

**Australasian Piano Pedagogy Conference Association**  
**Melbourne Conference 6-10 July 2015**  
**Papers, Recitals and Lecture Recitals**

**Diana Blom**

***Learning Stuart Greenbaum's First Light***

This study investigates the learning by pianist Yvonne Lau of First Light (1997) for solo piano, by Australian composer Stuart Greenbaum. Lau prepared the work for commercial CD release and also teaches the work to her students. Her learning of First Light is discussed in relation to seven stages of learning a new piano work, identified in the literature (Chaffin & Imreh, 2002; Viney & Blom, 2014). While learning the piece, issues which emerged focused on, in particular, rhythmic, dynamic, structural, stylistic, pedalling and body movement considerations, with Lau, at times, drawing deliberately on imagery and past playing experiences.

**Rhonda Boyle**

***Pianist Hand Spans: Gender and ethnic differences and implications for piano playing***

Hand span data was collected from 473 adult pianists and analysed using descriptive and inferential statistical methods, focusing on differences according to gender, ethnicity and level of acclaim. For comparative purposes, similar data was collected from 216 non-pianist university students and 49 children and teenagers. Gender differences are consistent with those found in earlier studies and ethnic differences are also significant but smaller in magnitude. Highly acclaimed solo performers tend to have bigger hand spans than others. 'Small hands' are defined in terms of hand span metrics, allowing estimates of the proportions of pianists with 'small hands'. The conclusion is that the current 'standard' piano keyboard is too large ergonomically for a majority of pianists.

**RECITAL : 15/16<sup>th</sup> Piano**

**Margaret Brandman**

***The Geometry of the Piano and the Symmetry of the Hands***

This presentation takes a fresh look into the design of the piano in relation to the human hand and showcases original music composed by the presenter. There are many strategies whereby the learning of keys, scales and chord patterns can be simplified and fluency in the navigation of the keyboard topography can be achieved. Insights into the analysis of the presenter's original jazz piano piece 'Spiderswing' are gained using her unique colour-coded 'Modulation Spider' chart which is equally useful for classical music analysis.

**Wendy Brown**

***Practical Motivation ideals of Music Students***

A lecture/workshop looking at practical ways of motivating students. Ideas and strategies to inspire students of all ages – with a particular focus on the non-tertiary level student. Tried and tested methods used to encourage the best from students will be demonstrated. Teaching excellence and systematic practice techniques will also be discussed. Knowing when a student is ready to enter for an exam will be showcased. Exploration of other teachers' motivation techniques will be encouraged. Teachers will walk away with a plethora of practical ideas and strategies to start using in their studio immediately.

**Joanne Burrows**

***Making My Own Music***

*An innovative method for teaching Technique, Repertoire, Reading, Aural, Theory and Exam Preparation.*

A unique and creative approach to teaching, supported by anecdotal research that will trigger and inspire student and teacher imagination. In reference to recognised sequences of learning, cognitive and physical development, this paper will explore a multitude of successful learning experiences and showcase materials suitable for all ages and stages of development, which may be used to all aspects of musical development. The strategies are easily amalgamated with traditional teaching methods and will help teachers develop a holistic curriculum for their students. Teachers can utilise a student's strengths to improve weaker areas, so what is known can be the vehicle for learning the new and less comfortable.

**Assoc. Prof. Gemma Carey**

***Reflective and Collaborative Teaching***

More recent research has highlighted the usefulness of undertaking individual and collaborative reflection in studio music teaching. This presentation reports on a pilot project at one Australian tertiary music institution, in which one-to-one teachers reflected in pairs on video-recordings of their teaching, using a pre-developed framework for characterising pedagogical practices (Carey et al, 2013). The project aimed to develop in teachers a better understanding of their own one-to-one approach and practices, and to foster a shared and supportive environment for one-to-one teachers to explore and share ideas about their teaching. The presenter makes suggestions for how studio teachers might implement reflective practice into their own studios.

**Dr Jeanell Carrigan**

***Resurrecting the Piano works of Meta Overman***

Dutch-born, Australian composer, Meta Overman was a composer who had been almost forgotten by history. She was born in Rotterdam, Holland in 1907, survived two world wars in that city, including the almost total destruction of Rotterdam, and immigrated to Australia in 1951. Her mature musical composing life spanned 1939 to 1988 and her compositions covered many genres. It can be observed in her piano music that Overman was driven by harmonic interests, rather than melodic, and often incorporated rhythmical motives as the governing structural element.

