

AN EVALUATION OF THE TEXAS WOMAN'S UNIVERSITY
LIBRARY OF PEDAGOGICAL REPERTOIRE
FOR THE PIANO

A THESIS
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
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We hereby recommend that the thesis prepared under
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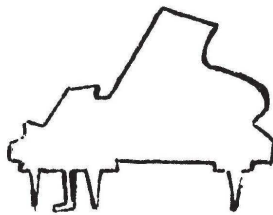
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CHAPTER I

INTRODUCTION

An adequate piano pedagogical section in the music library of any institution offering studies in piano pedagogy is a recognized requirement. If aspiring piano teachers are to develop their skills they must have an orderly and easily available source of study material. This need is considered and well stated by Albert Faurot:

The need for a handy source of up-to-date information about piano music is felt by all who play the instrument, whether as professional performers, private teachers and students, or classroom lecturers and music majors.¹

While this need is readily seen by most individuals who have responsibility for such programs, there are those who feel that the problem may be inadequately and inappropriately met.²

That this is an opinion of substance is supported by the lack of a generally known procedure for formulating such a library. Indeed, this may be true in the broader

¹Albert Faurot, Concert Piano Repertoire (Metuchen, New Jersey: The Scarecrow Press, Inc., 1974), p. vii.

²This statement is based on discussions and interviews with members of professional organizations for piano teachers, and professors of piano in several colleges and universities.

context of the total music library. In her study of the collection policies in college and university libraries, K. Linda Ward made the following observation:

The literature search revealed very little other than vague generalities. . . . No article discussed the purposes and formulation of collection policies.³

In a similar vein, A. Hyatt King had this to say:

The history of general research libraries has been studied in considerable detail, but about analogous music libraries practically nothing has been written. Here is an absorbing task which is a challenge alike to scholarship and to bibliographical enthusiasm.⁴

While the foregoing statements refer to the lack of standardized acquisitional procedures for music libraries in general, the same may be said for libraries of pedagogical repertoire in particular. There are a number of compilations of lists of piano music addressed to the student and teacher of piano, such as those of Friskin and Freundlich⁵ and Newman.⁶ A survey of the literature

³K. Linda Ward, "Collection Policy in College and University Libraries," Music Library Association Notes 39 (March 1973):432.

⁴Unity Sherrington and Guy Oldham, Music Libraries and Instruments (London: Hinrichson, 1961), pp. 40-47.

⁵James Friskin and Irwin Freundlich, Music for the Piano (New York: Dover Publications, Inc., 1973).

⁶William S. Newman, A Selected List of Music Recommended for Piano Students (Chapel Hill: The University of North Carolina, Extension Division, 1953).

revealed little that was directed exclusively toward the needs of the student of piano pedagogy.

Clearly the college or university students of piano pedagogy have special requirements in their preparatory studies. Aside from the general studies in theory, composition, music history and literature, and a heavy emphasis on the student's primary instrument,⁷ there is the particular need for the study of music appropriate for the aspiring teacher. Students must learn to survey the music composed for their instrument and develop the necessary understanding to help them become proficient in the selection of material for their future pupils. It is in this regard that there are some significant questions which need to be answered. For example:

1. Which piano pedagogy materials, particularly music scores, do students need in order to prepare them adequately for their field?
2. What factors should be considered in determining the scope of pedagogical materials collected?
3. How should priorities for acquisition of materials be determined?

⁷James W. Bastien, How to Teach Piano Successfully (Park Ridge, Illinois: Kjos, 1973), p. 8.

4. How can the practitioner be better assisted in building a personal library of sufficient scope for a wide range of students?

5. What is the status of the pedagogical library at Texas Woman's University?

Statement of the Problem

The problem of this research was to render a comprehensive analysis of the Library of Pedagogical Repertoire in room 214 of the Music building at Texas Woman's University.

Purposes

The purposes of the study were:

1. To review the literature on piano music libraries for the study of piano pedagogy, eventuating in the compilation of a list of composers and authors of methods courses whose works appear to warrant inclusion in a model pedagogical library.

2. To study the current library of pedagogical music at Texas Woman's University and compare it with the model.

3. To discover criteria which would be basic to the development of a piano pedagogy library.

Limitations

The scope of this study was limited to music scores as a part of the total literature needed by the student of pedagogy. An additional constraint was the decision to consider only the style of the composer, not individual compositions, as the determining factor for or against inclusion in the model library. Moreover, the study was subject to the limitations of research data furnished by a panel of local experts, rather than a panel of experts selected from widely varying, nation-wide locales.

Procedures

In order to make an evaluation of the Texas Woman's University Piano Library of Pedagogical Repertoire, a questionnaire was formulated (see Appendix A). Initially, the instrument was constructed utilizing material in Guide to the Pianist's Repertoire by Maurice Hinson⁸ and Music for the Piano by James Friskin and Irwin Freundlich.⁹ The instrument was then enlarged by including authors of

⁸Maurice Hinson, Guide to the Pianist's Repertoire (Bloomington: Indiana University Press, 1973).

⁹James Friskin and Irwin Freundlich, Music for the Piano (New York: Dover Publications, Inc., 1973).

selected methods courses and composers selected by reviewers such as Rabinoff¹⁰ and McGraw.¹¹

The questionnaire was submitted to a panel of five persons composed of two college professors of piano and pedagogy and three well-known local private teachers (see Appendix B). The panel was asked to rate the list of composers of piano music and authors of methods courses according to their judgment as to whether the works of a composer or author should be included in a library of pedagogical repertoire. Each panel member was asked to circle the number 1 if, in his opinion, the composer or author is indispensable and must be included; the number 2 if, in his opinion, the composer or author is not indispensable but would be helpful in the study of piano pedagogy; and the number 3 if, in his opinion, the composer should not be included. Approval by three members of the panel was sufficient to include the composer or author in the model pedagogical library. Additionally, each panel member was requested to recommend other composers or authors for inclusion in the model. Any such composer or author whose

¹⁰Sylvia Rabinoff, "Piano Music for Children," Music Library Association Notes 31 (December 1974):423.

¹¹Cameron McGraw, "Piano Music for Children," Music Library Association Notes 28 (December 1971):319.

name was recommended by three panel members was then included in the model.

An alphabetical list of composers approved by the panel was made. In order to make a comparison, an alphabetical list of the current holdings in the pedagogical library of Texas Woman's University was prepared. The data were tabled to show which composers and authors were represented in the university library, those which were not owned by the university, and material owned by the library which was not on the list as recommended by this particular panel.

CHAPTER II

A REVIEW OF THE LITERATURE OF
PIANO PEDAGOGY

The word "pedagogue" means a leader of children, and from it the term "pedagogy" is derived. Pedagogy, according to Webster, is "the art or science of teaching; especially instruction in teaching methods."¹

In general, modern pedagogy emphasizes systematized learning, or instruction dealing with the aims, principles, and methods of teaching. Such instruction is commonly associated with the broad discipline of education and therefore provided by the department or school of education in today's colleges and universities. While schools of education long have given some attention to the matter of instructing future teachers in methods for classroom teaching, now other disciplines are attempting to help students deal with the problems inherent in the instruction of their particular subject. A more definitive usage of the term is exemplified by the subject of this study, that of piano pedagogy.

¹David B. Guralnik, ed., Webster's New World Dictionary of the American Language, 2nd college edition (New York: The World Publishing Co., 1968), p. 1046.

It seems logical that music departments have experienced the same difficulties in defining their field of pedagogical endeavor with which divisions of education have wrestled perhaps a longer time. Referring to the problem of determining the content of piano pedagogy, Gordon Terwilliger said:

Thought of here, piano pedagogy is that body of material used by teachers with a specific purpose in mind. The purpose might center on a technical difficulty, a certain period of music, a particular style, or many other potential problems. The literature used thus might be anything from a beginning methods book to the Bartok Concerto Number 2 for Piano. . . . Viewed in this way, piano pedagogy often includes all published literature.²

Earlier, John Carré, in his book, The Psychology of Piano Teaching, made some searching observations in recognizing the problems faced by the teacher of piano. Among those:

The approach to systematic piano pedagogy is something more than the congregation of a class of pupils who appear at regular intervals for lesson appointments. . . . Teaching is an art by itself, necessitating considerable concentrated effort upon the individual who hopes for a profitable artistic future.³

²Gordon B. Terwilliger, Piano Teacher's Professional Handbook (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 53.

³John F. Carré, The Psychology of Piano Teaching (Racine, Wisconsin: Conservatory Publishing Company, 1933; reprint ed., Melville, New York: Belwin Mills, 1957), p. 27.

Though it appears certain that Carre and many of his colleagues acknowledged the intricacies of piano pedagogy, it also seems likely they did not perceive what the entire content should be. Evidence of this is provided by a closer look at the literature of the subject.

History of the Piano and Its Music

There are a number of areas which seem applicable to the study of piano pedagogy that have been so well documented some authors have sought a new direction from which to approach. The history of the piano is one of those areas, and is one that most, if not all, would agree belongs in the study of piano pedagogy. Arthur Loesser, in his book, Men, Women and Pianos,⁴ was one who approached the subject from a different direction. He discussed the history of the piano using the piano as the "center" for writing the social history of the last three hundred years, from the days of the virginal and clavichord, to present-day grands and spinets.

Many scholars have been intrigued with the numerous aspects of the history of the pianoforte and the music composed for it. Some have attained professional prominence with their works, and a few have earned international

⁴Arthur Loesser, Men, Women and Pianos (New York: Simon & Schuster, 1954).

accolades. Willi Apel was one who received wide acclaim. His book, Masters of the Keyboard,⁵ until the mid-sixties was credited as the one book in English dealing with keyboard music as a whole. Twenty years later, F. E. Kirby wrote A Short History of Music,⁶ which was an extension of Apel's plan of surveying all piano music. Kirby, however, allocated a much larger portion of his work to keyboard music since 1750 than did Apel.

There have been other historians whose writings, though less well known, have made important contributions to the documentation of pianoforte history. Ernst Pauer's Dictionary of Pianists and Composers for the Pianoforte⁷ was one of the earlier ones, and ten years later, in 1905, Naylor concluded his search through The Fitzwilliam Virginal Book⁸ in the Fitzwilliam Museum at Cambridge. His critical essay offered an analysis of what was most worthy of notice in the voluminous contents. Henry Edward

⁵Willi Apel, Masters of the Keyboard (Cambridge: Harvard University Press, 1947).

⁶F. E. Kirby, A Short History of Keyboard Music (New York: Free Press, 1966).

⁷Ernst Pauer, A Dictionary of Pianists and Composers for the Pianoforte (London: Novello, Ewes & Co., 1895).

⁸E. W. Naylor, An Elizabethan Virginal Book (London: J. M. Dent & Co., 1905).

Krehbiel's The Pianoforte and Its Music⁹ is the last of the earlier writers to be mentioned here, in what is meant to be a representative, rather than exhaustive, survey. Krehbiel's work included a history of the piano, but the major concern of his book was the attention to the development of performers including Purcell, Bach, Mozart, Clementi, Beethoven, and others.

