 19	Piano Teachers Workshop Northwest Missouri State University Maryville, MO	"Group and Private Instruction: A Winning Combination for the Independent Studio" "Creative Strategies for the Advancing Pianist" "What's New in Literature: Solos, Ensembles, Collections?"
1988 Jul. 18–22	4th International David Carr Glover On-Location Workshop Norfolk, VA	"Teaching Ensemble Music"* "Workshop Ensemble in Concert: E. L. Lancaster, Conductor"
1988 Jul. 25–28	Panhandle State University Goodwell, OK	Summer Short Course: "Piano Teaching – More Than Repertoire and Technique"
1989 Jun. 2	The Art of Teaching: A Piano Pedagogy Workshop Chicago Area Music Teachers Association River Forest, IL	"Keyboard Study: More Than Repertoire and Technique"* "Teaching Sight Reading and Ear Training to Pre-College Students"* "What's New in the Teaching Literature?"*

		"Teaching Ensemble Music to Pre-College Students"*
1989 Jul. 27–29	National Group Piano Symposium University of Michigan Ann Arbor, MI	"Teaching Ideas from the Authors: Keyboard Strategies"
1989 Oct. 28	7th Annual Gladys Frisch Harris Piano Festival Hastings College Hastings, NE	"Keyboard Study: More Than Repertoire and Technique" "Teaching Sight Reading and Ear Training to Pre-College Students" "What's New in Literature?" Teaching Demonstration
1991 Feb. 9	Piano Pedagogy Workshop William Jewell College Liberty, MO	"Group Activities to Correlate with the Private Lesson" "What's New in Literature: Solos, Ensembles, Collections?" "The Computer in the Independent Studio" Teaching Demonstration
1991 Jun. 19–21	Piano Pedagogy Symposium Butler University Indianapolis, IN	"Keyboard Study: More Than Repertoire and Technique" "Teaching Sightreading and Ear Training to Pre-College Students"* "Teaching Ensemble Music to Pre-College Students"* "What's New in Teaching Literature?"* "Round Table Discussion—Question/Answers"[420]
1991 Jul. 22	Piano Pedagogy Workshop Southeastern Oklahoma State University Durant, OK	"Keyboard Study: More Than Repertoire and Technique" "What's New in Teaching Literature?" Teaching Sight Reading and Ear Training to Pre-College Students"
1991 Nov. 1–3	Annual Convention Illinois State Music Teachers Association Normal, IL	"Keyboard Study: More Than Repertoire and Technique"* "What's New in Computer Software?" "What's New in Teaching Literature?"* "Teaching Sight Reading and Ear Training to Pre-College Students"*
1992 Jun. 19	Piano Pedagogy Workshop Westark Community College Fort Smith, AR	"Keyboard Study: More Than Repertoire and Technique" "What's New in Teaching Literature?"

[420] Roundtable discussion presented by Kowalchyk, Lancaster, and Magrath.

		"Teaching Sight Reading and Ear Training to Precollege Students"
1992 Nov. 5–7	Thirty-Eight Convention Mississippi Music Teachers Association Jackson, MS	"Keyboard Study: More Than Repertoire and Technique (Part 1)" "Keyboard Study: More Than Repertoire and Technique (Part 2)"
1993 Jul. 12–15	Celebrating Our 10th Anniversary National Piano Teachers' Institute Dallas, TX	"Piano Study: More Than Repertoire and Technique"* "A Teacher's Bag of Tricks: Helping Students Who Can't Sound Like They Can"*
1993 Oct. 21–23	42nd Annual Convention Louisiana Music Teachers Association Baton Rouge, LA	"Piano Study: More Than Repertoire and Technique"* "A Teacher's Bag of Tricks: Helping Students Who Can't Sound Like They Can"*
1994 Mar. 21	1994 MTNA Convention Young Chang and Kurzweil Music Systems Showcase Washington, D. C.	"Incorporating Keyboard Technology into the Teacher's Curriculum"
1994 Apr. 8	1994 MENC Convention Young Chang and Kurzweil Music Systems Showcase Unknown Location	"Incorporating Keyboard Technology into the Teacher's Curriculum"
1994 Nov. 4–5	74th Annual Convention Arkansas State Music Teachers Association Arkadelphia, AR	"What's New in Repertoire: Solos, Ensembles, and Collections"* "A Teacher's Bag of Tricks: Helping Students Who Can't Sound Like They Can!"* "Teaching Piano Pedagogy"*
1998 Oct. 17–20	46th Annual State Convention Kentucky Music Teachers Association Murray State University Murray, KY	"Teaching Smart: Practical Ideas to Make Teaching More Efficient for the Teacher and Learning More Interesting for the Student"
2000 Feb. 22–26	Wassermann Festival Utah State University Logan, UT	"Teaching Musical Style to Young Pianists" "Keyboard Study: Repertoire, Technique, and More!"
2000 Jul. 10–13	Piano Pedagogy Institute Teachers College – Colombia University	"Piano Instruction for Children: Teaching Piano Effectively and Efficiently"*