Until 2014 only three sets of children's pieces had ever been published. This lecture /recital will focus on the discovery, publication and recording of the entire collection of piano music by Meta Overman.

**Robert Chamberlain**

***Incorporating Musical Creativity into Piano Pedagogy in Early 21st Century***

The future prosperity of Australia in the 21<sup>st</sup> century will depend on innovation and creativity. Piano Pedagogy is an area ripe with possibilities for the development of musical creativity. This study considers the incorporation of musical creativity into piano pedagogy in early 21<sup>st</sup> century Australia. A number of factors influencing musical creativity within piano pedagogy can be identified and surveyed and two contrasting composition pathways for school-age piano students are considered. The skills, challenges and achievements demonstrated by students and teachers in some Yamaha Music School Junior Original Concert compositions and in the Team of Pianists Spring Piano School 2011 Creativity Workshop are outlined.

**Dr Brian Chapman**

***Grief, Denial and Rage: A Revisionist View of Beethoven's "Moonlight" Sonata***

This paper examines five examples of editorial licence that occur in most printed editions and almost all performances and recordings of the *Adagio sostenuto* of Beethoven's fourteenth piano sonata. They involve widespread disregard of the *tempo alla breve* specification and significant countermanding of the composer's directives regarding voicing and swells. These five editorial distortions accord with the popular association of this sonata with romantic love and moonlight. Against this, adherence to the Autograph renders a coherent interpretation of the sonata's three movements as a confidential confession to the keyboard of the composer's grief, denial and rage, respectively, on facing tragedy.

**Dr Yew-Yoong Chong**

***Graded External Examinations in Malaysia***

In Malaysia every year a sizable number of piano students take the ABRSM and Trinity External Music Examinations. Many piano teachers use these examinations as a syllabus for their students and as a structure on which to base lessons. Some of them would go to the extreme of having the students spend the entire year on three examination pieces. There are both pros and cons of the system and this paper will discuss this unique situation amongst the music community in Malaysia. By looking at this case study of Malaysia, the international music community can have a better idea of how the situation may be different or similar to their own country.

**Kevin Chow and Margaret Kong**

A joint recital featuring Ravel's *Gaspard de la Nuit* (Margaret Kong), Stravinsky's *Petroushka* (Kevin Chow) and Scriabin's *Sonata No 5* (Kevin Chow)

**Samantha Coates**

***Your Aural is Better than you Think***

I have always believed that possessing or developing good aural skills is not something unique to professional musicians. To illustrate this point, I set up an online aural survey which tested pitch memory and absolute pitch. Participants had to guess the correct pitch of 10 familiar sounds, consisting of famous pieces of music or common computer sounds.

Over 1900 people from all walks of life completed this survey. In this session, I will explain the survey in more detail and explore the fascinating results. I will also discuss musicians' and non-musicians' attitudes to pitch memory, their perceptions of their own aural skills, and how this affects performance in day to day life.

**Dr Donna Coleman**

***Dancing with the Piano: The "Two Note" Problem Solving Strategy***

*Dancing with the Piano* is Donna Coleman's philosophy and approach to music making that draws elements from science, philosophy, humanities, linguistics, personal experience, how-to practicality, fantasy, and inspiration to reveal her pathway to piano playing without struggle and pain. This workshop presents and illuminates some of the Core Principles that guide her work as a musician. She recognises that pianists tend to regard their instrument (their singing voice) as an adversary to be overwhelmed through exhaustive, painful (and potentially boring and injurious) effort rather than as their best friend to whom they confide their deepest longings. Coleman advocates a dance-partner relationship with the piano, based on intimate awareness

and experience of the music-heart-body-instrument choreography and incorporating clear problem-solving strategies for efficient and secure learning.

For this session teachers and students are encouraged to bring specific problem spots (a single bar, a page, a movement) in their repertory to be examined and analysed using Coleman's "Two Note" problem solving strategy.

### **Prof. Max Cooke OAM**

#### ***Assessment of Music Performance***

This involves examining music performance at tertiary level, and reliability in predicting future success.

Matters to Consider: ♦What *exactly* is assessed ♦Standards expected at the level ♦Examiners need detailed briefing ♦How frequently is each candidate heard? ♦Professional performance examinations as open recitals, some recorded. ♦Methods providing points for aspects of playing generally detract from hearing the performance as a whole. First impression is very useful for music assessment. ♦Reliability depends on hearing candidate more than once. ♦Guidelines needed for examining panels, famous musicians not necessarily reliable. Some believe wrongly to assess accurately on 1-100. ♦Judging performance, no other component should intrude into the mark.

### **Dr Tracey Edgar**

#### ***The "60 in 30" Challenge***

As piano teachers, we are painfully aware of balancing the sometimes competing needs of preparing students for examinations and of developing their repertoire and love of music. Another issue we face is the lack of internal motivation for many of our students, especially where home practice is concerned. This paper presents the "Sixty in Thirty Piano Challenge", a pedagogical and motivational framework which aims to address these issues. It reflects on the author's experience of using this framework over the course of a year.

### **Dr Stephen Emmerson**

#### ***Repertoire for two pianos/eight hands and issues involved with its performance***

This 30-minute presentation will complement the conference performance of Mahler's 2nd Symphony arranged for two pianos/eight hands. Beyond introducing that work and its arrangement, the breadth of repertoire available for this combination will also be outlined together with some discussion of issues relating to its performance. Though largely unknown and unperformed for most of a century, arrangements for double-duet were evidently popular in the late 19th century/early 20th century. Being mostly arrangements of orchestral music, the repertoire offers rich and deeply satisfying possibilities for students to build both 'inside' knowledge of repertoire and ensemble skills.

### **Stephen Emmerson, Brieley Cutting, Angela Turner, Stewart Kelly**

#### ***Recital: Mahler Symphony No. 2 "Resurrection" (1894)***

Arranged for two pianos, eight hands by H. von Bocklet (1914)

- I Allegro maestoso
- II Andante moderato
- III In ruhig fließender Bewegung (With quietly flowing movement)
- IV Urlicht (Primeval Light)
- V Im Tempo des Scherzos (In the tempo of the scherzo)

### **Mark Gibson**

#### ***Kinder Beat Piano: music learning with the fun-factor embedded***

The integration of music and games makes for a wonderful partnership in teaching young children. This session will demonstrate how Kinder Beat Piano goes far beyond using games as a mere 'hook', but rather, music learning becomes an integral part of the game. The strong rhythmic focus includes gesture, body percussion and whole body movement together with the use of props such as rainbow rings and hoops. Specific piano skills are developed through modelling activities using felt strips and keyboard mats. Playing with fists, open palms, and other combinations promotes hand and finger awareness. Kinder Beat Piano also engages children through vibrant and contemporary music styles and grooves.

### **Mark Griffiths**

#### ***Fostering the Development Of Expressive Performance Skills Through the Implementation of an Expressive "Gestural Vocabulary": A case study approach with six pre-tertiary pianists in the one-to-one studio***

Existing literature and anecdotal evidence suggest that principles of expressive performance are too often not being given sufficient attention until rather late in a student's development. This presentation will provide commentary on several initial, but significant key findings of my doctoral study at Queensland Conservatorium Griffith University, one that seeks to illuminate the pedagogical concepts and environmental factors of the one-to-one studio that might best foster the development of expressive performance skills within pre-tertiary pianists. Importantly, the research proposes that the early implementation of an expressive "gestural vocabulary" can facilitate expressive playing, rather than simply being a by-product of expressive playing. Six of my own students have acted as case studies, with their progress, and the manner in which they have engaged with the research aims, being charted through video recording of lessons, my own reflective journal and interviews with the students and their parents. Beyond the specific project, the paper reflects briefly on the wider implications regarding the teaching of expression in the one-to-one context.

### **Gaby Gunders**

#### ***Collaborative Pianists: What's In A Name? Discussing Specific Collaborative Pianistic Skills And The Titles Given To These Pianists***

When pianists perform on their own, they are called solo pianists. When they share the performance with other pianists, instrumentalists, singers, dancers or narrators, they are given a number of different titles. In this paper, the skills of this specialist pianistic art form will be examined. Further, the titles given to these pianists will be explained and discussed in a historical context, examining the possible reasons for the shift in terminology. Views of several such pianists will be presented as well as views of some associate artists.

### **Amanda Handel**

#### ***Migrations in Music: Beyond the Black and White***

Vibrant and spicy, exotic and curious music always attracts the ears of young people. Celebrating universality and the crossing of cultural boundaries, Amanda's series *Migrations in Music* ventures 'beyond the black and white'. Encompassing lesser-known tonalities and unusual meters, the music will expand the horizons and stimulate the imagination of teenagers in particular.

In conjunction with performing selected pieces, Amanda illuminates an alternative way of understanding the modal system – actively fusing sound to theory. She will also facilitate hands-on methods of mobilising asymmetric meters with participants, who will experience teaching material 'beyond the black and white' through *Migrations in Music*.

### **Jody Heald**

#### ***Philosophy in the Studio***

This paper examines some ideas from phenomenological human science research and thinking in education today within the context of a master-apprentice model of studio piano teaching. I give a précis of phenomenology and its emergence as an approach to narrative writing in the first person. This enables me to explore how important genealogy can be for both master and apprentice as a valuable dimension of a powerful pedagogical relationship. I share narratives from some renowned pianist-pedagogues. As educators influenced by and influencing others, I suggest we develop reflective practices in the studio, and describe some applications of this approach in music pedagogy.

### **Wendy Hiscocks**

#### ***Scenes from an Australian Childhood: new piano music by Wendy Hiscocks.***

Wendy Hiscocks looks at her use of notation in *Light* (six easy piano solos), *Four Rustic Dances* (easy piano duets) and a major collection entitled *Scenes from an Australian Childhood*; the latter being comprised of seven solos composed for international concert pianists over a twenty-six year period with many of the titles inspired by the New South Wales South Coast region. She explains how a composer's score guides the performer's use of pedal, sense of touch and rhythmic nuance to connect with the music 'beyond the black and white' of the printed page.

### **Greg Holdaway and Amanda Handel**

#### ***Moving 'Beyond the Black and White' notions of good posture***

Greg Holdaway and Amanda Handel are offering examples of common habitual actions that interfere with natural rhythm and freedom of expression at the piano. These include movement issues such as: how the arm is attached and moves in relation to the torso, cooperation with shoulder movement dynamics, the location of spinal support in the body, mapping the joints of thumb and fingers and the 'leading edge'.

As psycho-physical balance and coordination improve, the pianist - whether at the beginner or concert artist level - will find their musical ideas being realised at the piano with more clarity and ease.

### **Dr Linda Holzer (USA)**

#### ***Lecture Recital - Concert Performance Technology: iPad and Bluetooth at the Piano! Conquering the Learning Curve***

The iPad, plus apps for score-reading and Bluetooth devices for page-turning, has revolutionized music-making at the piano. Versatile, dependable, and convenient, it's suitable for all kinds of concerts and gigs, as well as the teaching studio. Attendees will see the iPad, the app forScore and the Bluetooth foot pedal page-turning device AirTurn in action, as I perform solo and chamber music, and share tips for mastering the technology. Learn how to insert score markings, handle repeats, and special features such as set lists, bookmarks, and searchable music library, plus how to back up your iPad, and maximize battery life.

**Ashley Hriber**

***Realizing the Unconventional Performance Practices in Selected Works for Piano by Frederic Rzewski (b. 13 April, 1938)***

This lecture recital explores those aspects of Frederic Rzewski's piano music that require specific (that is, notated) or non-specific (that is, left unspecified) forms of unconventional performance practices. In so doing, the lecture focuses on works that variously incorporate speech, improvisation and extended performance techniques. The aim is to identify, analyze and through performance, the realization of these practices and their possible motivations. As such, this project incorporates seldom performed works by Rzewski and will incorporate input from the composer himself.

To understand the relationships between the various unconventional performance practices and Rzewski's motivations, it is necessary to define what we mean by 'unconventional' within the context of his piano music. Improvisation and speaking within themselves or when isolated as musical practice, are by no means unconventional – understood in their usual sense, both are commonly used. However, their meaning and function are transformed when improvisation and spoken text are placed within a context of traditionally notated piano music, or in combination with various extended performance techniques and actions (such as hitting, tapping or knocking the piano or adopting the use of various objects). In order to realize the relationships of these unconventional performance practices, it is necessary to understand the origin of these elements and Rzewski's background.

**Mira Jakopanetz**

***The Russian School of Piano Playing as One of (or the) Best Methods for Beginners***

**Jo-Anne Kemp**

***The Colourful Sounds of Miriam Hyde: influences and inspirations***

A lecture-recital presentation of pedagogical considerations that discuss the way Miriam Hyde perceived and used colour in her piano music. The discovery of Hyde's own thoughts notated during the Second World War about each major and minor tonality, and other influences and inspirations described in her autobiography will be the basis of discussion on her compositional techniques and analysis of selected compositions. These selected compositions will be presented in recital format that best exemplify these influences and inspirations.

**Jocelyn Kotchie**

***Extremes and Polarities: Extending the Teenage Palette***

Teens can be hard to engage and what they want may be quite different to what they need. The repertoire being presented has been created with the complexities of the teenage psyche uppermost in mind and aims to guide young people to see beyond the critical and often pessimistic 'black or white' view which characterises much of this developmental stage, to explore the many nuances of colour which contribute to a balanced perspective. This is a holistic approach which successfully meets the emotional and spiritual 'wants' of the adolescent while nourishing their innermost 'needs'.

**Dr Mira Kruja (USA)**

***Beyond the Ebonies and Ivories: Mastering Extended Piano Techniques and Exploring the Expressive, Sonorous, Technical, and Artistic Spectrum of Avant-Garde Piano Repertoire***

Twentieth century piano music is characterized by the relentless quest for novelty and diversity in musical expression. It eschews convention and invents its own vocabulary and syntax. Composers took piano performance beyond the keyboard. With few modifications and

extended performance and compositional techniques, they have created a vibrant and compelling repertoire that has challenged the world of classical piano music both sonorously and philosophically. This presentation will discuss the expansion of the expressive, technical, and sonorous spectrum in the twentieth century art music repertoire for the modern acoustic piano, and the technical preparation needed to successfully perform such repertoire.

**Dr Rae de Lisle**

***Focal Dystonia: an Understanding for the Piano Teacher***

As piano teachers we all come across students who have varying degrees of discomfort while playing. Pedagogically it is possible to notice and correct pianistic habits which may be causing pain. Less obvious however, are the painless irregularities which can emerge in a technique and which may lead to future pianistic problems such as focal dystonia, a devastating neurological condition that usually ends a performing career. This paper aims to increase awareness of this condition and to suggest ways in which teachers can assist in its prevention.

**Dr Christine Logan**

***The Solo Piano Ballade in Late Nineteenth Century France***

This lecture-recital is a performance and discussion focusing on late-nineteenth century Ballades for solo piano in France. A short recital includes the Ballades by Fauré, (1879), Debussy (1890) and Chaminade (1896) as well as extracts from works that resonate musically with these pieces (including Chopin's *Barcarolle*, *Sonata in b minor*, *Fantasia* Op. 49). The purpose of the lecture-recital is to make audible the musical connections between Fauré's *Ballade* op. 19, "a masterpiece of his early creative period" (Grabowski, 2012), its precursors and other ballades of the time, in terms of approaches to the lyrical ballade, music materials and structural design. Some divergent interpretations by scholars (including Nectoux, Howat, Grabowski, Parakilas) in relation to aspects of musical content including metronome markings in the Fauré *Ballade* will also be discussed.

**Melissa Martiros (USA)**

***Pedagogical Strategies for Children with Special Needs***

Drawing from her extensive experience with special learners, the presenter will address factors that challenge piano teachers who operate inclusive studios. The session will include a brief overview of select disabilities, a presentation of challenges that arise when including children with special needs, a forum discussion on specific pedagogical approaches and inclusive strategies, and group collaborative and brainstorming activities. Concepts from Piano Pedagogy and Special Education will be combined to provide research-based teaching strategies throughout the discussion.

**Daniel McFarlane**

***The Piano Teacher in the Internet Age***

This presentation explores the use of internet technologies in order to enhance the education process for both teacher and student. The topics covered are:

- Facebook (and other social media sites). Use of personal profiles, pages and groups to communicate appropriately and successfully with students, parents, colleagues and potential clients. How to effectively use the privacy settings in order to maintain your, and your students', privacy whilst still building your social media presence.
- YouTube, Vimeo, Soundcloud. Use of these services to document your student's progression. Exploring how the successful use of privacy settings can make these services work well for both teacher and student.
- Web pages. Simple guidelines for constructing, and maintaining, a cost-effective web

presence.

- Google. Cost-effective ways to use Google to attract new clients.

### **Daniel McFarlane**

#### ***The Piano Teacher in the Digital Age***

This presentation explores the use of digital technologies in order to enhance the education process for both teacher and student. The topics covered are:

- PDF editing. Exploring how PDFs can be “enhanced” for the benefit of the student. Learn how to insert text, directions, web links and multimedia into a PDF to make a score come alive. Learn how the notation itself on PDFs can be edited; for example to make a piece more playable for students with smaller hands.
- Worksheet creation. Using various programs to create engaging worksheets for your students.
- Constructing a “digital” studio. A comprehensive list of technologies available that will enhance your studio.

### **Mark McGee (AMEB sponsored presentation)**

#### **Dr Therese Milanovic**

#### ***Behind Ten Equally Strong Fingers***

To overcome the different finger lengths and capabilities is a basic premise of pianistic training. We are promised that if we diligently practice our scales, *Dozen a Day* and Hanon, we will develop 10 equally strong fingers. Yet in my experience as a Taubman practitioner, primarily retraining injured pianists and assisting performers reach greater skill, beginner and high-level pianists alike complain of weak and unreliable fingers, not to mention tension. This presentation addresses what can inhibit experiencing ten equally strong fingers through the lens of the Taubman Approach, including practical demonstrations, video excerpts, and take-home solutions to be immediately implemented.

### **Katherine Austin and the New Zealand Chamber Soloists**

#### ***Discovering the Chamber Music of John Psathas***

This lecture-recital examines the chamber music of New Zealand composer John Psathas, with a particular focus on his works written for piano trio. The presentation is given by the members of the New Zealand Chamber Soloists (Katherine Austin, piano; Dr. Lara Hall, violin; James Tennant, cello) for whom Psathas has written a number of works over the past two decades. The presentation will focus on three major works by Psathas: *Island Songs* (1995), *Helix* (2006), and *Corybas* (2012). The latter work was commissioned by Ian Graham for the New Zealand Chamber Soloists and premiered by them in Crete; *Island Songs* was commissioned for them by Chamber Music NZ, and as with the other works has been performed by them on numerous occasions to international audiences.

### **Dr Lynda Moorcroft**

#### ***Managing Stress for Optimal Performance***

Optimal performance involves more than knowing the music as best we can; we need to know ourselves – how we best respond to performance pressure and learn to trust in our ability thereby allowing the music to speak. This paper provides an overview of the physiology of arousal and anxiety, and a package of strategies for the management of performance nerves. Whatever the level of performance, or experience of performance anxiety, having clear goals, employing both mental and physical rehearsal, breathing diaphragmatically, and organising our

time and energy positively prior to performance are skills that deserve attention in every piano studio.

### **Philip Pedler**

#### ***Basic Principles in Jazz and Rock Improvisation***

This presentation seeks to look for an effective method for learning improvisational principles in mainstream Jazz, Blues, Rock'n' Roll and Country styles. The underlying principle of tension and release is explored in the improvised melody. How do the chord tones, scale tones and chromatic notes that are our melody source relate to the harmony and rhythm? This presentation includes performing my own exercises and studies to illustrate the theory. An Oscar Peterson exercise is also played and discussed in this context.

### **Dr Jovanni-Rey de Pedro (USA)**

#### ***Recital: Children's Songs: A portrait of the world through a child's eyes***

Christopher Norton: Excerpts from **Australasian Suite**

Daniel McFarlane: **AntiMelancholicus**

Sonny Chua: **Byte Me**

Tom Gerou: **Sonata No. 1 "Circe Invidiosa"**

Jo Kotchie **A Right Royal Flush**

*I. Those Fiddlers Three*

*II. Sweet Lavender*

*III. All the King's Horses*

*IV. A Pocketful of Jazz*

*V. And He Marched Them Down Again*

#### ***Paper: Piano Pedagogy Education in America: Past, Present, and Future***

The study of piano pedagogy in America hit new heights when it was introduced as a university degree program in the 1960s after being taught as only a course in the thirty years prior. This caused a surge not only in the interest of the field, but also in the amount of research dedicated to pedagogy and related areas such as child and developmental psychology, learning modalities, performance practice, body mechanics, and even the business of piano teaching. Ultimately, this resulted in a prodigious amount of resources for those wishing to learn more about how to teach piano. With around 100 American tertiary institutions now offering concentrated studies in piano pedagogy – whether through a degree, cognate area, or certificate program – it would be interesting to know what and how students in these programs are being taught.

In this presentation, Dr. Jovanni-Rey de Pedro, Assistant Professor of Piano and Piano Pedagogy at the University of Idaho, aims to highlight the numerous resources available to today's piano teachers such as published books, dissertations, online and printed journals, DVDs, and conferences. In order to further understand ramifications under which these resources were made, the lecture will begin with a discussion of the history of piano pedagogy education in the United States and address the changes that the formation of a degree program brought to the profession. Finally, he will review the current state of the pedagogy degree and offer insights about some exciting new prospects that lie ahead for both independent music teachers and university professors.

**Nick Peterson**

***Mastering Rhythm***

A common problem: much time is wasted when music students learn new pieces 'note-perfectly' but with rhythmic errors. Frustratingly, teachers must correct the misinterpretations, while students have to tediously relearn pieces.

With computers, pressing *Delete* simply 'wipes the slate clean'. But for students, relearning entails battling established, inaccurate aural expectations, and entrenched physical habits. These reinforce each other and fuse to become almost indelibly imprinted in the mind and body of the student. Moreover, the success of the subsequent attempts is not guaranteed.

The simple solution: The predicament can be evaded if students do not make rhythmic errors in the first instance. Endowed with the skill of perfect rhythm reading, backtracking can be converted into forward progress, and frustration can be replaced with fulfillment.

In this inspiring session, Nick Peterson introduces *Rhythm Reading and Dictation*, a pioneering resource empowering students with the ability to read difficult rhythms instantly, accurately, fluently and confidently at sight. Nick shares unprecedented attainments, and reveals how these wonderful aspirations can indeed become a reality for all.

**Dr Janet Piechocinski (USA)**

***Bringing Sight-reading up to Speed: the Pedagogy of Sight-reading in the 21<sup>st</sup> Century***

Recent years have seen an explosion of study into how the brain learns. This paper will examine relevant studies in music reading, and in brain research, as pertinent to the pedagogy of piano sight reading. Discussion will explain how piano teachers may help their students to become better sight readers through application of these findings. Teachers will also learn about digital apps and computer resources that are currently available, and selected products will be demonstrated. This session's format will be that of a lecture/powerpoint presentation with audience participation.

**Glenn Riddle**

***Concertos for Intermediate Level Piano Students***

Pre-College level piano students – unlike their orchestral instrumentalist peers – can too often lead an almost isolated musical existence, both in the practice room and when performing. While the musical and social benefits of playing duets – either student/student or student/teacher – are well known and well-documented, there also exists a vast array of exciting and expressive concerto repertoire for the Intermediate Level piano student, in all manner of styles, beyond the popular entry-level concerto that is Haydn's Concerto in D major. This lecture-recital proposes to explore the Concerto repertoire suitable for pre-Diploma level students as well as related Duo Piano repertoire that will be of interest to the studio music teacher with students in the Grade 4-8 range. Opportunities to present such concerto repertoire beyond the music studio, in either a two piano format, with string quartet, or with orchestra will also be discussed.

**Sharavtseren Tserenjigmed (Mongolia)**

***Professional Piano Education in Mongolia***

The development of Mongolian classical piano music and its professional education system is based in Russian (former Soviet Union) and Eastern European piano teaching methods and schools. The piano music education in this country has 60 years of history. In the 1950s, the very first professionals from Soviet Union came to Mongolia by Government invitation and began to teach the first Mongolian students, and those musicians became the first generation of Mongolian pianists and teachers. During the socialist period, many young pianists were sent to Moscow, Leningrad, Erevan, Sofia and other places to study in music conservatories in

order to develop the piano art in this country. Today, more than 100 professional pianists teach and perform in Ulaanbaatar and other cities of Mongolia. In 1990, democracy came to Mongolia and many young musicians got the chance to participate in international music competitions and festivals. With the support of state and private organisations and companies, foreign pianists and teachers started to visit Mongolia with Master Classes and as a jurors for the two Government supported international piano competitions. The goal of Mongolian piano education and its school is to present Mongolian pianists on the international stage, and work together with best foreign music conservatories in order to enrich and progress its current level into international artistic level.

**David Urquhart Jones**

***Improvisation - The Why and the How***

The paper presents a rationale supporting the inclusion of improvisation as a significant element in the instructional process. In doing so the notion of practical, creative involvement as learning experiences in which conceptual understanding of music grammars and formal structure is acquired is vigorously advocated.

A methodology for teaching improvisation is put forward and reviewed with illustrated examples of introductory and early intermediate stages. The terms 'community' and 'jazz-related' are used to define two broad categories of music; the former deals with genres such as traditional folk music, popular songs, carols, hymns and occasional music for community events such as weddings, birthdays and national anthems; the latter is self-explanatory.

**Dr Christina Whiteley**

***Beyond the Black and White: An Interpretation of Military Piano Music***

If the term "black and white" is taken to mean "the exact truth", then military music written for piano is "beyond the black and white" since it cannot be separated from its many contexts and therefore represents not one single truth but multiple associated truths. In this paper discussing these matters, the different genres of military music will be defined and reasons given as to why it is of value to the piano student and teacher to have a knowledge and understanding of military music written for their instrument.

**Dr Katie Zhukov**

***New Sight-reading Curriculum for Advanced Pianists***

The curriculum was developed to address lack of good sight-reading skills in advanced pianists. It combines three single-strategy approaches to sight-reading training (accompanying, rhythm and style) into a single course. The new curriculum underwent two trials in four institutions and refined following staff and student feedback. Students using this program improved significantly in sight-reading skills on completion of training. The course consists of 10 weeks of materials that can be utilised in small-group tutorials or individual piano lessons. Each week contains rhythm exercises, four solo pieces and a duet. Dr Zhukov will demonstrate materials from the curriculum and discuss implementation.

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***Australian Women Composers' Piano Anthology***

The new *Australian Women Composers' Piano Anthology* (Wirripang, 2015) was commissioned in 2014 and is aimed at intermediate-advanced piano students (Grade 4-Diploma). It contains works in varied styles (Classical, Romantic, 21<sup>st</sup> century and contemporary) by emerging and established composers: Yvonne Barton-Leach, Betty Beath, Diana Blom, Joanne Burrows, Ann Carr-Boyd, Barbara Durham, Christina Green, Jane Hammond, Amanda Handel, May Howlett, Jo Kotchie, Jenny Lee-Robins, Carolyn Morris, Nicole Murphy, and Jennifer Trynes. Zhukov

has edited the scores, recorded the works and written performance notes. She will demonstrate some of the repertoire from the Anthology and discuss various aspects of teaching.

#### **Nicholas Zollo (USA) Lecture recital**

##### ***Sketches in Color: An Exploration of Tonal Palettes in American Pedagogical Repertoire***

Nicholas Zollo will present a lecture-recital, which will introduce attendees to American works that will provide teachers with multiple options for introducing students to contemporary styles using compositions that highlight the association between color and tone in music. These works of the twentieth and twenty-first centuries can provide students with an accessible introduction to modern compositional techniques and a wide array of tonal palettes.

Robert Starer's compositional style, for example, effectively communicates the essence of colors referenced in his music. "Grey", from his suite *Sketches in Color* is a perfect example of this fact, where the teacher has the opportunity to introduce students to twelve-tone compositional techniques with the aid of the composer's own very informative notes included in the score. Throughout the suite, which includes such pieces as "Khaki", "Pepper and Salt", "Crimson", "Black and White", and "Purple", Starer calls for such techniques as the use of *una corda* for color changes, the use of the *sostenuto* pedal to sustain cluster chords underneath staccato figures, the use of half-pedal, and the use of flutter pedal. He notates his intentions very articulately, occasionally making use of polytonal key signatures. Kevin Olson is also no stranger to color, having written pieces and collections with titles such as *Sonatina in Colors*, *Impressions on Color*, and *American Scenes*. Olson equates color to mood, calling yellow, "happy"; blue, "peaceful"; green, "balanced"; and red, "energetic". Selections from these and other pieces of varied difficulty levels by such composers as Elie Siegmeister, Chris Goldston, and Lee Evans will be featured.