Other writers of piano history were inspired by the various giants of the keyboard and concerned themselves with lengthy studies of the men and their works. E. Robert Schmitz's intense analysis of the piano works of Debussy,¹⁰ and Barford's study of the keyboard music of C. P. E. Bach¹¹ are representative of this group, as is Blom's critical exploration of Beethoven's pianoforte sonatas.¹²

Finally, there are the contemporary scholars who sought to expand the store of knowledge relative to the history of the pianoforte and its music. Gillespie,¹³

⁹Henry Edward Krehbiel, The Pianoforte and Its Music (New York: Charles Scribner's Sons, 1911).

¹⁰E. Robert Schmitz, The Piano Works of Claude Debussy (New York: Duell, Sloan, & Pearce Pub., 1950).

¹¹Philip Barford, The Keyboard Music of C. P. E. Bach (New York: October House, 1966).

¹²Eric Blom, Beethoven's Pianoforte Sonatas Discussed (London: J. M. Dent, 1938; reprint ed., New York: Da Capo Press, 1968).

¹³John Gillespie, Five Centuries of Keyboard Music (Belmont, California: Wadsworth Publishing Co., 1965).

Lubin,¹⁴ and Caldwell¹⁵ are mentioned as examples. The writings of individuals who were interested in the story behind the pianoforte's invention and the drama which often accompanied the development of the instrument seems noteworthy. Such a work is the well regarded History of the American Pianoforte¹⁶ by Daniel Spillane and Eric Blom's Romance of the Piano.¹⁷ These are important volumes in acquiring a full understanding of the history of the keyboard.

Piano Performance

Another area of piano pedagogy which has received a large share of attention is performance. As the pianoforte developed, and players improved their techniques for playing it, many described their experiences and views spanning a broad range of topics. Some were keenly interested

¹⁴Ernest Lubin, The Piano Duet: A Guide for Pianists (New York: Grossman Publishers, 1970).

¹⁵John Caldwell, English Keyboard Music Before the Nineteenth Century (New York: Praeger Publishers, 1973).

¹⁶Daniel Spillane, History of the American Pianoforte (New York: Daniel Spillane, 1890; reprint ed., New York: Da Capo Press, 1969).

¹⁷Eric Blom, The Romance of the Piano (London: The Marshall Press, Ltd., 1928).

in the physiological aspects of pianoforte playing. Tobias Matthay¹⁸ was one of the earlier writers to present an analysis of the physical mechanics involved in playing the piano and is credited by some as revolutionizing piano teaching insofar as touch is concerned.

A number of years later, Thomas Fielden expanded upon Matthay's theme that technique is primarily a matter of muscle and nerve training.¹⁹ Still later, James Ching published a wide ranging treatise on the technical matters of piano playing with great emphasis on the physiological mechanics.²⁰

As pianists discovered more of the possibilities of the pianoforte for expressing the infinite subtleties of music composed expressly for the pianoforte, many wrote about them. As early as 1886, Adolph Christiani detailed an analytical exposition of the principles of expression²¹ and almost a half century later, Ortmann's The Physical

¹⁸Tobias Matthay, The Act of Touch (London: Longmans, Green & Co., 1903).

¹⁹Thomas Fielden, The Science of Pianoforte Technique (London: Macmillan & Co., Ltd., 1927).

²⁰James Ching, Piano Playing, A Practical Method (London: Basworth and Co., Ltd., 1947).

²¹Adolph Friedrich Christiani, The Principles of Expression in Pianoforte Playing (New York: Harper and Brothers, 1886).

Basis of Piano Touch and Tone²² was representative of the continuing intrigue among pianoforte players with the potential for touch, tone, fingering, and pedalling in sensitive piano performance. Such interest persists today, and ideas about it continue to be refined and recorded. The Pianist's Problems by William S. Newman²³ is a well known example of contemporary interest. Others, such as Gát,²⁴ Pelz,²⁵ Giesecking and Leimer,²⁶ and Lhevinne²⁷ have made important contemporary contributions to this aspect of piano performance.

How to Teach

As noted, much has been written about the history of the pianoforte and the composers of music for it. Also, techniques for piano performance have been the subject for

²²Otto Ortmann, The Physical Basis of Piano Touch and Tone (New York: E. P. Dutton & Co., 1925).

²³William S. Newman, The Pianist's Problems, 3rd ed. (New York: Harper & Row, 1974).

²⁴József Gát, The Technique of Piano Playing (San Francisco: Tri-Ocean, 1965).

²⁵William Pelz, Basic Keyboard Skills (Boston: Allyn and Bacon, Inc., 1963).

²⁶Walter Giesecking and Karl Leimer, Piano Technique (New York: Dover, 1972).

²⁷Josef Lhevinne, Basic Principles in Pianoforte Playing (Bryn Mawr, Pa.: Theodore Presser, 1924).

a great deal of study. There are two areas of piano pedagogy, however, which have until now received less attention: those concerned with educating the teacher of piano how to teach and what to teach.

First of these, the "how to teach" is beginning to receive more attention. It was soon evident in the literature search that little writing in this regard was published prior to the 1920's. Actually, most of the literature on the subject of how to teach piano was only recently recorded.

One of the exceptions to this generalization and perhaps still one of the most noteworthy was Clarence G. Hamilton's Piano Teaching: Its Principles and Problems,²⁸ published in 1910. His treatise spanned a wide range of concern, from the piano teacher's equipment to the first lessons with a new pupil to public performances of pupils. Included also were some penetrating observations about the importance of the teacher's library of music and its selection. He said:

It is evident, then, that the problems relating to the selection of music are some of the most important which the teacher has to face. He must, accordingly, keep a series of graded lists, covering at least all the ordinary cases which he is apt to meet, and of which each item has received

²⁸Clarence G. Hamilton, Piano Teaching: Its Principles and Problems (Boston: Oliver Ditson Co., ca. 1910).

careful examination previous to its insertion. The lists may originally be culled from friends, publishers, and musical literature, and will be enriched after experience. To be considered worthy of admission, also, a piece must be well-written, attractive, pianistic, and illustrative. The range of subjects covered will include studies, both technical and interpretative, pieces which emphasize individually each of the musical elements, compositions of special application, and ensemble works.²⁹

Twenty-five years later, Angela Diller wrote a creative method for teaching piano, based on ear training, in her Keyboard Music Study,³⁰ and after twenty years, published the thorough Splendor of Music.³¹

Diller was joined, as it were, at that point in time by a number of exceptional teachers who had the talent and desire to transcribe their learnings and practices in the art of piano teaching. Notable among them was Joan Last who authored The Young Pianist: A New Approach for Students and Teachers³² and Julia Broughton who, two years later, detailed "how to" tips on teaching, motivation, and

²⁹Ibid., pp. 161-162.

³⁰Angela Diller, Keyboard Music Study (New York: G. Schirmer, 1936).

³¹Idem, The Splendor of Music (New York: G. Schirmer, 1957).

³²Joan Last, The Young Pianist: A New Approach for Students and Teachers (New York: Oxford University Press, 1972).

other problems encountered by piano teachers.³³ At that same time, Breckenridge expounded on the importance of practice material to successful teaching and provided other suggestions to young teachers of piano.³⁴

Only a few years later, at the advent of the sixties, Joan Last, in her book, Interpretation for the Piano Student,³⁵ discussed the teacher's and performer's responsibilities. She believed that piano playing is intended to be a pleasure, but if it is to "become" the profession, the performer carries the responsibility of becoming the medium for the transference of musical thought, and the teacher's responsibility lies in equipping the student to do so. A year later, 1961, Ruth Slenczynska's absorbing Music at Your Fingertips³⁶ appeared and rivalled Hamilton and Diller as to completeness. She emphasized the importance of a well rounded knowledge of pianoforte literature and concluded:

The most important things a music teacher can give to a student are a healthy and

³³ Julia Broughton, Success in Piano Teaching (New York: Vantage Press, 1956).

³⁴ W. K. Breckenridge, Hints for Piano Normal Studies (New York: Vantage Press, Inc., 1955).

³⁵ Joan Last, Interpretation for the Piano Student (New York: Oxford University Press, 1960).

³⁶ Ruth Slenczynska, Music at Your Fingertips (London: Herbert Jenkins, 1961).

realistic attitude toward music, good piano-forte habits, a feeling of security at the keyboard, and the ability to sight-read pleaurably.³⁷

Almost a decade later, Ruth Edwards wrote The Compleat Music Teacher,³⁸ in which she dealt with a wide range of topics: teaching is a creative art; the modern approach to music; the basic principles of teaching; the first music lesson; how to practice; building a class; and others. The book was written for parents and students, as well as teachers.

Lastly, James Bastien's study of How to Teach Piano Successfully³⁹ is perhaps the most important of recent "how to" literature. This four-part work covers the broad spectrum from organizational aspects of teaching, to specific recommendations in the areas of repertoire, technique, theory, and materials.

What to Teach

The second aspect of piano pedagogy which has received less attention in the literature may be referred to

³⁷Ibid., p. 92.

³⁸Ruth Edwards, The Compleat Music Teacher (Los Altos, California: Geron-X, 1970).

³⁹James Bastien, How to Teach Piano Successfully (Park Ridge, Illinois: General Words & Music Co., 1973).

as "what to teach." Many piano teachers, likely most of them, have long been cognizant of the importance of the right teaching material. Some voiced their concerns about what it should be for helping the pupil accomplish worthwhile goals. One such teacher was Clarence Hamilton, who made these observations:

In considering the problems presented by the question of "how" we are to teach, let us not neglect those equally important ones involved in the question of "what" we shall teach. To fit a pupil's needs to the letter with musical material requires no less acumen than that needed by a doctor in prescribing for a patient; indeed, the two processes are closely analogous.⁴⁰

Hamilton went on to discuss a beginning teacher's experiences in choosing music which was unadaptable to the case at hand and the disconcertion it caused. He concluded:

From this experience he realizes that, before beginning to teach, he should have provided himself with graded lists of compositions, arranged in groups according to certain normal demands of his work.⁴¹

Even so, little was done in the matter of compilation of lists and scores of music designed to aid the fledgling piano teacher in developing an appropriate library and source of materials, until fairly recent times.

⁴⁰Clarence G. Hamilton, Piano Teaching: Its Principles and Problems (Boston: Oliver Ditson Co., ca. 1910), p. 147.

⁴¹Ibid.

One of the first was part of the Oxford Piano Course⁴² published in 1927. It contained a list of supplementary material suitable for use with the course during the first year of study. Succeeding volumes extending the course through the first six levels of study were published in 1932. The Oxford course was primarily a curriculum for class or individual instruction, a recipe so to speak, for the teaching of piano-playing to children.

Another system for teaching piano-playing was Mikrokosmos,⁴³ written by Bela Bartok and published in 1940. It contained 153 pieces in six volumes, progressively arranged from very easy to very difficult.

Other methods courses containing lists of music selected especially for their particular curriculums have appeared through the years. Among the more recently published materials are The Music Tree⁴⁴ by Frances Clark and Louise Goss; Creating Music at the Piano⁴⁵ by

⁴²Ernest Schelling et al., Oxford Piano Course (New York: Oxford University Press, Inc., 1927).

