

COMMISSION I:

Discussion and evaluation on the three core components of the pedagogy program: pedagogy coursework, teaching internships/practica, and research/performance

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A total of 53 leading college pedagogy faculty members from the US, Canada, Australia, Asia and Europe accepted the invitation to participate in the 2011 Pre-Conference Seminar for College Pedagogy Teachers on July 27th, 2011. This summary report is gathered from the discussions of Commission I of this Pre-Conference Seminar.

Commission I

During the 1980s and early 1990s, the National Conference on Piano Pedagogy led many initiatives that resulted in basic curricular designs for pedagogy degree programs and standards for accreditation in concert with NASM. The following two publications of the conference by Frances Larimer of Northwestern University and Marienne Uszler of the University of Southern California stand out as seminal works based on case studies from that era:

The Piano Pedagogy Major in the College Curriculum: a Handbook of Information and Guidelines, Part I: The Undergraduate Piano Pedagogy Major (1984) and Part II: The Graduate Piano Pedagogy Major (1986).

For almost two decades, these two booklets provided information, guidelines, and inspiration for developing piano pedagogy programs across the nation. Piano performance and pedagogy professors were able to use them effectively in advocating for their programs with administrators and they were instrumental when NASM began to devise accreditation standards for piano pedagogy in various college music curricula. Even after NCPP ceased to operate in 1994, they remained important resources.

When the conference began to reinvent itself as NCKP in 2001, the issue of curriculum was of paramount importance to many of our leaders and participants. The field had changed considerably in the years between 1984 and 2001; a review of the documents seemed appropriate. Thus in 2003, NCKP charged a task force under the leadership of Frances Larimer to revisit the curricular needs of piano pedagogy programs. Rather than attempting to prescribe specific coursework or curricula, the task force approached the subject in the form of competencies that were recommended for pedagogy in the B.M. Piano Performance program, as an undergraduate major, emphasis or concentration, in the M.M. in Piano Performance and Pedagogy, and in Doctor of Musical Arts programs.

While it is crucial for institutions and programs to remain flexible in adapting to their own unique circumstances, it is also crucial for the term 'pedagogy' in all of its manifestations to represent a common body of knowledge, skills, and standards. Therefore, the participants of the 2011 NCKP Pre-Conference seminar for Collegiate Pedagogy Teachers were asked to review both the Larimer and Uszler documents and the 2003-2004 NCKP Task Force documents on pedagogy studies at various levels to prepare for discussions before the seminar.

The participants were grouped randomly to encourage maximum interaction among those who were not acquainted with each other previously. The two co-leaders at each table remained intact while the members of each group rotated through one of the three tables in each room (for a total of nine groups in three different rooms). Small groups at each of the three tables in three rooms independently discussed and evaluated a core component of the pedagogy program: pedagogy coursework, teaching internships/practica, and research/performance:

- (a) Tables 1/4/7 - **Pedagogy coursework,**
- (b) Tables 2/5/8 - **Teaching internships/practica,**
- (c) Tables 3/6/9 **Research/performance.**

For each area of discussion, the participants were invited to comment on all three degree levels, Undergraduate, Masters, and Doctoral level of the pedagogy study. Furthermore, small group leaders were encouraged to guide the discussion around the following broad questions:

- (1) How are we doing in our current practice of the three levels pedagogy degree programs? What distinctions should exist among all three pedagogy degree programs/levels in the area of pedagogy course work, internships/practica, or performance/research? What could we be doing even more effectively in preparing our students at each level? If we dream beyond the immediate possibilities with no financial, institutional or time limitations, what changes, additions, or modifications, would you make to each level of the pedagogy degree program for the new decade?
- (2) What can be expected from pedagogy students completing each level of the degree program (undergraduate, masters, and doctoral levels) in regards to a common body of knowledge, skills, teaching experiences, and standards? How are we doing in our current practice? What could we be doing even more effectively or differently in the preparation of our pedagogy students at each level in the next decade?
- (3) How can NCKP best assist collegiate pedagogy teachers in addressing the issues related to the pedagogy curricula (including pedagogy course work, teaching internships/practica, and performance/research) in today's institution and over the next decade? How can we accomplish our goals of preparing our pedagogy students at each degree level even more effectively, creatively, and skillfully over the next decade?

The participants of this pre-conference seminar represented a great variety of pedagogy class offerings and requirements from very different teaching situations, ranging from schools that have no pedagogy degree and are only able to offer one semester of pedagogy courses every two to three years to very established Master's and Doctoral programs, and even schools that offer certification program in pedagogy.

Types of programs represented:

- Offers a pedagogy course, with no specific pedagogy curriculum.
- Pedagogy course required of undergraduate pianists, but no pedagogy emphasis in the degree.
- Three undergraduate courses as part of the piano major. Also a Master's in Piano Pedagogy and Performance with an established curriculum. No doctoral program. Also have minor in Pedagogy for Music Education majors and Sacred Music majors. These students take 2/3 of the pedagogy coursework. For the piano major, all three courses are required.
- Undergraduate performance major with emphasis in pedagogy – two semesters of pedagogy, two semesters of practicum (internship). Observations within the pedagogy courses of “in-house” situations – in preparatory school and university settings. In the Practicum, students are “apprenticed” to community teachers. Pedagogy majors are placed with “model” teachers. Also have Masters in Piano Pedagogy and Performance.
- Undergraduate performance degree – must take one year of pedagogy courses with much observation, and can take internship as elective. Also has Performance with Pedagogy emphasis – two years of pedagogy curriculum and a two-semester internship. Students in performance who are looking at possible assistantships may also elect to take the internship.
- No pedagogy program – only one year of courses. No internship – some teaching demonstrations. At the Master's level, there is an internship option, which can be in class piano or in private studio.
- No pedagogy major – BM students are required to take a full year of pedagogy. For interested students, there is a “master class” option when the supervisor teaches groups and private lessons, and the students can observe and discuss what have taken place. There is a lab class as part of the year-long course; the university students can observe beginning students in a group class each week and also private lessons and discuss their observations.
- A year of pedagogy offered, not required. Includes observations and some practice teaching. There is a pedagogy minor that can be declared after taking basic courses; the students are involved in more observation and supervised teaching. The only internship-type course is a class piano practicum.

In addition to the great variety of pedagogy classes and degree offerings, it also appears that only a small percentage of the participants in the discussion groups teach at universities that offer a piano pedagogy degree at the master's or doctoral level. Moreover, those who offer graduate pedagogy degrees seem only to have a small enrollment of students pursuing a master's or doctorate degree in their programs.

Questions were raised regarding whether our students become “over specialized” if each of their piano degrees contains a pedagogy major? Does the degree title matter in terms of future success? Are degree contents and the skills acquired the more critical factors? Some participants supported the absolute need for the dual degree with emphasis in both performance and pedagogy. Others, reflecting the characteristics of their campuses and students, were comfortable with degrees that, regardless of title, include substantial pedagogy courses and experiences. However, all participants agreed that combining strong performance and pedagogy components is essential to fulfill the philosophical and

professional goals of music degrees, to meet job expectations, and to maintain degree credibility among performance faculty.

(I) Pedagogy Course Work/Curriculum:

In the topic of pedagogy course work and curriculum, group participants agreed that we are meeting the curricular charges set forth in the documents written by earlier NCPP and NCKP committees. The pedagogy teachers all seemed to have an idea of what the coursework needs to include, and wished to keep everything that they currently do, but felt that the subjects could be redefined in some cases. Moreover, the participants suggested making assignments in the pedagogy classes relevant to attaining and keeping a job, impacting a student's musical life, and helping students prepare for their future.