	New York, NY	"Special Topics in Music: Expanding Your Piano Teaching Horizon"*
2001 Apr. 19–20	Crane School of Music Potsdam State University of New York Potsdam, NY	"An Inside Look at the Educational Publishing Industry" "Capturing the Interest of Young Beginners: Techniques and Materials for Teaching Piano to Four and Five-Year-Olds" "Issues in Music Education"
2001 Nov. 17	5th Annual Keyboard Festival and Competition Central Michigan University Mt. Pleasant, MI	"Workshop for teachers: Introducing and Reinforcing Basic Concepts so that Students Remember Them" "Workshop for Teachers: Do We Really Need New Teaching Materials?" "Workshop for Teachers: Motivation: Some Practical Suggestions"
2005 Jul. 12–16	The 7th Australasian Piano Pedagogy Conference University of Adelaide Australia	"Piano Students: Are They Really Different Today?"* "The Professional Piano Teacher in the 21st Century: How Can I Really Keep Up?"*
2006 Jun. 8–10	Annual State Conference Alabama Music Teachers Association Birmingham, AL	"The Ears Have It: Teaching Piano Students to Listen" "Methods and Beyond – Choosing Repertoire to Meet the Interests of Your Students"
2006 Oct. 26–29	72nd Annual Conference Florida State Music Teachers Association St. Petersburg, FL	"The Ears Have It: Teaching Piano Students to Listen" "The Professional Piano Teacher in the 21st Century: How Can I Keep Up?"
2006 Nov. 9–11	State Conference Ohio Music Teachers Association Columbus, OH	"Are Piano Students Really Different Today?"* "The Ears Have It: Teaching Piano Students to Listen"* "A Winning Combination: Excellence in Education Meets the World of Pop"*
2007 Nov. 1–3	State Conference Mississippi Music Teachers Association Hattiesburg, MS	"Piano Students: Are They Really Different Today?" "Capturing the Interest of the Teenage and Adult Piano Student" "The Professional Piano Teacher in the 21st Century: How Can I Really Keep Up?
18 – 19 July 2008	Piano Pedagogy Symposium Buttler University Indianapolis, IN	"Piano Students: Are They Really Different Today?" "The Ears Have It: Teaching Piano Students to Listen" "The Professional Piano Teacher in the 21st Century: How Can I Keep Up?"