⁴³Bela Bartok, Mikrokosmos (Oceanside, New York: Boosey & Hawkes, 1967).

⁴⁴Frances Clark and Louise Goss, The Music Tree (Evanston, Illinois: Summy-Birchard Company, 1973).

⁴⁵Willard A. Palmer and Amanda Vick Lethco, Creating Music at the Piano (New York: Alfred Publishers, 1971).

Willard A. Palmer and Amanda Vick Lethco; Music Pathways⁴⁶ by Lynn Freeman Olson, Louise Bianchi and Marvin Blickenstaff; and Jane Bastien's Music Through the Piano.⁴⁷

Another type of compilation is technical material, designed to promote technique accomplishments of the student. Studies such as The School of Velocity⁴⁸ by Gurlitt; The Virtuoso Pianist⁴⁹ by Hanon; Twenty-Five Studies for Rhythm and Expression⁵⁰ by Heller; Twenty-Five Primary Etudes⁵¹ by Bertini; Gradus ad Parnassum⁵² by Clementi; Fifteen Studies in Style⁵³ by Concone; and Czerny's⁵⁴

⁴⁶Lynn Freeman Olson et al., Music Pathways (New York: Carl Fischer, Inc., 1974).

⁴⁷Jane Smisor Bastien, Music Through the Piano (Park Ridge, Illinois: General Words and Music Co., 1973).

⁴⁸Cornelius Gurlitt, The School of Velocity, Op. 141, Vol. 326 (New York: G. Schirmer, Inc., ca. 1900).

⁴⁹C. L. Hanon, The Virtuoso Pianist, Vol. 925 (New York: G. Schirmer, Inc., 1900).

⁵⁰Stephen Heller, Twenty-Five Studies for Rhythm and Expression, Op. 47, Vol. 329 (New York: Carl Fischer, 1916).

⁵¹Henri Bertini, Twenty-Five Primary Etudes, Op. 166, Vol. 691 (New York: G. Schirmer, Inc., 1902).

⁵²Muzio Clementi, Gradus ad Parnassum, Vol. 167 (New York: G. Schirmer, Inc., 1898).

⁵³Guiseppe Concone, Fifteen Studies in Style, Op. 25, Vol. 141 (New York: G. Schirmer, Inc., 1900).

⁵⁴Carl Czerny, The Art of Finger Dexterity, Op. 740, Vol. 154 (New York: G. Schirmer, Inc., 1893).

Art of Finger Dexterity are only a few of the lists of technical material.

Lists of music compiled in various ways according to the different authors' particular interests, but all of which were assembled for teachers and students at large, rather than as steps in a course, all revealed recent publication dates. An example is Alec Rowley's Fourhands--One Piano, a List of Works for Duet Players⁵⁵ published in 1949.

In 1953, William S. Newman's short booklet, A Selected List of Music Recommended for Piano Students⁵⁶ made its appearance. It included all the main types and eras of piano music and stated the criteria for selecting music. A year later, Alice M. Kern and Helen M. Titus published The Teacher's Guidebook to Piano Literature,⁵⁷ which contained a recommended listing of graded repertoire for students from grades one through eight. The same year, James Friskin and Irwin Freundlich's comprehensive work,

⁵⁵Alec Rowley, Fourhands--One Piano, a List of Works for Duet Players (London: Oxford University Press, 1949).

⁵⁶William S. Newman, A Selected List of Music Recommended for Piano Students: Prefaced and Compiled According to Types, Eras, and Teaching Levels (Chapel Hill: The University of North Carolina, Extension Division, 1953).

⁵⁷Alice M. Kern and Helen M. Titus, The Teacher's Guidebook to Piano Literature (Ann Arbor, Michigan: Edwards Brothers, Inc., 1954).

Music for the Piano, listed literature for the piano from 1580 to 1952 arranged by period.⁵⁸

Other general survey lists of piano music are those of Sister John Joseph Bezdek's Catalogue of Teaching Material for the Piano,⁵⁹ and Maurice Hinson's Guide to the Pianist's Repertoire.⁶⁰ Hinson's book described the works of over 1,000 composers, and according to the author, is the most extensive "guide" in English.⁶¹

More recently authors have begun to compile lists of piano music which has been graded according to levels of achievement and suitable for specific purposes such as exercises, scales, and so on. One such list is The Literature of the Piano⁶² by Hutcheson and Ganz. Others are Sister Mabelle Hodges' Representative Teaching Materials for Piano

⁵⁸James Friskin and Irwin Freundlich, Music for the Piano (New York: Holt, Winston, and Rinehart, 1954; reprint ed., New York: Dover, 1973).

⁵⁹Sister John Joseph Bezdek, Catalogue of Teaching Material for the Piano (St. Louis: The Sisters of St. Joseph of Carondelet, 1959).

⁶⁰Maurice Hinson, Guide to the Pianist's Repertoire (Bloomington, Indiana: Indiana University Press, 1973).

⁶¹Idem, The Piano Teacher's Source Book (Melville, New York: Belwin Mills Publishing Corp., 1974), p. 50.

⁶²Ernest Hutcheson and Rudolph Ganz, The Literature of the Piano: A Guide for Amateur and Student (New York: Alfred A. Knopf, Inc., 1964).

Since 1900⁶³ and Stanley Butler's Guide to the Best in Contemporary Piano Music: An Annotated List of Graded Solo Piano Music Published Since 1950.⁶⁴

Other authors have restricted their lists to certain types of compositions. An example is The Piano Concerto Since 1950⁶⁵ by Janice M. Wiebusch. This is a list of concertos representing different stylistic characteristics and includes over 450 works. Lists such as this furnish invaluable aid to the young piano teacher who needs a source of material limited to a particular area of interest. This was well stated by Myra Hess, who wrote:

One of the questions that beset the enthusiastic amateur pianist, student, or potential concert performer is the choice of repertoire. He may not possess an extensive library of his own, and public libraries are not always within reach; how great a help it is, therefore, to have a bird's eye view of the whole of a particular period.⁶⁶

⁶³Sister Mabell Hodges, Representative Teaching Materials for Piano Since 1900 (Chicago, Illinois: De Paul University Press, 1970).

⁶⁴Stanley Butler, Guide to the Best in Contemporary Piano Music: An Annotated List of Graded Solo Piano Music Published Since 1950 (Metuchen, New Jersey: Scarecrow Press, 1973).

⁶⁵Janice M. Wiebusch, The Piano Concerto Since 1950 (Lincoln, Nebraska: University of Nebraska, 1969).

⁶⁶Kathleen Dale, Nineteenth Century Piano Music (London: Oxford University Press, 1954), p. v.

Analogous to the era study for which Miss Hess was writing this preface are those studies restricted to particular styles, compositions, composers, and the like.

Summarizing briefly, this survey of the literature of piano pedagogy reveals a preponderance of writing about the history of the pianoforte, music composed for it, those who composed the music, and literature regarding its performance. Less attention has been given to the needs of those piano students who aspire to learn how to teach piano and what to teach. Nonetheless, these areas seem to be the subject of greater concern in recent times, and the study of piano pedagogy, particularly in the "how" and "what" to teach aspects of the discipline, will receive even more attention in the future. As college and university music departments continue their progress in piano pedagogy, lists of materials for the piano must be refined, expanded, and updated in order to expedite the development of effective teachers of piano. In this regard it behooves every department of piano pedagogy to establish and develop, if they have not already done so, a procedure to include priorities of acquisition to bring their libraries up to date and maintain them at an effective level.

CHAPTER III

DEVELOPING A MODEL LIBRARY OF PEDAGOGICAL REPERTOIRE FOR THE PIANO

The need for an adequate piano pedagogical section in the music library of any institution offering studies in piano pedagogy is a basic assumption. Which materials, particularly music scores, do students of piano pedagogy need in order to assure an adequate preparation is a pressing question. What constitutes a piano pedagogical library? For the purposes of this study a library of pedagogical repertoire for piano is the piano music and courses of instruction made readily available to students studying to become piano teachers.

The findings presented here are the results of the survey questionnaire, "Developing a Model Library of Pedagogical Repertoire for the Piano." The questionnaire was designed to include composers of music and authors of methods courses, representative of a model pedagogical library, as determined by a review of the literature on piano music libraries for the study of piano pedagogy.

These findings indicate the opinions of members of a panel of five persons, composed of two college professors of piano and pedagogy and three well known

local private teachers (see Appendix B). Each panel member was asked to rate the list of composers of piano music and authors of methods courses according to their judgment as to whether the works of the composer or author should be included in a model library of pedagogical repertoire.

Panel members were asked to respond according to the following: Rate the composer or author with a one (1) if his works were absolutely indispensable; rate the composer or author with a number two (2) if the composer's or author's works are not indispensable to a model library, but would be helpful in the study of piano pedagogy; and rate the composer or author with the number three (3) if the composer or author should not be included. The panel was also asked to suggest the names of composers and authors not on the instrument who should be included in a model library. Approval by three members of the panel was deemed sufficient to include the composer or author in the appropriate category of the model. All members of the panel responded and all responses are recorded in Tables 1 and 2.

TABLE 1

DEVELOPING A MODEL LIBRARY OF PEDAGOGICAL
 REPERTOIRE FOR THE PIANO*

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Isaac Albeniz	4	1			X	X
Mateo Albeniz		1	4			
Domenico Alberti	1	1	3			
Charles Henri Valentin Alkan		2	3			X
Eugene D'Albert		3	2		X	X
Jean-Henri D'Anglebert		4	1		X	X
George Antheil		3	2		X	X
Anton Arensky	3	1	1		X	X
Thomas Arne	1	4			X	X
Georges Auric		2	3			X
Victor Babin		3	2		X	
Vytautas Bacevičius		1	4			
Carl Philipp Emanuel Bach	5				X	X
Johann Christoph Bach	2	3			X	X
Johann Sebastian Bach	5				X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Wilhelm Friedemann Bach	3	2			X	X
Ernst Bacon	1	2	2		X	X
Henk Badings		1	4			
Mili Balakirev		2	3			
Claude Balbastre		1	4			
Samuel Barber	3	1	1		X	X
Hans Barth		2	3			
Béla Bartók	5				X	X
Jan Z. Bartos [✓]		2	3			
Stanley Bate		1	4			
Marion Bauer		3	2		X	X
Arnold Bax		3	2		X	
Irwin Bazelon		1	4			
Ludwig van Beethoven	5				X	X
Paul Ben-Haim		1	4			
Arthur Benjamin		4	1		X	X
William Sterndale Bennett		2	3			
Niels Viggo Bentzon		1	3	1		

TABLE 1--Continued

Composer	Distribution of Response				Included In Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Lennox Berkeley		3	2		X	
Leonard Bernstein	2	3			X	
Franz Berwald		1	4			
Gordon Binkerd		2	3			X
Georges Bizet		3	2		X	X
Nils Björkander		1	4			
Boris Blacher	1	1	3			
Emile R. Blanchet	1	1	3			
Ernest Bloch	2	3			X	X
John Blow		3	2		X	X
Joseph Bodin de Boismortier			5			X
Alexander Borodin		3	2		X	X
York Bowen	1	1	3			
Paul Bowles		2	3			X
Johannes Brahms	5				X	X
Henry Brant		1	4			
Pierre de Breville		1	4			
Frank Bridge		3	2		X	