The following areas are proposed to be among the most essential skills for pedagogy students to develop in their study: How to interpret music and how to teach the repertoire, marketing skills, writing, being familiar with jazz, rock, and pop teaching literature, creativity, teaching adults, independence in creating lesson plans, analytical skills, people skills, and communication skills. The participants further noted that students at the graduate levels should also acquire the skills of linking with resources, being able to identify good teaching versus weak teaching through observation, and constant self-evaluation of teaching for continued growth. It was also agreed that we need to put more emphasis on the business aspect of training in the preparation of the piano pedagogy students for the real world. We must market our own profession as well as make pedagogy coursework contemporary and relevant to the current job market.

It was stated by the participants that the next phase of the pedagogy student's training should be the integration of pedagogy into other degrees in order to avoid "compartmentalization" between the types of music degrees offered currently. Pedagogy should become part of every music student's training, along with technology, composition, and performance. In addition, the doctoral level of pedagogy training must prepare students for college teaching.

Participants in one group enthusiastically advocated the interdisciplinary and holistic approach to coursework and study for the pedagogy students, making more connection with the field of music education, as well as maintaining better balance of coursework and apprenticeship in pedagogy training. Module based coursework and training in pedagogy was also proposed for consideration for future pedagogy training. Furthermore, "Relevancy for Survival" and "Collaborative Teaching Partnerships" with other areas were suggested to possibly be more feasible in the subject and content delivery of the pedagogy coursework.

It is vital to educate the pedagogy students on the new trends relevant to the field of piano pedagogy, and to incorporate relevant subject matter into curricula so that our students are prepared to meet these new challenges. Specifically, the discussion groups proposed to provide pedagogy students with knowledge and skills in the following subject areas for the new trends:

- Entrepreneurship: An understanding of business partnerships and grant writing, and being aware of venues and opportunities to secure viable avenues of support and funding;
- Emerging technology delivery and enhancement, including provide student "check-ups" via video conferencing systems, the delivery of lessons and content to remote areas and students

via distance learning, use of technology-social media, creating video-interactive postings, understanding technology and its impact on the learning process;

- Advocacy and community engagement/support;
- Early childhood music education;
- Promote collaborations with other disciplines in the creation and dissemination of research;
- Cultural sensitivity and global awareness of how music is taught in other culture;
- Comparative pedagogy: such as methodologies, interdisciplinary study, holistic approach, and teaching students with special needs.

However, it was cautioned that none of these subject areas should supplant or replace current practices. Many of these subject areas could be incorporated through projects, collaborative partnerships with other teachers, and in the redefinition of current course content.

An unusual idea was proposed by one group of participants: perhaps there are too many pedagogy requirements in the curriculum. A certificate program may be more helpful to pedagogy students, such as to prepare them for MTNA certification.

Challenges:

In the area of Pedagogy Course/Curriculum the participants indicated the following challenges:

- Doing more in less time. Try to cover as much as possible given the time constraints.
- In many schools, pedagogy majors are viewed as second class citizens, and pedagogy is not valued by all performance faculty.
- The problem of piano major enrollment declining nationwide, especially at the undergraduate level.
- The problem with limited pedagogy course offerings due to minimum enrollment requirements at some institutions. As a result, only a single pedagogy course can be offered every other year, or even one semester of pedagogy class every two to three years. Thus, the choice of focus within the limited course offering is a major challenge for the pedagogy instructor.
- The pressure to admit enough pedagogy students into the program in order to keep enrollments up for the survival of the pedagogy degree programs.

(II-A) Research:

There was consensus among the participants that there should be a research component in the pedagogy training of every master's or doctoral student. Furthermore, the participants agreed that it is crucial to foster the collaborations with other disciplines in the creation and dissemination of research.

As the participants begin the discussions in the topic of research, all groups soon become aware of the necessity of defining the term "research." The conclusion is that this term will still need to be clearly defined by our field as a whole, in order for us to be able to continue to develop this area of our work.