2010 Oct. 14–15	State Conference Nebraska Music Teachers Association Hastings, NE	"Piano Teaching Then and Now: How Students and Teachers Have Changed in the Last 88 Years" "Teaching Today's Teenagers: A Survival Guide" "The Professional Piano Teacher in the 21st Century: How Can I Really Keep Up?"
2013 Jun. 6–8	84th Annual State Conference Oklahoma Music Teachers Association Norman, OK	"Piano Teaching Then and Now: How Students and Teachers Have Changed in the Last 88 Years"* "What Can I Teach on Monday? – New Music from Alfred to Ignite and Inspire Your Teaching"* "Can Piano Masterworks Really Ignite a Spart in 21st Century Piano Students?"
2013 Nov. 1–4	62nd Annual State Conference Kentucky Music Teachers Association Murray, KY	"Piano Teaching Then and Now: How Students and Teachers Have Changes in the Last 88 Years" "What Can I Teach on Monday? New Music from Alfred to Ignite and Inspire Your Teaching" Masterclass with E. L. Lancaster
2016 Jun. 24–25	Piano Pedagogy Seminar Ohio University Athens, OH	"New Music for All Your Teaching and Performing Needs"* "Helping Those Who Can't Sound Like They Can: Teaching the 99%"*
2017 Oct. 12–13	65th Annual Convention Louisiana Music Teachers Association New Orleans, LA	"Piano for Life"
2018 Oct. 2–3	University of Oklahoma School of Music – Virtual Norman, OK	"Teaching Pre-School Piano Students" "The History of American Piano Methods"
2019 Jun. 28–Jul. 2	109th Convention Music Teachers' Association of California Santa Clara, CA	"Showcase: Piano Marvel"[421] "Student Track Sessions: Balancing Practice and Life with Too Many Activities and Advanced Placement Classes" "Teacher Session: Piano for Life" "Student Track Panel Discussion: The Importance of Music Reading and Learning Skills"[422]
2020 Feb. 1	Art of the Piano The Delta State University Cleveland, MS	"Workshop for Teachers and University Students: Piano for Life"

[421] Session presented by Lancaster, Kevin Olson, and Sean Slade.
[422] Session presented by Lancaster and William Terwillinger.

2020 Nov. 6–7	Online State Conference Utah Music Teachers Association	"Piano for Life: Creative Ways to Develop Skills for a Lifetime of Musical Enjoyment" "Introducing Repertoire: Strategies that Go Beyond Practicing Hands Separately"
2021 Oct. 25 Oct. 28 Nov. 9	Department of Defense Workshops – Virtual The Pacific, Europe, The Americas	Unknown
2021 Nov. 5–6	Virtual Conference Illinois State Music Teachers Association	"Piano for Life: Creative Ways to Develop Skills for a Lifetime of Musical Enjoyment" "Introducing Repertoire: Strategies that Go Beyond Practicing Hands Separately"
2021 Nov. 17	Point Loma Nazarene University – Virtual San Diego, CA	"Music for Little Mozarts Workshop"
2022 Jun. 15–17	The New School for Music Study Kingston, NJ	Three-day residency Workshop topics including "Piano for Life: Creative Ways to Develop Skills for a Lifetime of Musical Enjoyment" "Introducing Repertoire: Strategies that Go Beyond Practicing Hands Separately"
2022 Jun. 30	Utah State University – Virtual Logan, UT	"Developing Skills for a Lifetime of Musical Enjoyment at the Piano"
2022 Nov. 8	University of Oklahoma School of Music – Virtual Norman, OK	"Teaching for Musical Understanding: Practical Techniques and Materials"
2023 Jun. 2–3	93rd Annual Conference Oklahoma Music Teachers Association Norman, Ok	"Developing Skills for a Lifetime of Musical Enjoyment"* "Introducing Repertoire and Other Teaching Tips that Last for a Lifetime"*
2023 Jun. 5–6	70th Annual Conference Tennessee Music Teachers Associations Chattanooga, TN	"Developing Skills for a Lifetime of Musical Enjoyment" "Efficient and Effective Rote Teaching: Its Role in Piano Study" Multi-level Masterclass

Selected List of Alfred Music Workshops and Showcases

Date	Event	Location
1989 Aug. 7–8	Super 88 Piano Clinic Senseny Music, Inc.	Wichita, KS
1993 Jul. 12–15	National Piano Teachers' Institute	Dallas, TX
1994 Oct. 27	National Conference on Piano Pedagogy	Schaumburg, IL
1998 Oct. 17–20	46th Annual State Convention Kentucky Music Teachers Association Murray State University	Murray, KY
1999 Aug. 4–7	Schmitt's 62 Annual New Music Sessions EXPO!	Fargo, ND
2001 Jan. 11	Music for Little Mozarts Workshop	Malaysia
2001 Jan. 21–29	Several workshops for teachers and piano pedagogy students	Oslo, Norway
2006 Jun. 8–10	Annual State Conference Alabama Music Teachers Association	Birmingham, AL
2006 Oct. 26–29	72nd Annual Conference Florida State Music Teachers Association	St. Petersburg, FL
2015 Aug. 11	Alfred Piano Teacher Workshop	Orlando, FL
2017 Oct. 12–13	65th Annual Convention Louisiana Music Teachers Association	New Orleans, LA
2018 Aug. 16–18	4th South East Asia Conference on Music for Little Mozarts in Bangkok (presented by Kowalchyk, Lancaster, and Christine H. Barden)	Bangkok, Thailand
2018 Sept. 24	Unknown	California State University, Northridge Northridge, CA
2018 Nov. 9	Unknown	Fullerton College Fullerton, CA

2019 Jul. 24–27	National Conference on Keyboard Pedagogy (workshop presented by Kowalchyk, Lancaster, and Tom Gerou)	Lombard, IL
2019 Oct. 31–Nov. 2	Piano Pedagogy Workshop	University of Arizona Tucson, AZ
2023 Mar. 26	MTNA National Conference (presented by Kowalchyk and Lancaster)	Reno, NV

Selected List of Virtual Alfred Music Presentations and Workshops

Presentation Title: A History of Piano Methods

Date	**Institution**
2018, Sept. 17	Oklahoma City University, Oklahoma City, OK
2018, Sept. 17	Oklahoma Baptist University, Shawnee, OK
2018, Sept. 18	Butler University, Indianapolis, IN
2018, Sept. 19	Bryan College, Dayton, TN
2018, Sept. 19	Stephen F. Austin State University, Nacogdoches, TX
2018, Sept. 20	Westminster Choir College, Princeton, NJ
2018, Sept. 20	Arkansas State University, Jonesboro, AR
2018, Sept. 20	Bowling Green State University, Bowling Green, OH
2018, Sept. 20	Howard Payne University, Brownwood, TX
2018, Sept. 25	Carson- Newman College, Jefferson City, TN
2018, Sept. 25	Utah State University, Logan, UT
2018, Sept. 25	University of Hawaii, Honolulu, HI
2018, Sept. 26	University of West Florida, Ferry Pass, FL
2018, Sept. 27	University of Akron, Akron, OH
2018, Oct. 9	State University of New York, Albany, NY
2018, Oct. 11	Western Connecticut State University, Danbury, CT
2018, Oct. 12	Florida State University, Tallahassee, FL
2018, Oct. 15	Bradley University, Peoria, IL
2018, Oct. 15	Kansas State University, Manhattan, KS
2018, Oct. 15	Loyola University, Chicago, IL
2018, Oct. 16	University of Alabama, Huntsville, AL
2018, Oct. 16	University of Louisiana at Lafayette, LA
2018, Oct. 19	Duquesne University, Pittsburgh, PA
2018, Oct. 26	Florida State University, Tallahassee, FL
2018, Oct. 29	Oberlin College, Oberlin, OH
2018, Oct. 29	Arizona State University, Tempe, AZ
2018, Oct. 29	Roosevelt University, Chicago, IL
2018, Oct. 30	University of Rhode Island, South Kingstown, RI
2018, Oct. 30	University of Texas, Austin, TX

2019, Feb. 7	University of Denver, CO
2019, Sept. 16	California State University, Northridge, CA
2019, Sept. 20	Florida State University, Tallahassee, FL
2019, Sept. 20	State University of New York, Potsdam, NY
2019, Sept. 23	Delta State University, Cleveland, MS
2019, Sept. 24	Lipscomb University, Nashville, TN
2019, Sept. 24	University of Houston, Houston, TX
2019, Sept. 24	University of West Virginia, Morgantown, WV
2019, Sept. 27	Fullerton College, Fullerton, CA
2019, Sept. 30	University of Tennessee, Chattanooga, TN
2019, Oct. 1	University of Oklahoma, Norman, OK
2019, Oct. 3	University of Wisconsin, Milwaukee, WI
2019, Oct. 3	Point Loma Nazarene University, San Diego, CA
2019, Oct. 3	Northwestern State University, Natchitoches, LA
2019, Oct. 7	University of Louisiana Monroe, Ouachita Parish, LA
2019, Oct. 7	Oberlin College, Oberlin, OH
2019, Oct. 8	Grand Canyon University, Phoenix, AZ
2019, Oct. 30	University of Arizona, Tucson, AZ
2019, Nov. 5	Westminster Choir College, Princeton, NJ
2019, Nov. 8	Asbury College, Wilmore, KY
2019, Nov. 8	Faith Baptist Bible College, Ankeny, IA
2019, Nov. 8	University of Texas, San Antonio, TX

Appendix E

IRB Approval Letter

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Exempt from IRB Review – AP01

Date: April 29, 2025 **IRB#:** 18501

Principal Investigator: Nasim Moattar

Approval Date: 04/29/2025

Exempt Category: 2

Study Title: The Legacy of E. L. Lancaster: His Contributions to Piano Pedagogy and the School of Music at the University of Oklahoma

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

Aimee Franklin, Ph.D.
Chair, Institutional Review Board

Appendix F

List of Interviewees

Note: The interviewees were selected based on their association with Lancaster and the University of Oklahoma.

E. L. Lancaster
Study subject

Jane Magrath
Former piano faculty colleague at OU

Richard Gipson
Former director of the School of Music at OU

Melvin Platt
Former music education faculty colleague and former coordinator of Graduate Studies at OU

Valerie Cisler
Former graduate student at OU – DMA, 1993

Jane Michelle Conda
Former graduate student at OU – PhD, 1997

Barbara Fast
Former graduate student and former Director of Piano Pedagogy at OU – PhD, 1997

Ann M. Gipson
Former graduate student at OU – PhD, 1992

Marta (Meg) Gray
Former graduate student at OU – PhD, 1998

Sam Holland
Former graduate student at OU – PhD, 1996

Yeeseon Kwon
Former graduate student at OU – DMA, 1998

Kenon D. Renfrow
Former graduate student at OU and co-author of several music publications with Lancaster – PhD, 1991

Appendix G

Interview Guide for E. L. Lancaster

Biographical questions:

A. Verification of personal data
   1. Confirm your date of birth
   2. Confirm your Parents' names and occupation
   3. Do you have any siblings? Where do they live?
   4. Where did you get married?
   5. Where were your children born?

B. Childhood and early musical experiences
   1. Did anyone in your family play an instrument?
   2. Who was the most influential person in your childhood who interested you in music?
   3. Please confirm the full name of your childhood teachers, Mrs. Trinkle and Mrs. Sills.
   4. Describe any particular memories of your early music lessons with your first teacher, Mrs. Trinkle.
   5. When did you start taking lessons with John Winter? How long did you study with him?
   6. How can you describe his teaching style?
   7. In one of your interviews, you described him as your most influential teacher. What were his most significant influences on your musical or personal career?

C. Formal musical training and experiences
   1. Describe your experience studying at Murray State University.
   2. In one of your interviews, you mentioned that Murray State University and its faculty had a significant influence on your life. How do you describe this influence?
   3. When did you start your graduate studies at the University of Illinois Urbana, and when did you graduate?
   4. Confirm the title of your master's degree.
   5. Describe the music program at the University of Illinois Urbana.
   6. Describe your experience studying piano pedagogy with Gail Berenson and James Lyke during your graduate studies at the University of Illinois.
   7. What circumstances surrounded your decision to discontinue your doctoral studies at Florida State University and instead continue your academic journey at Northwestern University?
   8. What modifications did the music education and piano faculty at Northwestern make to the program to help you focus on piano pedagogy?
   9. Describe your experience studying with Frances Larimer. How did this experience influence/shape your future career in music and as a teacher?

D. Early teaching position and professional activities
    1. Describe your teaching responsibilities at Harper College.
    2. What programs/courses did you establish at Harper College? In one of your interviews in Sooner Magazine, you mentioned that "the program was thriving when I left after 8 years."
    3. Describe the impact of teaching at a community college on different aspects of your future teaching career.
    4. Describe the circumstances that led to the beginning of your first publication project, *Keyboard Strategies*, while at Harper. What circumstances surrounded your decision to write a group piano textbook?
    5. Did you continue your relationship with any of your faculty colleagues at Harper?

E. Working for Alfred Music Company
    1. What circumstances informed your decision to accept Alfred's full-time position offer and resign from OU?
    2. Can you describe your role in developing Alferd's masterwork catalogue and your work with Maurice Hinson? In what ways did you contribute to this catalog?
    3. What circumstances surrounded your decision to leave Alfred Music?
    4. Who replaced you at OU after your resignation and relocation to California in 1998?
    5. Please describe the business aspect of your job at Alfred.
    6. How do you describe yourself as a businessperson?
    7. What was your title at Alfred from 2016 to 2020 after your original position changed?
    8. Please describe any current collaboration with Alfred music.

F. Composing, editing, and writing music
    1. Describe the circumstances surrounding your decision to design and create *Alfred's Group Piano for Adults*.
    2. How do you determine the need for publication of new materials?
    3. What inspires you to create new instructional materials? How do you come up with new ideas for music publications?
    4. Please describe the process of working on a new writing project.

G. Professional Activities and Career Path Beyond Alfred Music
    1. What were your roles and responsibilities as the consulting editor of *Clavier* magazine from 1985 to 2006?
    2. How long have you been teaching at the National Music Camp at Interlochen? Describe the subjects you teach. What is your title?
    3. What are your current professional positions and roles?
    4. Describe your positions at the Frances Clark Center. What are your roles and responsibilities in each role?
    5. Can you describe what a typical day looks like for you?

6. What projects are you currently working on?
7. How do you describe yourself as a leader? In the academic world versus the music publication world.
8. What has been your greatest motivation for staying actively engaged in various areas of music education over the years?

Establishment of the graduate degree programs and piano pedagogy curriculum at OU

1. Please confirm your position and roles in the piano department at OU.
2. Describe your responsibilities in each role.
3. Describe the undergraduate piano pedagogy program at OU prior to joining the department.
4. Were there any graduate courses in piano pedagogy at OU before you joined the faculty?
5. Did you have any models for the creation and curriculum design of the graduate pedagogy programs?
6. Did you design and propose the entire curriculum in the graduate piano pedagogy curriculum? Did any of the courses exist before you were hired?
7. Did you establish doctoral workshops or the general exam? Please describe your goals and approach in establishing these degree requirements.
8. Please describe any collaborations with other faculty members in designing the pedagogy curriculum.
9. Describe your philosophy in teaching graduate-level piano pedagogy.
10. What opportunities existed for graduate pedagogy students to gain practical teaching experience at OU? How did opportunities for doctoral students differ from master students?
11. How did you approach working with graduate students interested in future teaching careers?
12. What was your philosophy and approach when advising doctoral students on their dissertations?
13. In what ways did you encourage collaborations at OU among graduate students?
14. In your opinion, how did the piano pedagogy program at OU evolve during your tenure and as a result of your contributions and leadership?

Contributions to the music program and School of Music at OU

1. Please confirm and describe your administrative positions in the College of Fine Arts at OU.
    a. Your duties as the Assistant and Associate Dean
    b. As the Acting Dean
    c. Any other administrative positions at OU
2. Who was the chair of the piano department during your tenure? Please describe your professional relationship with them.

3. Describe the group piano program at OU prior to joining the department.
4. What changes did you make to the group piano program?
5. What textbooks were used in the group piano curriculum prior to the publication of AGPA?
6. Did the faculty or graduate assistants teach the group piano classes?
7. What changes did you make to the piano lab facilities at OU?
8. Describe the piano department at OU when you joined in 1979. Who was on the piano faculty? How many students were enrolled in the piano program? What type of facilities existed, and what was their condition?
9. What changes did you make to the building facilities in the piano department?
10. Please describe the circumstances surrounding the establishment of the Ruby Grant Piano Pedagogy Resource Center.
11. Who was Ruby Grant? What was your relationship with her, and in what ways was she involved with OU?
12. Describe the circumstances surrounding the establishment of the Piano Pedagogy Laboratory program at OU. How was it organized and run?
13. Looking back at your career and accomplishments, what do you consider your most significant contribution to the field of music education and piano pedagogy?
14. To this day, you keep close contact with former and current faculty and colleagues at OU. You left OU 27 years ago, but this institution seems to have a special place in your life. Would you like to share some of your thoughts and feelings about OU and that chapter of your life?

Appendix H

Interview Guide for Former Faculty Colleagues of Lancaster at OU

1. What was your position at OU when Lancaster joined the piano faculty?
2. How long did you serve at OU as a faculty member?
3. During what years were you associated with Lancaster as his colleague?
4. In what capacities did you work with Lancaster during your time at OU?
5. How would you describe Lancaster's character and personality as a colleague and a person?
6. How would you describe Lancaster's teaching philosophy and style?
7. From your perspective, how would you describe Lancaster's relationship and communication style with colleagues within the School of Music and/or with graduate students?
8. How would you describe Lancaster as the director of the piano pedagogy program and coordinator of the group piano program? What were his greatest strengths?
9. In your opinion, in what ways did Lancaster contribute to the piano department and School of Music at OU?
10. How would you describe the significance of his contributions to the piano department and the School of Music at OU? And how did the piano department change as a result of his contributions?
11. In what ways did Lancaster contribute to your professional development and career?
12. Would you like to share any additional thoughts or comments?

Additional question for Jane Magrath:

1. You served as the director of Piano Pedagogy at OU for twenty-one years, from 1997 to 2018. How would you describe the graduate piano pedagogy curriculum from your perspective as a director and graduate advisor?
2. In your opinion, as a former leader in the department, what are the strengths and unique features of the graduate pedagogy programs that Lancaster established?

Additional question for Melvin Platt:

1. In one of his magazine interviews, Lancaster named you as the person who "played a key role in helping him implement the programs and develop several new courses for the degrees within a year." In what ways did you help with the implementation of the graduate programs? Please describe the circumstances surrounding your involvement in this project.

Appendix I

Interview Guide for Former School of Music Directors at OU

1. What was your position at OU when Lancaster joined the university?
2. How long did you serve in this position?
3. During what years were you associated with Lancaster at OU?
4. Please describe your professional relationship with Lancaster at OU.
5. How would you describe Lancaster's character and personality as a colleague and a person?
6. Lancaster was the director of the piano pedagogy program and coordinated the group piano program at OU. He also advised master's and doctoral students. How would you describe him as a leader and director?
7. How would you describe Lancaster's relationship and interactions with other faculty and staff members at the School of Music?
8. In your opinion, in what ways did Lancaster contribute to the School of Music at OU?
9. What was the significance of his contributions to the School of Music? And how did the School of Music at OU change as a result of his contributions and teaching?
10. Would you like to share any additional thoughts or comments?

Appendix J

Interview Guide for Former Graduate Students of Lancaster at OU

1. During what years did you study with E. L. Lancaster at OU?
2. What degree(s) did you receive from OU?
3. Do you recall taking any piano pedagogy courses with Lancaster?
4. What are your current occupation and professional roles? If you are retired, what was your occupation before retirement?
5. How would you describe Lancaster as a teacher? Please describe his teaching approach and style.
6. What were some of Lancaster's greatest strengths and qualities as a teacher which set him apart from other teachers?
7. How would you describe Lancaster as graduate advisor and committee chair for your doctoral dissertation?
8. How would you describe OU's graduate piano pedagogy program during the period you were a graduate student?
9. Please reflect on your experience studying piano pedagogy at OU. In what ways did the program shape you as a teacher and influence your future career path in music?
10. What aspects of Lancaster's teaching style or philosophy have you incorporated into your own teaching?
11. What has been Lancaster's most significant impact on you? If he has influenced any aspect of your life, either professionally or personally, please share your experiences.
12. What, in your opinion, has been his most significant contribution to the field of piano pedagogy?
13. Please share any additional thoughts or comments.

Additional questions for Barbara Fast:

1. As the former director of piano pedagogy, coordinator of group piano, and area chair in the piano department at OU, how would you describe the graduate piano pedagogy curriculum?
2. In your opinion, as a former leader in the department, what are the strengths and unique features of the graduate pedagogy programs that Lancaster established?