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Benjamin Britten		4	1		X	X
Max Bruch			5			
John Bull	1	3	1		X	X
Willi Burkhard			5			
Geoffrey Bush			5			
Ferruccio Busoni	2	1	2		X	X
Dietrich Buxtehude	1	2	2		X	X
William Byrd	1	3	1		X	X
Juan Cabanilles		1	4			
Antonio de Cabezón	1	1	3			
John Cage	1	2	2		X	X
Charles Camilleri		1	4			
Cláudio Carneyro		1	4			
John Alden Carpenter		5			X	X
Benjamin Carr		3	2		X	X
Antonio Carreira			5			
Elliott Carter		1	4			
Robert Casadesus	1	2	2		X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Alfredo Casella	2	3			X	X
Ricardo Castillo		1	4			X
Alexis de Castillon		2	3			
Washington Castro		2	3			
Norman Cazden			5			X
Emmanuel Chabrier	1	3	1		X	X
Jacques Champion de Chambonnières		3	2		X	X
Cécile Chaminade	1	4			X	
Claude Champagne		2	3			
Theodore Chanler		2	2	1		X
Luigi Cherubini		2	3			
Frédéric Chopin	5				X	X
Domenico Cimarosa		3	2		X	X
Jeremiah Clarke	1	1	3			X
Abram Chasins	1	2	1	1	X	X
Muzio Clementi	5				X	X
Louis-Nicholas Clérambault		1	4			

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Halldan Cleve		2	3			
Manuel Rodriguez Coelho		1	4			
Samuel Coleridge-Taylor		3	2		X	
Paul Cooper		1	4			
Aaron Copland	3	2			X	X
John Corigliana		2	3			
Jean Coulthard		2	3			
François Couperin	5				X	X
Louis Couperin		2	3			X
Henry Cowell	2	3			X	X
Johann Baptist Cramer	1	3	1		X	X
César Cui	1	2	2		X	X
Carl Czerny	5				X	X
Francois Dagincourt			5			
Jacques Dalcroze		3	2		X	X
Louis Claude Daquin	1	1	3			X
Alexander Sergeyevich Dargomizhsky		1	4			
Gyula David		1	4			
Claude Debussy	5				X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Helmut Degen		1	4			
Frederick Delius		3	1	1	X	X
Norman Dello Joio	3	1	1		X	X
Claude Delvincourt		1	5			
R. Nathaniel Dett		3	2		X	X
Anton Diabelli	1	4			X	X
David Diamond		5			X	X
Karl Ditters von Dittersdorf		1	4			
Ernst von Dohnányi	3	2			X	X
Anthony Donato		1	4			X
Pierre Max Dubois		1	4			X
Paul Dukas		2	3			X
Henri Dumont			5			
Jacques Duphly		1	4			
Marcel Dupré		2	3			X
Francesco Durante		2	3			
Johann Ladislav Dussek	1	3	1		X	X
Antonín Dvořák		5			X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Johann Gottfried Eckard		2	3			X
Klaus Egge	1		5			
Edward Elgar		3	2		X	X
Georges Enesco		2	3			
Richard Faith	1	1	3			X
Manuel de Falla	2	2	1		X	X
Ferenc Farkas		1	4			
Giles Farnaby		1	4			
Arthur Farwell	1	1	3			
Gabriel Fauré	3	1	1		X	X
Samuel Feinberg	1	2	2		X	
Oscar Lorenzo Fernandez		2	3			
Peter Feuchtwanger	1		4			
George Fiala	1	2	2		X	
Zdenko Fibich		1	4			X
Jacobo Ficher		1	4			
John Field		4	1		X	X
Irving Fine		2	3			X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Vivian Fine		1	4			X
Ross Lee Finney	2	3			X	X
Edwin Fischer		3	2		X	X
Johann Kaspar Ferdinand Fischer	5				X	X
Johann Nikolaus Forkel			5			
Antoine Forqueray			5			
John Väänö Forsman		1	4			
Jean Francaix	1	2	2		X	
César Franck	2	2	1		X	X
Johan Franco		1	4			X
Isadore Freed	1	2	2		X	X
Frederico de Freitas		1	4			
Luis de Freitas Branco		1	4			
Girolamo Frescobaldi	2	1	2		X	X
Peter Racine Fricker		1	4			
Johann Jakob Froberger	1	1	3			
Anis Fuleihan	1	2	2		X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Johann Joseph Fux		1	4			
Andrea Gabrielli		2	3			X
Niels W. Gade		2	3			X
Hans Gál			5			
Noël Gallon		1	4			
Baldassare Galuppi		3	2		X	X
Rudolph Ganz		5			X	
Roberto García-Morello	1		4			
Janina Garcícia		2	3			
George Gershwin	4	1			X	X
Luis Gianneo		2	3			
Miriam Gideon		1	4			X
Alberto Ginastera	3	2			X	X
Alexander Glazunov	1	1	3			X
Reinhold Glière		5			X	X
Michael Glinka		2	3			X
Benjamin Godard		3	2		X	X
Leopold Godowsky	2	2	1		X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Richard Franko Goldman		2	3			
Louis Moreau Gottschalk	3	1	1		X	X
Morton Gould		4	1		X	
Charles Gounod		3	2		X	X
Percy Grainger		5			X	X
Harold Gramatges			5			
Enrique Granados	4		1		X	X
Carl Heinrich Graun		1	3	1		
Johann Christoph Graupner			5			
Ray Green	1	3	1		X	X
Alexander Gretchaninoff	1	4			X	X
Edvard Grieg	5				X	X
Charles Tomlinson Griffes	4	1			X	X
Cor de Groot			5			
Alois Haba		2	3			
George Frederic Handel	5				X	X
Howard Hanson	2	3			X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Roy Harris	2	2	1		X	X
Tibor Harsányi		2	3			
Johann Adolfe Hasse		3	2		X	
Johann Wilhelm Hassler	1	2	2		X	X
Joseph Haydn	5				X	X
Michael Haydn		1	4			X
Stephen Heller	4	1			X	X
Robert Helps		1	4			X
Richard Hensel		1	4			
Adolf Henselt	1	2	2		X	X
Johann Wilhelm Hertel		1	4			
Henri Herz		2	2	1		
Paul Hindemith	3	2			X	X
E. T. A. Hoffman			5			
Gustav Holst		2	3			
Arthur Honegger		4	1		X	X
James Hook	1	2	2		X	X
Anthony Hopkins			5			

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Alan Hovhaness	1	3	1		X	X
Johann Nepomuk Hummel	1	4			X	
Conrad F. Hurlebuch		1	4			
Jacques Ibert		5			X	X
Vincent d'Indy		3	2		X	
Manuel Infante		4	1		X	
John Ireland		4	1		X	X
Charles Ives	3	1	1		X	X
Leoš Janáček		2	3			
Hanns Jelinek		1	4			
Sándor Jemnitz		2	3			
Adolf Jensen		2	3			X
André Jolivet	1	1	3			
Joseph Jongen		3	2		X	
Dmitri Kavalevsky	5				X	X
Pál Kadosa		3	2		X	X
Sigfried Karl-Elert		3	2		X	
Lucrecia R. Kasilag		1	4			

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Ulysses Kay		2	3			X
Johann Kaspar Kerll			5			
Aram Khatchaturian	5				X	X
Yrjo Kilpinen		2	3			
Zoltán Kodály	3	1	1		X	X
Charles Koechlin		3	2		X	
Ellis B. Kohs		2	3			X
Leopold Anton Koželuch		2	3			
Johann Ludwig Krebs		2	3			
Julian Krein		1	3	1		
Ernst Krenek	2	2	1		X	X
Friedrich Kuhlau	2	3			X	X
Johann Kuhnau	1	3	1		X	X
John La Montaine		3	2		X	
Carlos Lavin		1	4			
Ernesto Lecuona	2	3			X	X
Benjamin Lees		1	4			X
Kenneth Leighton		1	4			

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Alfonso Leng		1	4			
Leonardo Leo		1	4			
John Lessard		2	3			X
Jean Yves Daniel Lesur		1	3	1		
Anatol Liadov		4	1		X	X
Sergei Liapunoff		3	2		X	
Franz Liszt	5				X	X
Matthew Locke		1	4			
Jean-Baptiste Loeillet		1	4			X
Harvey Worthington Loomis	1		4			X
Fernando Lopes-Graca		1	4			
Edward MacDowell	4	1			X	X
Wilhelm Maler	1	1	2	1		
Benedetto Marcello		2	2	1		
Padre Giambattista Martini	1	1	2	1		X
Bohuslav Martinu		3	1	1	X	X
Giuseppe Martucci		2	2	1		

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Jules Massenet		2	2	1		X
John McCabe	1	2	2		X	
George Frederick McKay		4	1		X	X
Nicholas Medtner	1	4			X	X
Etiènne Henri Méhul		2	3			
Felix Mendelssohn-Bartholdy	5				X	X
Peter Menin	1	3	1		X	
Gian Carlo Menotti		5			X	X
Claudio Merulo		1	4			X
Olivier Messiaen		3	2		X	
Nikolai Miaskovsky		2	3			
Francisco Mignone	1	2	2		X	
Georges Migot		2	3			
Darius Milhaud	2	3			X	X
Douglas Moore		5			X	X
Thomas Morley		2	3			
Moritz Moszkowski	2	2	1		X	X
Leopold Mozart		5			X	

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Wolfgang Amadeus Mozart	5				X	X
Gottlieb Muffat		2	3			X
John Munday		2	3			
Modest Mussorgsky	2	2	1		X	X
John Gottfried M��thel		1	4			
Luys de Narvaez		1	4			
Christian Gottlob Neefe		1	4			
Carl Nielsen		3	2		X	
Carl Orff		2	2	1		
Johann Pachelbel	2	2	1		X	X
Ignace Jan Paderewski	1	4			X	X
John Knowles Paine	1	3	1		X	X
Giovanni Paisiello		1	4			X
Selim Palmgren	1	3	1		X	X
Pietro Domenico Paradies		5			X	X
Claude Pascal		4	1		X	
Bernardo Pasquini	1	2	2		X	X
Martin Peerson		1	4			

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Giovanni Battista Pergolesi		1	4			
Vincent Persichetti	3	2			X	X
Giovanni Battista Pescetti		2	3			
Isidor Philipp	1	2	2		X	X
Burrill Phillips	1	3	1		X	X
Gabriel Pierne'		3	2		X	X
George Frederick Pinto	1	1	3			X
Octavio Pinto	2	3			X	X
Paul A. Pisk	1	3	1		X	
Giovanni Benedetto Platti		1	4			X
Ignaz Joseph Pleyel		2	3			X
Alessandro Poglietti		3	2		X	
Manuel M. Ponce	1	1	3			X
Marcel Poot		1	4			
Quincy Porter		1	4			X
Francis Poulenc	5				X	X
Serge Prokofieff	5				X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Henry Purcell	2	3			X	X
Sergei Rachmaninoff	5				X	X
Joachim Raff	1	1	3			
Jean-Philippe Rameau	4	1			X	X
Sam Raphling		5			X	
Valentin Rathgeber			5			
Maurice Ravel	5				X	X
Gardner Read		3	2		X	X
Vladimir Rebikov	2	3			X	X
Max Reger	3		2		X	X
Alexander Reinagle	1	2	2		X	X
Carl Reinecke		4	1		X	X
Franz Reizenstein		2	3			
Ottorino Respighi	1	4			X	X
Wallingford Riegger	1	3	1		X	X
Vittorio Rieti	1	1	3			
Nicholas Rimsky-Korsakov		3	2		X	X
Joaquin Rodrigo	1	1	3			

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Jean Jules Roger-Ducas		3	2		X	
Ned Rorem		3	2		X	X
Michelangelo Rossi		2	3			
Giocchino Rossini		4	1		X	X
Alec Rowley	2	3			X	X
Miklós Rózsa		2	3			
Anton Rubinstein	1	3		1	X	X
Beryl Rubinstein	1	4			X	X
Giovanni Rutini		2	3			
Camille Saint-Saëns	3	2			X	X
Andrés Sás		2	3			
Erik Satie	3	2			X	X
A. Adnan Saygun	1	1	3			
Alessandro Scarlatti	1	4			X	X
Domenico Scarlatti	5				X	X
Xaver Scharwenka		3	2		X	
Samuel Scheidt		1	4			
Armin Schibler		1	4			

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Karl Schiske			5			
Julius Schloss		3	2		X	
Florent Schmitt		3	2		X	
Johann Jean Schobert		2	3			
Arnold Schönberg	4		1		X	X
Hermann Schroeder		1	4			
Franz Schubert	5				X	X
Erwin Schulhoff		2	3			
William Schuman	1	4			X	X
Clara Schumann	1	2	2		X	X
Robert Schumann	5				X	X
Cyril Scott	1	4			X	X
Alexander Scriabin	5				X	X
Carlos Seixas	1	1	3			X
Roger Sessions	1	3	1		X	X
Rodion Shchedrin		1	4			X
Arthur Shepherd		2	3			
Dmitri Shostakovitch	5				X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Jan Sibelius	3	2			X	X
Elie Siegmeister		5			X	X
Bernhard Van Den Sigtenhorst-Heyer		1	4			
Oscar da Silva		2	3			
Christian Sinding	1	3	1		X	X
Bedřich Smetana	1	4			X	X
Padre Antonio Soler	2	1	2		X	X
Robert Starer	1	3	1		X	X
Daniel Gottlieb Steibelt		2	3			
Halsey Stevens	1	2	2		X	X
William Grant Still		4	1		X	X
Karlheinz Stockhausen	1	4			X	
Richard Strauss		4	1		X	X
Igor Stravinsky	3	1	1		X	X
Soulima Stravinsky		5			X	X
Carlos Surinach		2	3			
Jan Pieterszoon Sweelinck		2	3			X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re- sponse		
Ferenc Szabó		1	4			
Germaine Tailleferre		2	3			X
Jenő Takács		4	1		X	
Louise Talma		3	2		X	
Alexander Tansman	4	1			X	X
Sven Erik Tarp		1	4			
Peter Ilich Tchaikowsky	5				X	X
Alexander Tchérépnin	4	1			X	X
Georg Philipp Telemann	3	1	1		X	X
Virgil Thomson	1	4			X	X
Ernst Toch	2	3			X	X
Thomas Tomkins		1	4			
Joaquín Turina	1	4			X	X
Ferdinando Turini		2	3			
Daniel Gottlob Turk	3	2			X	X
Fartein Valen		2	3			
Jan Vanhal		2	3			
Heitor Villa-Lobos	4	1			X	X

TABLE 1--Continued

Composer	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Richard Wagner		3	2		X	X
Ben Weber		1	4			
Carl Maria von Weber	2	3			X	X
Egon Wellesz		2	3			
Ralph Vaughan Williams		3	2		X	
H. A. Wollenhaupt		2	3			
Johann Hugo Worzischek	1	1	3			X
Ruth Shaw Wylie			5			
Domenico Zipoli		2	3			X

TABLE 2

COMPOSERS OR AUTHORS INCLUDED IN A MODEL LIBRARY
OF PEDAGOGICAL REPERTOIRE FOR THE PIANO

Composer or Author	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Re-		
Michael Aaron	2	2	1		X	X
Denes Agay	5				X	X

TABLE 2--Continued

Composer or Author	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Hansi Alt	2	2	1		X	X
Ella M. Ahearn & Raymond Burrows		2	3			X
George Anson	5				X	X
Albert d'Auberge		4	1		X	X
Jane S. Bastien & James Bastien	5				X	X
Harold Bauer		2	3			X
Dorothy Gaynor Blake		3	2		X	X
Ida Bostleman		5			X	X
John Brimhall	1	2	2		X	X
Edna Mae Burnam	2	3			X	X
Buena Carter		4	1		X	
John Chagy	3	2			X	
Frances Clark & Louise Goss	5				X	X
Mary Elizabeth Clark		4	1		X	
Hazel Cobb	5				X	X
Ralph De Coursey		2	2	1		
Edward Currie			4	1		

TABLE 2--Continued

Composer or Author	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Helen Curtis		3	1	1	X	
Clara Jean Curzon		2	2	1		
June Davidson		4	1		X	X
Diller-Quaile	2	3			X	X
Sarah Dittenhaver	3	2			X	X
Madeline Dring		2	3			
Maxwell Eckstein	1	3	1		X	X
Mae A. Erb		3	1	1	X	X
Leila Fletcher	1	4			X	
Arthur Frackenpohl		5			X	X
Frank Fredrick		3	1	1	X	
Bernice Frost	2	2	1		X	X
Jessie Furze			4	1		
Louise Garrow	3	2			X	X
Jon George	4	1			X	X
William Gillock	5				X	X
Florence Girlamo		1	4			
David Carr Glover	4	1			X	X

TABLE 2--Continued

Composer or Author	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
Richard Graves			4	1		
Jerome Grey		2	2	1		X
Edward Burlingame Hill			5			X
David Hirschberg	1	3	1		X	
Mary Ruth Jesse		3	2		X	
Jerome Jolles		1	4			X
Conrad De Jong			4	1		
Marvin Kahn	1	4			X	
David A. Karp	1	2	2		X	
Udo Kasemets		3	2		X	
Howard Kasschau	3	2			X	
Frederich Koch		3	1	1	X	
Bert Konowitz		2	2	1		
David Kraehenbuehl	5				X	
Hilda Kreutzer		2	2	1		
Ian Lake	1	1	2	1		
Joan Last	4	1			X	X
Henry Levine		4	1		X	

TABLE 2--Continued

Composer or Author	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
James B. Lyke & Maryland Blatter			4	1		
Irving Mopper		3	2		X	
Yashinao Nakada		2	3			
Harry Nelson & Allison Neal	2	1	2		X	
Mark Nevin	3	1	1		X	X
Walter Noona	2	2		1	X	
Elizabeth Oldenburg		2	2	1		
Olson-Bianchi-Blickenstaff	5				X	X
Lynn Freeman Olson	3	2			X	X
Robert Pace	2	3			X	X
Palmer-Lethco	3	2			X	X
Ruth Perdew		1	2	2		
Bobbie Lee Quist		1	2	2		
Ada Richter	1	4			X	X
Olive Nelson Russell	1	2	2		X	
Earl Ricker	1	4			X	
John W. Schaum	1	1	3			X

TABLE 2--Continued

Composer or Author	Distribution of Response				Included in Model Library	Owned by T. W. U. Library
	1	2	3	No Response		
William Scher	2	3			X	X
Schelling-G. Haake-C. Haake-McConathy	3	2			X	X
Alan Schulman		3	1	1	X	X
Stecher-Horowitz-Gordon	2	2		1	X	
Eric Steiner		4	1		X	
Sherman Storr	1	2	1		X	
Arnold Shaw			3	2		
Lucille B. Swenson		2	2	1		
John Thompson	1	4			X	X
Bernard Wagness		3	2		X	
Donald Waxman	2	1	1	1	X	
Werder-Paul		1	3	1		
John Westmoreland & Marvin Kahn		4	1		X	
June Weybright		5			X	X
John M. Williams		2	3			
Arthur Zepp	1	3	1		X	

*"1"--essential; "2"--helpful; "3"--not included.

Careful study of Table 1 reveals there were 217 composers selected by the panel for inclusion in a model library. Of that 217, twenty-nine were rated as essential (see Appendix D), and Texas Woman's University currently owns works of all twenty-nine. Also, of the fourteen composers which all panel members rated "2" (helpful and should be included in a model library of pedagogical repertoire), Texas Woman's University owns all but three. Conversely, of the twenty-one composers who received a unanimous rating of "3" (should not be included), only two of those composers are represented in the Texas Woman's University Library of Pedagogical Repertoire for Piano housed in room 214 of the Music Building.

Table 2 shows panel ratings of eighty-eight composers or authors of courses designed to aid the student learning to play the piano. This table reveals that eight were unanimously rated as essential (see Appendix E), and Texas Woman's University music department currently owns all eight. Three of the eighty-eight names received unanimous "2" rating by the panel, and all three are owned by Texas Woman's University.

The final information requested of the panel was that after responding to the questionnaire, they list additional composers and authors which, in their opinion,

should be included in a model piano pedagogy library. It was determined that agreement among three of the five panel members would warrant the inclusion of a composer or author in the model library. The data are reported in Table 3.

TABLE 3
PANEL RECOMMENDATIONS FOR ADDITIONAL
COMPOSERS AND AUTHORS

Composer or Author	Number of Panel Members Recommending Addition	Owned by T. W. U.
Johann Christian Bach	1	Yes
William Bergsma	1	
Louis Calabro	1	Yes
Carlos Chavez	1	Yes
Paul Creston	2	Yes
Jean Francois Dandrieu	1	Yes
Carlisle Floyd	1	
Lucas Foss	1	
Orlando Gibbons	1	
Lou Harrison	1	
Charles Haubiel	1	
Herbert Haufrecht	1	Yes
Everett Helm	1	

TABLE 3--Continued

Composer or Author	Number of Panel Members Recommending Addition	by T. W. U.
Alexie Haieff	1	
Scott Joplin	1	
Kent Kennon	1	
Halfdan Kjerulf	1	
Leo Kraft	1	Yes
Gail Kubik	2	Yes
Theador Kullak	2	Yes
Goddard Liebberson	1	
Norman Lloyd	1	
Jean Baptiste Lully	1	
Frank Martin	1	
Daniel Gregory Mason	1	Yes
Robert Muczynski	1	Yes
Robert Palmer	1	Yes
Barbara Pentland	1	
Robert Schickele	1	
Julia Smith	1	Yes
Allen Spencer	1	

Thirty-one composers or authors were recommended by the five panel members. Only three, however, were recommended by more than one member. None of the composers nor authors suggested met the criteria of agreement by three panel members and were not included in the model library. The Texas Woman's University library, nonetheless, lists thirteen of the composers and authors among its current holdings.

The survey of the literature yielded 416 composers and eighty-eight composers or authors whose works appeared representative of a model pedagogical library. Alphabetized, submitted to the selected panel, and compared to the current holdings of the Texas Woman's University library, the resulting data are reported in Table 4.

TABLE 4

SUMMARY OF THE DATA COMPARING THE MODEL LIBRARY
WITH THE TEXAS WOMAN'S UNIVERSITY LIBRARY

Selected from Survey of Literature		Approved by Panel	Per- centage	Owmed by T. W. U.	Per- centage
Composers:	416	217	52.0%	229	55.0%
Composers or authors:	88	62	70.0%	42	48.0%
Total	504	279	55.3%	271	53.4%

Analysis of the data in Table 4 indicates that Texas Woman's University Library of Pedagogical Repertoire, located in room 214 of the Music Building, currently owns more of the works of composers listed as a result of the literature survey than the panel of experts agreed should be included in the model library. The library holds 55 per cent of the composers as opposed to the 52 per cent approved by the panel.

In regard to the pedagogy material, of the eighty-eight composers of early teaching pieces and authors of methods courses, the panel approved 70 per cent of the literature survey, while the Texas Woman's University music library at present owns only 48 per cent. These polar positions are, however, almost balanced when considering the total product of the questionnaire. The panel's opinions reveal a 55.3 per cent approval, and the university library holdings reflect a 53.4 per cent.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

A basic assumption of this study was that college or university students of piano pedagogy have special requirements in the types of materials needed in their preparatory studies. Among these, in particular, is the need for music appropriate for the student who is learning to be a successful piano teacher.

The aspiring teacher must learn the music composed for the piano, how to survey the material, and develop knowledge of what kind of music she must know in the effective pursuit of her goal to teach piano.

Summary

In considering the problem of what materials should be made readily available by college and university departments of piano pedagogy, the following procedure was adopted. It was determined that this study would be limited to music scores composed for the piano by (1) composers of piano music and (2) composers and authors of teaching material for beginning through advanced levels of piano study. It was decided that a survey of the literature on piano pedagogy would be undertaken for the

purpose of identifying a comprehensive list of composers and authors whose music and courses of instruction appeared to warrant inclusion in a model library for the student of piano pedagogy.

Additionally, a group of prominent teachers of piano, two of whom are college professors, were enlisted to serve as a panel whose opinions regarding the make up of a model library would be sought. This model, as agreed upon by a majority of the panel would serve as the criteria for evaluation of the Texas Woman's University Library of Pedagogical Repertoire, in Room 214 of the Music Building.

The expressed concern for a standard by which the Texas Woman's University holdings could be analyzed and evaluated in determining how the needs of its piano pedagogy students were being served, was an overriding factor. Such a standard, approved by a panel of local teachers who were knowledgeable in regard to successful practices, was deemed advantageous to the study.

A review of the data secured from the mailed questionnaires revealed the following general facts concerning the development of a model library of pedagogical repertoire:

1. The survey of literature resulted in a list of 416 composers, and eighty-eight composers or authors whose works appeared to warrant consideration.

2. The panel approved 217 or 52 per cent of the 416 composers as necessary for a model library, and the Texas Woman's University Library of Pedagogical Repertoire located in Room 214 of the Music Building contains 229 or 55 per cent of the 416.

3. The panel approved sixty-two or 70 per cent of the eighty-eight composers or authors as necessary for a model library, and the Texas Woman's University Library of Pedagogical Repertoire contains forty-two or 48 per cent of the eighty-eight.

4. The panel unanimously approved thirty-seven of the total 504 composers and authors as essential to a quality library of pedagogical repertoire, and the Texas Woman's University Library of Pedagogical Repertoire owns thirty-six.

5. The panel unanimously rejected twenty-two of the total 504 composers and authors, and the Texas Woman's University Library of Pedagogical Repertoire owns only three.

6. The panel approved 279 or 55.3 per cent of the composers and authors for inclusion in the model library.

7. The Texas Woman's University Library of Pedagogical Repertoire presently owns an almost identical

271 or 53.4 per cent of the combined number included in the model library as approved by the panel.

8. The Texas Woman's University holdings represent a slight imbalance in favor of piano performance, disfavoring the recently added pedagogical curriculum.

Conclusions

Within the bounds and framework of this study of the Library of Pedagogical Repertoire of Texas Woman's University, the following conclusions appear warranted:

1. Students of piano pedagogy must have access to a quality library of pedagogical materials.

2. Students of piano pedagogy must be apprised of the methods of selective evaluation of piano music and planned courses of instruction.

3. There are no generally recognized acquisitional criteria for piano pedagogy libraries of music scores.

4. Acquisition of piano pedagogy materials has been a subjective process of individuals responsible for music departments.

5. The Texas Woman's University Library of Pedagogical Repertoire compares very favorably with the model library as approved by the panel of experts selected for this study.

Recommendations

On the basis of data collected from this study of the Library of Pedagogical Repertoire at Texas Woman's University, the following recommendations are made:

1. Individuals responsible for piano pedagogy studies in colleges and universities should lead a staff effort in selecting criteria for the development of a quality library of pedagogical materials, if they have not already done so.

2. College and university of piano pedagogy departments should place emphasis on the instruction of pedagogy students in the "how" of teaching piano and what constitutes an adequate piano music library.

3. Students of piano pedagogy should be given a wide range of experiences in the survey of pedagogical materials.

4. Departments of college and university piano pedagogy should develop a model pedagogical library and make it available to students.

5. Departments of music should develop and maintain a viable program of updating its library of music materials.

6. Texas Woman's University Department of Music should add to its holdings of materials for the elementary piano student.

7. The study of piano pedagogical music scores should be expanded to include comparison of various locales of national scope.

8. Additional attention should be given the classification of composers works according to period, style, nationality, and assignment to levels of achievement.

9. A broader or more comprehensive study of holdings among schools offering accredited programs in piano pedagogy on the Bachelors, Masters, and Doctoral levels should be made.

10. Criteria should be developed by which value judgments can be made of pedagogical material.

APPENDIX A

DEVELOPING A MODEL LIBRARY OF PEDAGOGICAL REPERTOIRE FOR THE PIANO

Name of respondent _____

Please rate the following list of composers of piano music, and authors of methods courses, according to your judgment, as to whether their works should be included in a model library of pedagogical repertoire for the piano in an institution offering baccalaureate and graduate degrees in Piano Pedagogy. Rate the composers and authors according to the following criteria:

1. Circle the number 1 if, in your opinion, the composer or author is indispensable and must be included.

2. Circle the number 2 if, in your opinion, the composer or author is not indispensable, but would be helpful in the study of Piano Pedagogy, and should be included.

3. Circle the number 3 if, in your opinion, the composer or author should not be included.

<u>COMPOSER</u>	<u>RATING</u>		
Isaac Albeniz	1	2	3
Mateo Albeniz	1	2	3
Domenico Alberti	1	2	3
Charles Henri Valentin Alkan	1	2	3
Eugene D'Albert	1	2	3
Jean-Henri D'Anglebert	1	2	3
George Antheil	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Anton Arensky	1	2	3
Thomas Arne	1	2	3
Georges Auric	1	2	3
Victor Babin	1	2	3
Vytautas Bacevičius	1	2	3
Carl Philipp Emanuel Bach	1	2	3
Johann Christoph Bach	1	2	3
Johann Sebastian Bach	1	2	3
Wilhelm Friedemann Bach	1	2	3
Ernst Bacon	1	2	3
Henk Badings	1	2	3
Mili Balakirev	1	2	3
Claude Balbastre	1	2	3
Samuel Barber	1	2	3
Hans Barth	1	2	3
Béla Bartók	1	2	3
Jan Z. Bartoš	1	2	3
Stanley Bate	1	2	3
Marion Bauer	1	2	3
Arnold Bax	1	2	3
Irwin Bazelon	1	2	3
Ludwig van Beethoven	1	2	3
Paul Ben-Haim	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Arthur Benjamin	1	2	3
William Sterndale Bennett	1	2	3
Niels Viggo Bentzon	1	2	3
Lennox Berkeley	1	2	3
Leonard Bernstein	1	2	3
Franz Berwald	1	2	3
Gordon Binkerd	1	2	3
Georges Bizet	1	2	3
Nils Björkander	1	2	3
Boris Blacher	1	2	3
Emile R. Blanchet	1	2	3
Ernest Bloch	1	2	3
John Blow	1	2	3
Joseph Bodin de Boismortier	1	2	3
Alexander Borodin	1	2	3
York Bowen	1	2	3
Paul Bowles	1	2	3
Johannes Brahms	1	2	3
Henry Brant	1	2	3
Pierre de Breville	1	2	3
Frank Bridge	1	2	3
Benjamin Britten	1	2	3
Max Bruch	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
John Bull	1	2	3
Willi Burkhard	1	2	3
Geoffrey Bush	1	2	3
Ferruccio Busoni	1	2	3
Dietrich Buxtehude	1	2	3
William Byrd	1	2	3
Juan Cabanilles	1	2	3
Antonio de Cabezón	1	2	3
John Cage	1	2	3
Charles Camilleri	1	2	3
Cláudio Carneiro	1	2	3
John Alden Carpenter	1	2	3
Benjamin Carr	1	2	3
Antonio Carreira	1	2	3
Elliott Carter	1	2	3
Robert Casadesu	1	2	3
Alfredo Casella	1	2	3
Ricardo Castillo	1	2	3
Alexis de Castillon	1	2	3
Washington Castro	1	2	3
Norman Cazden	1	2	3
Emmanuel Chabrier	1	2	3
Jacques Champion de Chambonnières	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Cécile Chaminade	1	2	3
Claude Champagne	1	2	3
Theodore Chanler	1	2	3
Luigi Cherubini	1	2	3
Frédéric Chopin	1	2	3
Domenico Cimarosa	1	2	3
Jeremiah Clarke	1	2	3
Abram Chasins	1	2	3
Muzio Clementi	1	2	3
Louis-Nicholas Clérambault	1	2	3
Halfdan Cleve	1	2	3
Manuel Rodrigues Coelho	1	2	3
Samuel Coleridge-Taylor	1	2	3
Paul Cooper	1	2	3
Aaron Copland	1	2	3
John Corigliana	1	2	3
Jean Coulthard	1	2	3
François Couperin	1	2	3
Louis Couperin	1	2	3
Henry Cowell	1	2	3
Johann Baptist Cramer	1	2	3
César Cui	1	2	3
Carl Czerny	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Francois Dagincourt	1	2	3
Jacques Dalcroze	1	2	3
Louis Claude Daquin	1	2	3
Alexander Sergeyevich Dargomizhsky	1	2	3
Gyula David	1	2	3
Claude Debussy	1	2	3
Helmut Degen	1	2	3
Frederick Delius	1	2	3
Norman Dello Joio	1	2	3
Claude Delvincourt	1	2	3
R. Nathaniel Dett	1	2	3
Anton Diabelli	1	2	3
David Diamond	1	2	3
Karl Ditters von Dittersdorf	1	2	3
Ernst von Dohnányi	1	2	3
Anthony Donato	1	2	3
Pierre Max Dubois	1	2	3
Paul Dukas	1	2	3
Henri Dumont	1	2	3
Jacques Duphly	1	2	3
Marcel Dupré	1	2	3
Francesco Durante	1	2	3
Johann Ladislav Dussek	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Antonín Dvořák	1	2	3
Johann Gottfried Eckard	1	2	3
Klaus Egge	1	2	3
Edward Elgar	1	2	3
Georges Enesco	1	2	3
Richard Faith	1	2	3
Manuel De Falla	1	2	3
Ferenc Farkas	1	2	3
Giles Farnaby	1	2	3
Arthur Farwell	1	2	3
Gabriel Faure	1	2	3
Samuel Feinberg	1	2	3
Oscar Lorenzo Fernandez	1	2	3
Peter Feuchtwanger	1	2	3
George Fiala	1	2	3
Zdenko Fibich	1	2	3
Jacobo Ficher	1	2	3
John Field	1	2	3
Irving Fine	1	2	3
Vivian Fine	1	2	3
Ross Lee Finney	1	2	3
Edwin Fischer	1	2	3
Johann Kaspar Ferdinand Fisher	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Johann Nikolaus Forkel	1	2	3
Antoine Forqueray	1	2	3
John Väänö Forsman	1	2	3
Jean Francaix	1	2	3
César Franck	1	2	3
Johan Franco	1	2	3
Isadore Freed	1	2	3
Frederico de Freitas	1	2	3
Luis de Freitas Branco	1	2	3
Girolamo Frescobaldi	1	2	3
Peter Racine Fricker	1	2	3
Johann Jakob Froberger	1	2	3
Anis Fuleihan	1	2	3
Johann Joseph Fux	1	2	3
Andrea Gabrielli	1	2	3
Niels W. Gade	1	2	3
Hans Gál	1	2	3
Noél Gallon	1	2	3
Baldassare Galuppi	1	2	3
Rudolph Ganz	1	2	3
Roberto García-Morillo	1	2	3
Janina Garscia	1	2	3
George Gershwin	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Luis Gianneo	1	2	3
Miriam Gideon	1	2	3
Alberto Ginastera	1	2	3
Alexander Glazunov	1	2	3
Reinhold Glière	1	2	3
Michael Glinka	1	2	3
Benjamin Godard	1	2	3
Leopold Godowsky	1	2	3
Richard Franko Goldman	1	2	3
Louis Moreau Gottschalk	1	2	3
Morton Gould	1	2	3
Charles Gounod	1	2	3
Percy Grainger	1	2	3
Harold Gramatges	1	2	3
Enrique Granados	1	2	3
Carl Heinrich Graun	1	2	3
Johan Christoph Graupner	1	2	3
Ray Green	1	2	3
Alexander Gretchaninoff	1	2	3
Edvard Grieg	1	2	3
Charles Tomlinson Griffes	1	2	3
Cor de Groot	1	2	3
Alois Haba	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
George Frederic Handel	1	2	3
Howard Hanson	1	2	3
Roy Harris	1	2	3
Tibor Harsányi	1	2	3
Johann Adolf Hasse	1	2	3
Johann Wilhelm Hässler	1	2	3
Joseph Haydn	1	2	3
Michael Haydn	1	2	3
Stephen Heller	1	2	3
Robert Helps	1	2	3
Richard Hensel	1	2	3
Adolf Henselt	1	2	3
Johann Wilhelm Hertel	1	2	3
Henri Herz	1	2	3
Paul Hindemith	1	2	3
E. T. A. Hoffman	1	2	3
Gustav Holst	1	2	3
Arthur Honegger	1	2	3
James Hook	1	2	3
Anthony Hopkins	1	2	3
Alan Hovhaness	1	2	3
Johann Nepomuk Hummel	1	2	3
Conrad F. Hurlebuch	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Jacques Ibert	1	2	3
Vincent d'Indy	1	2	3
Manuel Infante	1	2	3
John Ireland	1	2	3
Charles Ives	1	2	3
Leoš Janáček	1	2	3
Hanns Jelinek	1	2	3
Sándor Jemnitz	1	2	3
Adolf Jensen	1	2	3
André Jolivet	1	2	3
Joseph Jongen	1	2	3
Dmitri Kavalevsky	1	2	3
Pál Kadosa	1	2	3
Sigfried Karg-Elert	1	2	3
Lucrecia R. Kasilag	1	2	3
Ulysses Kay ,	1	2	3
Johann Kaspar Kerll	1	2	3
Aram Khatchaturian	1	2	3
Yrjö Kilpinen	1	2	3
Zoltán Kodály	1	2	3
Charles Koechlin	1	2	3
Ellis B. Kohs	1	2	3
Leopold Anton Koželuch	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Johann Ludwig Krebs	1	2	3
Julian Krein	1	2	3
Ernst Krenek	1	2	3
Friedrich Kuhlau	1	2	3
Johann Kuhnau	1	2	3
John La Montaine	1	2	3
Carlos Lavin	1	2	3
Ernesto Lecuono	1	2	3
Benjamin Lees	1	2	3
Kenneth Leighton	1	2	3
Alfonso Leng	1	2	3
Leonardo Leo	1	2	3
John Lessard	1	2	3
Jean Yves Daniel Lesur	1	2	3
Anatol Liadov	1	2	3
Sergei Liapunoff	1	2	3
Franz Liszt	1	2	3
Matthew Locke	1	2	3
Jean-Baptiste Loeillet	1	2	3
Harvey Worthington Loomis	1	2	3
Fernando Lopes - Graça	1	2	3
Edward MacDowell	1	2	3
Wilhelm Maler	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Benedetto Marcello	1	2	3
Padre Giambattista Martini	1	2	3
Bohuslav Martinů	1	2	3
Giuseppe Martucci	1	2	3
Jules Massenet	1	2	3
John McCabe	1	2	3
George Frederick McKay	1	2	3
Nicholas Medtner	1	2	3
Etienne Henri Méhul	1	2	3
Felix Mendelssohn-Bartholdy	1	2	3
Peter Mennin	1	2	3
Gian Carlo Menotti	1	2	3
Claudio Merulo	1	2	3
Olivier Messiaen	1	2	3
Nikolai Miaskovsky	1	2	3
Francisco Mignone	1	2	3
Georges Migot	1	2	3
Darius Milhaud	1	2	3
Douglas Moore	1	2	3
Thomas Morley	1	2	3
Moritz Moszkowski	1	2	3
Leopold Mozart	1	2	3
Wolfgang Amadeus Mozart	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Gottlieb Muffat	1	2	3
John Munday	1	2	3
Modest Mussorgsky	1	2	3
Johann Gottfried M��thel	1	2	3
Luys de Narvaez	1	2	3
Christian Gottlob Neeff	1	2	3
Carl Nielsen	1	2	3
Carl Orff	1	2	3
Johann Pachelbel	1	2	3
Ignace Jan Paderewski	1	2	3
John Knowles Paine	1	2	3
Giovanni Paisiello	1	2	3
Selim Palmgren	1	2	3
Pietro Domenico Paradies	1	2	3
Claude Pascal	1	2	3
Bernardo Pasquini	1	2	3
Martin Peerson	1	2	3
Giovanni Battista Pergolesi	1	2	3
Vincent Persichetti	1	2	3
Giovanni Battista Pescetti	1	2	3
Isidor Philipp	1	2	3
Burrill Phillips	1	2	3
Gabriel Pierne��	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
George Frederick Pinto	1	2	3
Octavio Pinto	1	2	3
Paul A. Pisk	1	2	3
Giovanni Benedetto Platti	1	2	3
Ignaz Joseph Pleyel	1	2	3
Alessandro Poglietti	1	2	3
Manuel M. Ponce	1	2	3
Marcel Poot	1	2	3
Quincy Porter	1	2	3
Francis Poulenc	1	2	3
Serge Prokofieff	1	2	3
Henry Purcell	1	2	3
Sergei Rachmaninoff	1	2	3
Joachim Raff	1	2	3
Jean-Philippe Rameau	1	2	3
Sam Raphling	1	2	3
Valentin Rathgeber	1	2	3
Maurice Ravel	1	2	3
Gardner Read	1	2	3
Vladimir Rebikov	1	2	3
Max Reger	1	2	3
Alexander Reinagle	1	2	3
Carl Reinecke	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Franz Reizenstein	1	2	3
Ottorino Respighi	1	2	3
Wallingford Riegger	1	2	3
Vittorio Rieti	1	2	3
Nicholas Rimsky-Korsakov	1	2	3
Joaquin Rodrigo	1	2	3
Jean Jules Roger-Ducasse	1	2	3
Ned Rorem	1	2	3
Michelangelo Rossi	1	2	3
Gioacchino Rossini	1	2	3
Alec Rowley	1	2	3
Miklós Rózsa	1	2	3
Anton Rubinstein	1	2	3
Beryl Rubinstein	1	2	3
Giovanni Rutini	1	2	3
Camille Saint-Saëns	1	2	3
Andrés Sás	1	2	3
Erik Satie	1	2	3
A. Adnan Saygun	1	2	3
Alessandro Scarlatti	1	2	3
Domenico Scarlatti	1	2	3
Xaver Scharwenka	1	2	3
Samuel Scheidt	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Armin Schibler	1	2	3
Karl Schiske	1	2	3
Julius Schloss	1	2	3
Florent Schmitt	1	2	3
Johann Jean Schobert	1	2	3
Arnold Schönberg	1	2	3
Hermann Schroeder	1	2	3
Franz Schubert	1	2	3
Erwin Schulhoff	1	2	3
William Schuman	1	2	3
Clara Schumann	1	2	3
Robert Schumann	1	2	3
Cyril Scott	1	2	3
Alexander Scriabin	1	2	3
Carlos Seixas	1	2	3
Roger Sessions	1	2	3
Rodion Shchedrin	1	2	3
Arthur Shepherd	1	2	3
Dmitri Shostakovitch	1	2	3
Jan Sibelius	1	2	3
Elie Siegmeister	1	2	3
Bernhard Van Den Sigtenhorst-Heyer	1	2	3
Oscar da Silva	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Christian Sinding	1	2	3
Bedřich Smetana	1	2	3
Padre Antonio Soler	1	2	3
Robert Starer	1	2	3
Daniel Gottlieb Steibelt	1	2	3
Halsey Stevens	1	2	3
William Grant Still	1	2	3
Karlheinz Stockhausen	1	2	3
Richard Strauss	1	2	3
Igor Stravinsky	1	2	3
Soulima Stravinsky	1	2	3
Carlos Surinach	1	2	3
Jan Pieterszoon Sweelinck	1	2	3
Ferenc Szabó	1	2	3
Germaine Tailleferre	1	2	3
Jenő Takács	1	2	3
Louise Talma	1	2	3
Alexander Tansman	1	2	3
Sven Erik Tarp	1	2	3
Peter Ilich Tchaikovsky	1	2	3
Alexander Tchérépnin	1	2	3
Georg Philipp Telemann	1	2	3
Virgil Thomson	1	2	3

<u>COMPOSER</u>	<u>RATING</u>		
Ernst Toch	1	2	3
Thomas Tomkins	1	2	3
Joaquín Turina	1	2	3
Ferdinando Turini	1	2	3
Daniel Gottlob Türk	1	2	3
Fartein Valen	1	2	3
Jan Vanhal	1	2	3
Heitor Villa-Lobos	1	2	3
Richard Wagner	1	2	3
Ben Weber	1	2	3
Carl Maria von Weber	1	2	3
Egon Wellesz	1	2	3
Ralph Vaughan Williams	1	2	3
H. A. Wollenhaupt	1	2	3
Johann Hugo Woržischek	1	2	3
Ruth Shaw Wylie	1	2	3
Domenico Zipoli	1	2	3

<u>COMPOSER OR AUTHOR</u>	<u>RATING</u>		
Michael Aaron	1	2	3
Denes Agay	1	2	3
Hansi Alt	1	2	3
Ella Mason Ahearn and Raymond Burrows	1	2	3
George Anson	1	2	3

<u>COMPOSER OR AUTHOR</u>	<u>RATING</u>		
Albert d'Auberge	1	2	3
Jane Smisor Bastien and James Bastien	1	2	3
Harold Bauer	1	2	3
Dorothy Gaynor Blake	1	2	3
Ida Bostleman	1	2	3
John Brimhall	1	2	3
Edna Mae Burnam	1	2	3
Buena Carter	1	2	3
John Chagy	1	2	3
Frances Clark and Louise Goss	1	2	3
Mary Elizabeth Clark	1	2	3
Hazel Cobb	1	2	3
Ralph De Coursey	1	2	3
Edward Currie	1	2	3
Helen Curtis	1	2	3
Clara Jean Curzon	1	2	3
June Davidson	1	2	3
Diller-Quaile	1	2	3
Sara Dittenhaver	1	2	3
Madeline Dring	1	2	3
Maxwell Eckstein	1	2	3
Mae A. Erb	1	2	3
Leila Fletcher	1	2	3

<u>COMPOSER OR AUTHOR</u>	<u>RATING</u>		
Arthur Frackenpohl	1	2	3
Frank Fredrick	1	2	3
Bernice Frost	1	2	3
Jessie Furze	1	2	3
Louise Garrow	1	2	3
Jon George	1	2	3
William Gillock	1	2	3
Florence Giralmo	1	2	3
David Carr Glover	1	2	3
Richard Graves	1	2	3
Jerome Grey	1	2	3
Edward Burlingame Hill	1	2	3
David Hirschberg	1	2	3
Mary Ruth Jesse	1	2	3
Jerome Jolles	1	2	3
Conrad De Jong	1	2	3
Marvin Kahn	1	2	3
David A. Karp	1	2	3
Udo Kasemets	1	2	3
Howard Kasschau	1	2	3
Frederich Koch	1	2	3
Bert Konowitz	1	2	3
David Kraehenbuehl	1	2	3

<u>COMPOSER OR AUTHOR</u>	<u>RATING</u>		
Hilda Kreutzer	1	2	3
Ian Lake	1	2	3
Joan Last	1	2	3
Henry Levine	1	2	3
James B. Lyke and Maryland D. Blatter	1	2	3
Irving Mopper	1	2	3
Yashinao Nakada	1	2	3
Harry Nelson and Allison Neal	1	2	3
Mark Nevin	1	2	3
Walter Noona	1	2	3
Elizabeth Oldenburg	1	2	3
Olson-Bianchi-Blickenstaff	1	2	3
Lynn Freeman Olson	1	2	3
Robert Pace	1	2	3
Willard Palmer and Amanda Vick Lethco	1	2	3
Ruth Perdew	1	2	3
Bobbie Lee Quist	1	2	3
Ada Richter	1	2	3
Olive Nelson Russell	1	2	3
Earl Ricker	1	2	3
John W. Schaum	1	2	3
William Scher	1	2	3
Schelling-G. Haake-C. Haake-McConathy	1	2	3

<u>COMPOSER OR AUTHOR</u>	<u>RATING</u>		
Alan Schulman	1	2	3
Stecher-Horowitz-Gordon	1	2	3
Eric Steiner	1	2	3
Sherman Storr	1	2	3
Arnold Shaw	1	2	3
Lucille B. Swenson	1	2	3
John Thompson	1	2	3
Bernard Wagness	1	2	3
Donald Waxman	1	2	3
Werder-Paul	1	2	3
John Westmoreland and Marvin Kahn	1	2	3
June Weybright	1	2	3
John M. Williams	1	2	3
Arthur Zepp	1	2	3

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Date _____

APPENDIX B

FIVE-MEMBER PANEL FOR THE SURVEY INSTRUMENT

Dr. George Anson
1613 Weiler Boulevard
Fort Worth, Texas 76112

Mr. Fred Bigelow
2115 Forest Park Boulevard
Fort Worth, Texas 76110

Mrs. Ruth Isbell Bunch
3312 Avenue D
Fort Worth, Texas 76105

Mr. Ralph Hays
2727 Hood
Apartment 105
Dallas, Texas 75219

Dr. E. Edwin Young
Windsor Hotel
P. O. Box 300
Abilene, Texas 79604

APPENDIX C

February 11, 1976

Dr. E. Edwin Young
Windsor Hotel
P. O. Box 300
Abilene, Texas 79604

Dear Dr. Young:

I am most grateful for your assistance in establishing the validity for this instrument which is to be used as a part of a thesis for a Master's degree at Texas Woman's University. The thesis is under the direction of Dr. J. Wilgus Eberly, Dean, College of Fine Arts.

Involved in the research is a review of the literature on piano libraries for the study of piano pedagogy eventuating in the compilation of a list of composers, and authors of methods courses, whose work(s) should be included in a model pedagogical library. The list is an attachment to this letter and your response to it will be a major contribution to the study.

You are requested to react to the list in terms of deciding whether the composer's or author's work should be included in a pedagogical library. If, in your judgment, the composer is indispensable, circle the number 1 in the right margin; circle the number 2 if, in your opinion, the composer is not indispensable but would be helpful in the study of piano pedagogy; if you believe the composer should not be included, circle the number 3. At the close of the questionnaire, there is a place for your comments and any corrections.

It is the researcher's intent that the final instrument be representative of a model pedagogical library. Your assistance as a panel member of judges is invaluable and sincerely appreciated. A self-addressed, stamped

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envelope is enclosed for your convenience in returning the instrument.

Thank you for your time and efforts.

Sincerely,

Bettye Baker Newman

APPENDIX D

COMPOSERS WHO RECEIVED "1" RATING BY ALL PANEL MEMBERS

Carl Phillip Emanuel Bach	Francis Poulenc
Johann Sebastian Bach	Serge Prokofieff
Béla Bartók	Sergei Rachmaninoff
Ludwig van Beethoven	Maurice Ravel
Johannes Brahms	Domenico Scarlatti
Frédéric Chopin	Franz Schubert
Muzio Clementi	Robert Schumann
François Couperin	Alexander Scriabin
Carl Czerny	Dmitri Shostakovitch
Claude Debussy	Peter Ilich Tschaikowsky
Johann Kaspar Ferdinand Fischer	
Edvard Grieg	
George Frederic Handel	
Joseph Haydn	
Dmitri Kavalevsky	
Aram Khatchaturian	
Franz Liszt	
Felix Mendelssohn-Bartholdy	
Wolfgang Amadeus Mozart	

APPENDIX E

COMPOSERS OR AUTHORS WHO RECEIVED "1" RATING BY
ALL PANEL MEMBERS

Denes Agay

George Anson

James Bastien and Jane Bastien

Frances Clark and Louise Goss

Hazel Cobb

William Gillock

David Kraehenbuehl

Olson-Bianchi-Blickenstaff

APPENDIX F

ADDITIONAL HOLDINGS IN THE LIBRARY OF PEDAGOGICAL REPERTOIRE FOR PIANO, ROOM 214, MUSIC BUILDING OF TEXAS WOMAN'S UNIVERSITY

Adams, Mrs. Crosby	Borgulya, András
Aretz, Isabel	Bozay, Attila
Avshalomov, Jacob	Braga, G.
Babbitt, Milton	Branch, Harold
Bachmann, Georges	Breithaupt, R. M.
Barati, George	Brisman, Heskell
Behr, Franz	Brodsky, Michael
Bellini, Renato	Brown, Lewis
Berlin, Irving	Brown, Lillian Willse
Bernstein, Seymour	Brussels, Iris
Bermont, Georges	Burgmuller, Friedrich
Bertini, Henri	Butler, Jack
Bilbro, Mathilde	Carre', John
Binder, A. W.	Carson, Paul
Blumenfeld, Harold	Castaldo, Joseph
Boehlein, Frank	Castelnuovo-Tedesco, Mario
Bohm, Carl	Cheney, Timothy
Borovsky, A. Snosko	Cole, Ulric

Concone, Giuseppe
Conus, Olga
Cordero, Roque
Corelli, Arcangelo
Cortes, Ramiro
Cowles, Cecil
Crawford, Caroline H.
Croft, William
Cumberworth, Starling
Curcio, Louise
Dacre, Harry
Dahl, Ingolf
Daroczi Bárdos, Tamás
Davis, Jean Reynolds
Decsényi, János
Diemente, Edward
Dieupart, Charles
De Nebra, Manuel Blasco
Donovan, Richard
Durand, Auguste
Durey, Louis
DuBois, Charlotte
Durko, Zsolt
Duvernoy, J. B.

Elaine, Sister M.
Ellmenreich, Albert
Elwell, Herbert
Enriquez, Manuel
Ferrell, Billie
Ferte, Armand
Fibich, Zdenko
Fielitz, A. V.
Fisher, Evalie M.
Fletcher, Grant
Foote, Arthur
Frank, Marcel G.
Franchetti, Arnold
Franko, Sam
Galeotti, Cesare
Gerschefski, Edwin
Geszler, György
Ghys, Henry
Giannini, Walter
Gnessina, Y.
Goeb, Roger
Goedicke, A.
Gordon, Louis
Gossec, Francois

- | | |
|--------------------------|----------------------------|
| Gramm, H. L. | Kevan, G. Alex |
| Grey, Frank | Kindermann, Johann Erasmus |
| Guion, David | King, Sanford |
| Gurlitt, Cornelius | Kohler, Louis |
| Hackh, Otto | Kókai, Rezső |
| Haiffter, Ernesto | Knipper, Leo |
| Hajdu, Mihály | Kossenko, Vladimir |
| Hanon, C. L. | Koutzen, Boris |
| Hartley, Walter S. | Krieger, Johann |
| Haufrecht, Herbert | Lange, Gustave |
| Henderson, Harold | Lavry, Marc |
| Hollander, Arthur | Leeana, Maria |
| Horn, Charles | Lemont, Cedric W. |
| Horusitzsky, Zoltán | Levine, Henry |
| Hosenpud, M. | Lichner, Heinrich |
| Hudadoff, Igor | Lindsey, Merrill |
| Humber, Lorraine Muter | Lockwood, Norman |
| Hundziak, Andrzej | Loeschhorn, Albert |
| Huzella, Elek | Lopatnikoff, Nikolai |
| Járdányi, Pál | Loránd, István |
| Johnstone, Arthur Edward | Luening, Otto |
| Jones, Ruth | