

**National Conference on Keyboard Pedagogy 2005  
Poster Sessions**

NCKP 2005 featured the following research poster presentations screened and selected by the Committee on Research, Mary Tollefson, Chair. For more information and/or complete findings, please contact each researcher directly at the coordinates provided.

***The Application of Music Learning Theory Concepts to a Notation-Based Piano Method***

Meisha Adderley, Charleston (SC) County School District  
Cedric Adderley, Claflin University

***Common Injuries To Soft-Tissues In Keyboard Players: A Description Of Injuries, Treatments, Prevention Techniques, And The Role Of The Piano Teacher In Prevention***

*It is imperative that the private piano teacher know something about anatomy, physiology and biomechanics of the hands, arms, and upper torso and be able to recognize potentially harmful postures and playing techniques that could injure students. Knowing basic first aid for injury treatment for a student and when to recommend medical treatment is important. Teaching private studio teachers the basic tenets of injury prevention so that they, in turn, might teach students injury prevention is a goal.*

Suzanne L. Burg, The Ohio State University  
Contact: s.l.burg@sbcglobal.net

**Suzanne Burg**, a 1975 graduate of the University of Cincinnati College-Conservatory of Music, graduated summa cum laude in 2005 from The Ohio State University with an MA in piano pedagogy. She resides in Zanesville, OH.

***Cooperative Learning in the Piano Classroom: Working Together to Learn***

*Cooperative Learning is an approach whereby students rely on each other to learn. During this poster presentation we will show examples of how to use Cooperative Learning techniques in the piano classroom, and will explain their benefits.*

Alejandro Cremaschi, University of Colorado at Boulder  
Justin Badgerow, University of Colorado at Boulder  
Jennifer Bratz, University of Colorado at Boulder  
Contact: Alejandro.Cremaschi@colorado.edu

***The Effect of Altering Environmental Context on the Performance of Memorized Music***

William W. Backlin, North Iowa Area Community College  
Jennifer Mishra, University of Northern Iowa  
Contact: backlwil@niacc.edu, baclkin6@mchsi.com

***An Investigation of Numerical Levels Assigned to Piano Literature***

*Numerical Levels Assigned to Piano Literature* investigates consensus and comparison of multiple sources assigning levels to literature. Pieces which could serve as reference points for numerical levels are suggested.

Ann Bader, IMT, Frazer, PA  
Contact: [Abader8@aol.com](mailto:Abader8@aol.com), Treasuresforpiano.com

**Ann Bader** is the creator of *treasuresforpiano.com*, designed to aid teachers in the selection of repertoire and materials. She recently received a grant to study levels assigned to piano repertoire.

***Is a Drop In Executive Functioning Necessary for Smooth Piano Performance? Some Evidence From Cognitive Neuroscience.***

*EEG research with 34 piano students elucidates brain activation commensurate with the activity, with a split in the data by developmental level. This data has implications both for teaching and performance.*

Marcie Zinn, Zinn Piano Academy, Pleasanton, CA  
Mark Zinn, ArtsNova Consulting Group, Pleasanton, CA  
Robert Schleser, Illinois Institute of Technology  
Contacts: www.artsnova.net, [www.pianoweb.net](http://www.pianoweb.net), marciezinn@artsnova.net

***Metapedagogy: Reflections on the Interrelational Art of Piano Teaching***

*What is the “special something” that makes certain piano teachers inspiring, engaging, and empowering? Can this ability be taught and learned? This research examines the “extramusical” skills of expert piano teachers.*

Brandi Jacques, University of Toronto  
Contacts: [brandi.jacques@utoronto.ca](mailto:brandi.jacques@utoronto.ca), brandijacques@rogers.com

**Brandi Jacques** is an artist-teacher from Toronto, Canada. She holds degrees in piano performance and music education and has been teaching for 20 years. She is completing her Ph.D. in Music Education at the University of Toronto.

***Multimodal Feedback Technology for Improving Piano Performance and Technique***

*This research evaluates the effectiveness of different kinds of multi-modal biofeedback in enhancing the transfer of learning necessary to achieve the refinement of fine motor control programs that must be intimately linked with detailed and effective aural analysis skills in piano performance.*

Kathleen Riley, New York University  
Contacts: [KRileyPhD@ureach.com](mailto:KRileyPhD@ureach.com), [www.drkathleenriley.com](http://www.drkathleenriley.com)

**Kathleen Riley**, Ph.D. is an adjunct professor at New York University. She has private practices in New York City and New Jersey. She is also a Yamaha artist and research consultant for Yamaha Corporation of America.

***Review of Empirical Studies on Techniques Dealing With Musical Performance Anxiety***

*The research poster presentation will present a summary of findings of empirical studies which have examined the effectiveness of various techniques in dealing with musical performance anxiety. A bibliography will be provided.*

Joann Marie Kirchner, Temple University  
Contact: [kirchner@temple.edu](mailto:kirchner@temple.edu)

***A Survey of Faculty and Student Perceptions of Common Challenges for Young Piano Teachers***

*Faculty in piano pedagogy programs each year seek to prepare students with the necessary tools to become successful piano teachers. An online anonymous survey was conducted to determine the perceived common challenges for new or young piano teachers. Results indicated that the skills or tasks considered to be the most difficult were motivating students to practice, covering all planned material in the lesson, and teaching improvisation, composition, and ear training.*

Lori Rhoden, Ball State University  
Contact: [lrhoden@bsu.edu](mailto:lrhoden@bsu.edu)

**Lori Rhoden**, Associate Professor of Piano and Coordinator of Piano Pedagogy/Group Piano at Ball State University, holds degrees from the University of South Carolina,

Southern Baptist Theological Seminary, and Florida State University. She is President of IMTA.

### ***A Survey on Current Modes of Instruction in Class Piano in the United States***

Huei Li Chin, Southern Illinois University Edwardsville  
Contact: [hchin@siue.edu](mailto:hchin@siue.edu), hchin15@yahoo.com

**Huei Li Chin** is an Assistant Professor of Music and the Director of the Keyboard Development Program at Southern Illinois University Edwardsville. She holds a BM and MM in Piano Performance from West Virginia University and a Ph.D. in Music Education from Ohio State University.

### ***A Theoretical Model of Piano Sightplaying Components***

*A theoretical model of piano sightplaying is a model explaining four major components contributed to an individual's sightplaying ability. The four components are CAPE: physical Coordination, musical Awareness, musical Potential, and musical Experiences.*

Dneya B. Udtaisuk, University of Missouri-Columbia

**Dneya Udtaisuk** received her Masters and Ph.D. degrees in Music Education from University of Missouri-Columbia. Her research interests are music reading and piano pedagogy. She is currently an instructor in Department of Music, University of Missouri-Columbia.

### ***The Use of Imagery, Mental Practice, and Relaxation Techniques for Musical Performance Enhancement***

*This exploratory study involved five graduate pianists from the University of Oklahoma who engaged in mental practice, imagery, and relaxation techniques for four weeks. The participants were trained in progressive relaxation and imagery and performed one piece weekly. A trend toward lower post-test scores on two anxiety inventories showed a reduction in performance anxiety. The participants' self-evaluations of their videotaped performances revealed higher mean ratings each week in the areas of accuracy, confidence, memory, concentration, and overall performance.*

Lesley Ann Sisterhen, University of Oklahoma  
Contact: [Lesley\\_Sisterhen@baylor.edu](mailto:Lesley_Sisterhen@baylor.edu)

**Lesley Sisterhen** is currently a piano instructor at the University of Central Oklahoma and will begin teaching piano pedagogy at Baylor University in the fall. She recently

received her DMA in Piano Performance and Pedagogy from the University of Oklahoma.

***New Title: Strengthening Musical Memory Using the Dunn & Dunn Learning Styles Perceptual Modalities***

*This poster presents kinesthetic, visual, auditory, and tactile perceptual modalities, cues for recognizing which modalities students prefer, and ways to help students strengthen memory through integrating their less preferred modalities.*

Teresa Dybvig  
Contact: [www.BalancedPianist.com](http://www.BalancedPianist.com)

***Using 4D Motion Capture Technology to Describe and Assess Piano Technique: A Case Study***

*The purpose of this study was to determine whether or not there were differences in the quality of motions employed by pianists when sight-reading versus performing practiced repertoire, and whether any such differences could be observed and described using motion capture technology across four dimensions.*

Brenda Wristen, University of Nebraska-Lincoln  
Nicolaus Stergiou, University of Nebraska-Omaha  
Sharon Evans, University of Nebraska-Lincoln  
Contact: [bwristen@unlnotes.unl.edu](mailto:bwristen@unlnotes.unl.edu)

**Brenda Wristen**, Ph.D., directs the piano pedagogy and keyboard skills programs at the University of Nebraska-Lincoln. She is an active researcher, clinician, and performer, and chairs the Wellness Committee for the National Conference on Keyboard Pedagogy. **Nick Stergiou** directs the HPER Biomechanics Laboratory in the College of Education at the University of Nebraska at Omaha.

**Sharon Evans** is Associate Professor of Educational Psychology at the University of Nebraska-Lincoln and is also affiliated with the Chapin Gait and Motion Laboratory in the Institute for Rehabilitation Science and Engineering at Madonna Rehabilitation Hospital in Lincoln, NE.