As an attempt at starting this discourse, participants suggested the following partial definitions:

- i) Discovery of knowledge
- ii) Inquiry
- iii) Investigation of a special topic
- iv) Self-directed and independent work (with supervision and varying levels of guidance provided by the instructor depending on level of student)
- v) While research doesn't necessarily need to be "original," some attempt at original thought or approach could be encouraged at undergraduate levels, and required at graduate levels.

General thoughts about research in Piano Pedagogy:

- i) Participants thought that research at all levels of pedagogy coursework is important for a number of compelling reasons:
 - a) One participant commented that some students are showing signs of being "passive consumers of 'infotainment'", therefore being actively involved in research will challenge them to think independently and creatively.
 - b) The independent work can be motivating and inspiring for students.
 - c) Research at all levels in our field is crucial if we want to advance our knowledge and our approach to music learning and teaching.
- i) We should encourage interdisciplinary research at professional levels as well at every level of university study. There is so much that we can learn from other education fields, as well as medicine, psychology, sports, therapy, engineering, sciences, dance, theatre, etc.
- ii) We should encourage faculty/student co-publications in journals, and co-presentations at conferences.
- iii) In terms of dissemination of research results, many participants commented that they are not reading the online e-journals that are becoming more prevalent. This is a change in publication culture, and it will take time before we read e-journal sites on a regular basis. One person suggested that constant e-mail reminders would be helpful, and that e-journal articles could be placed on web sources such as "Kindle," or "Dropbox," so that members could download articles at their convenience for future reading.
- iv) In the field of pedagogy, research must be more clearly defined. In addition, we must establish a more consistent understanding and standard of research at the professional level, as well as for each of the degree programs of university study.

What distinguishes research at the undergraduate, masters and doctoral levels of degree programs?

Undergraduate Level:

- i) At this level, some participants thought that research does not need to be original. Others felt that some attempt at an original approach to the topic should be encouraged.
- ii) Investigation of a topic chosen from a teacher-generated list of topics, or a student-chosen topic that is approved by instructor.

- iii) Research must include credible sources beyond the internet.
- iv) Instructors should encourage and guide the research.
- v) There should be some evidence of student independence and self-direction.
- vi) Final product could be a short paper (5-6 pages), or a short presentation (15 minutes).

Masters level:

- i) Research at this level doesn't need to be entirely original, but a solid effort at original thought and approach must be evident.
- ii) One participant in the group commented that she requires masters students to write a "mini thesis," which includes all structural components of a full doctoral thesis (Introduction, Literature Review, Related Research, Purpose and Problems statement, Methodology, Data collection, Results and Conclusions, etc.) but in a miniaturized version (30-40 pages). This project allows the students to do background research, investigate other studies that have been completed within the topic area, and to design a simple exploration to further the topic area.
- iii) Others suggested a "practical" or "take home" component of graduate research, such as assigning students to design a poster (for conference presentations), or write a 3000 word article that might be suitable for publication in one of the pedagogy journals.
- iv) Topics at this level should be student-generated, with some instructor guidance.

Doctoral level:

- i) Research at this level must be original. The study will likely be based upon earlier work of others, but must show an entirely original and innovative approach to the topic.
- ii) Full-length dissertations (or equivalent) are usually a requirement at this level.
- iii) The "practical" or "take home" component of this level of research could include posters, and article-length papers, with the encouragement to submit proposals to the major conferences of our field (NCKP, MTNA, etc.).
- iv) Topics at this level are student-generated, with some instructor guidance.

Preparation for research at each of the levels:

Undergraduate level:

- i) To prepare the students, instructors of pedagogy courses could provide:
 - a) an introductory lecture with guidelines for using the library, the internet, putting together a bibliography etc.
 - b) list of topics
 - c) sample bibliography
 - d) sample short paper and/or presentation

Masters and Doctoral levels:

- v) Some participants commented that their music education colleagues have provided comprehensive bibliography courses for graduate students in performance and pedagogy. Another participant remarked how valuable it was that her own piano pedagogy degree came under the umbrella of music education, which allowed her to gain important knowledge and experience from a field further ahead in research techniques.
- vi) Another participant said that at her institution, the Music Librarian teaches an introductory research course for all graduate students.

- vii) We all agreed that some sort of introductory research and/or bibliography course was important to include in the graduate curriculum for piano pedagogy, and that this course may be best taught by colleagues in music education, musicology, theory, or in the library, if possible.

In today's world, students can easily find information of all types, but need guidance to filter the wheat from the chaff. IT or library personnel can be invited to introduce bibliographic projects to pedagogy students. On the other hand, it is essential for the pedagogy teachers to be completely honest with students about their futures. Pianists are being asked to teach music appreciation or theory in addition to their traditional subjects (piano lessons, accompanying, piano class). By researching topics with a variety of applications, students will be better prepared for any professional challenge.

The participants concur that we need to foster more creativity in both performance and research. Our assignments must challenge and inspire students to be innovative and to take ownership both of the process and of the research itself. Furthermore, in the graduate level pedagogy programs, the participants suggested to work in conjunction with faculty from other research-driven disciplines, and to continue to strive for higher quality results from our students. The participants also value the collaboration with colleagues in other fields to collectively guide student projects. We need to combine practicality with innovation in our research projects. Three examples that highlighted different research parameters were given as examples: using an educational composer's works to transition to works of a traditional composer, interviewing a community school founder and reporting on the process of opening a music school, and writing articles appropriate for journal submission. Also, writing syllabi for piano-related courses is practical "research" for DMAs, and should be part of the pedagogy curriculum.

In terms of more traditional research, the participants agreed that there could be two broad options: the document involving statistical research which is tied to the music education model or sophisticated writing about music (i.e. a particular set of performance pieces) which is typically associated with the DMA in performance. In either case, the issue is requiring the doctoral student to demonstrate the skills he/she will use in the future as an author or as a faculty reader.

(II-B) Performance:

Since the field of piano pedagogy has emerged from the performance area, there was a sense that performance requirements in the piano pedagogy programs were already relatively stable and consistent. However, the participants questioned the perceptual divide between performance and pedagogy and discussed ways to integrate the two fields. The participants believe that we need to encourage our students to look into their futures as performers and teachers, and recognize how the two fields go hand in hand. The participants also stated that we as pedagogues need to model fine playing at every level for our students. Thus in turn, our students will be more committed to high-level music making, and will pass this commitment on to their students. The participants stressed the vital importance of having higher performance expectations for pedagogy students and the importance of performing skills. Even though the great divide still exists between music education and performance, the participants wished to emphasize the importance of keeping the same performance standard for the pedagogy students versus the performance majors. They also noticed that the younger generation of piano performance faculty seems not as much in the "conservatory mode" as the previous generation of piano performance faculty.

Broad themes discussed across the degree platforms include:

1. Performance standards for degrees with a pedagogy emphasis must remain the same as for straight performance degrees.
2. Each college/university is unique and should explore the most productive ways for pedagogy and performance to interact.
3. Development of pedagogical skills is necessary for many careers in music regardless of the title of the degree.
4. In some institutions that have pedagogy as an integral part of their culture, members reported that having students recognized at conferences or actively involved in outreach programs enhanced the reputation of pedagogy.

(1) Performance expectation at the undergraduate level:

There was universal agreement among all groups that undergraduate pedagogy students need a solid foundation in performance that should not be compromised to facilitate pedagogical training. The ability to demonstrate artistically is clearly a factor in effective teaching, thus high level piano playing must be expected in juries, studio classes and recitals of all pedagogy students. All participants strongly believe that a young college student must grow as a pianist and musician in order to become an inspiring teacher. It was accentuated that college should be a time for one to immerse in musicianship, and to become a better musician. Participants agreed strongly that undergraduate level piano or piano pedagogy students should focus on learning how to play the piano at the highest level possible, and that all undergraduate pedagogy majors should give a recital.

(2) Performance expectation at the MM level:

It is vital to have a high playing expectation at the entrance audition at the Master's and Doctoral level. Recital expectations for the MM in pedagogy should not be lowered, nor should these students be excluded from chamber music and collaborative opportunities. Two experiences were identified as critical for the pedagogy MM: 1) the informal lecture-recital venue (whether within a pedagogy course or in the performance domain) which aids in the development of presentation skills, and 2) professional involvement – MTNA Chapters, conference attendance, Certification, etc. – which provides exposure to the “world of piano” beyond their college and community.

(3) Performance expectation at the DMA level:

Participants strongly suggested that a pedagogy component should be required at the doctoral level in all programs, whether the degree title includes pedagogy or not. In addition to teach class piano as part of an assistantship, the pedagogy coursework must also include training in applied piano teaching of moderately advanced students (including organizing studio classes and juries), so that the doctoral pedagogy students can develop experiences in preparing their students to meet performance deadlines and learning to constructively evaluate solo playing of their students. Regarding their performance training, DMA students must continue to perform as soloists, but also must have strong collaborative skills for the job interviews. One member noted that, in the past five years, most interviews for pedagogy-related positions have required the candidate to perform chamber music with existing faculty on that campus with very little preparation time allowed. Therefore, strong sight-reading skill also needs to be a requirement of these advanced pedagogy degrees.

(III) Internship:

Regarding the internship component of pedagogy training, it was noticed that the various pedagogy programs represented among the participants are seemingly broad yet sometimes vague when it comes to the topic of internship and practica. Owing to the fact that only a very small percentage of the participants in this seminar direct the doctoral pedagogy programs, most of the group discussions focused on the internship training at the undergraduate and master's levels. However, it was still very difficult to compare and contrast internships and practica among the participants because of the diverse backgrounds of the participants and the wide-ranging variety of the pedagogy programs represented. For more productive discussions in the future, the participants recommend grouping the discussion tables according to similar degree programs.

The following findings resulted from the discussions:

- (1) The range of courses, requirements, and credit hours widely differed among the universities with pedagogy degrees and/or concentrations. Not all programs have specific internship components;
- (2) Lesson planning is often a foreign concept to new student teachers. The greatest need is for specific instruction about sequencing of concepts;
- (3) Universities with prep departments/programs are very fortunate. Several programs use "in-house" situations - community music schools, preparatory programs, or lab settings for internship opportunities. Some programs encourage (and even require) internship opportunities within the community. It is important to think "out of the box" if regular internship opportunities may not be possible;

A major concern is that we continue to give pedagogy students as much teaching experience and observation feedback as possible. Exposure to teaching is the main goal in the internship training. College students must teach under supervision and they must receive feedback! The participants urged that there be more infusion of pedagogy at the undergraduate level with more internship/apprenticeship opportunities.

The participants further recommended that:

- (1) There be more supervised teaching experiences for the master and doctoral level. It is absolutely essential to have student participation in actual hands-on teaching and not merely doing observations of master teachers;
- (2) The pedagogy student teachers need more hands-on practice teaching of beginners of various ages groups such as pre-school and adults, in addition to average age children;
- (3) Pedagogy faculty must watch and critique student teachers in regular/frequent intervals;
- (4) It is necessary to include a wider variety of teaching experiences (early childhood music, popular keyboard/improvising, adult education, group lessons) in the internship training of the pedagogy students to improve their marketability;
- (5) It is crucial to expose students to a variety of levels of teaching and a variety of styles of teaching. All student teachers should have observations and teaching experiences in both group

and private settings - with preschoolers, young beginners, college students, non-music majors, and adults at all different levels;

- (6) It is beneficial to place student teachers in internship situations according to their interests and needs yet also try to address their deficiencies;
- (7) It is important for the supervising teachers to see a student through several semesters of teaching;
- (8) Pedagogy students should learn how to teach basic skills (scales, chord progressions, improvisation, sight-reading, etc.);
- (9) Student teachers must learn to teach their students "how" to practice and not only "what" to practice;
- (10) It would be valuable to have the student teacher observe different teachers and methods (Suzuki) throughout the community.
- (11) Video recording continues to be a useful tool for student teacher observation, and the viewing of video in classes and the immediate feedback given by the supervising teacher and the group is considered very instructive and constructive. In addition, technological innovations open new possibilities for future pedagogy internship training.

Challenges:

In the area of Internship, the participants indicated the following concerns:

- The amount of observation the pedagogy students are required to do often creates a burden for students when there is no on-campus program.
- Finding the appropriate balance between "over professionalizing" at the undergraduate level versus the possibility that "undergraduate course may be the student's terminal degree" in structuring the students' internship experience.
- Preparing the student teachers for the real world knowing that what they expect to do after graduation may be very different from what they actually end up doing.
- For the supervising internship professor there are serious issues of schedule and fiscal management.
- Resolving the philosophical issue of "depth" versus "breadth" in providing the internship training to the pedagogy students with the limitation in time.
- Developing the student teachers' diagnostic skills (such as finding the problem areas before they assign the piece), problem solving skills, and learning to think on their feet.

(IV) NCKP's future role in assisting the pedagogy teachers:

In regards to how NCKP can best assist collegiate pedagogy teachers in addressing the issues related to the pedagogy curricula (including pedagogy course work, teaching internships/practica, and performance/research) in today's institution and over the next decade, the participants proposed the following:

- (1) The participants indicated that the published proceedings from 1984, 1986 and 2003 are extremely valuable (Several participants benefitted from utilizing the previous NCPP

documents The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines (1984 & 1986) to create their Undergraduate and Master's degree programs), and wished to express their gratitude to professors Uszler and Larimer as well as other committee members. NCKP needs to make current pedagogy faculty aware of these valuable proceedings and find ways to reach out to the new pedagogy faculty.

- (2) The handbooks of information and guidelines are valuable for those universities establishing new pedagogy programs and will help bridge young teachers into existing programs. The participants also believed that these NCPP/NCKP documents carried significant weight with the administration and NASM. Therefore, an updated publication regarding the pedagogy degree programs is needed in order to assist the pedagogy teachers when they wish to establish new pedagogy degrees at their current institutions;
- (3) A concern was raised that many graduate assistants of class piano have no real group teaching experience before teaching their group classes. It was suggested that NCKP should devote a few sessions to address class piano issues at the biennial national conferences;
- (4) NCKP needs to offer teaching demonstration session(s) at the national conference in which the audience can observe master teachers critiquing the teaching of the pedagogy student teachers;
- (5) Participants mentioned that we seem to have had many more opportunities to share our teaching/pedagogy ideas in the "old" days, and believed that those discussions revitalized pedagogy programs and pedagogy teachers. The participants indicated their strong desire for similar opportunities at future NCKP national conferences.
- (6) The participating pedagogy teachers enthusiastically felt that we could benefit greatly from continued dialogue and discussions shared with each other, and urged the NCKP to find a way to maintain ongoing group discussions and dialogues via the use of technology;
- (7) The participants also suggested that the NCKP provide easy access to a list of U.S. college and university offerings in piano pedagogy. This can serve as a valued resource for prospective pedagogy students worldwide as well as for pedagogy teachers wishing to recommend quality programs to their students. In addition, it can also empower pedagogy faculty to advocate for stronger piano pedagogy programs in their own schools based on what other schools are offering;

In conclusion, there was enthusiastic support for this Pre-Conference Seminar for Collegiate Pedagogy Teachers. The participants expressed their desire to collaborate on a compilation of goals which will help reevaluate and revitalize their own programs.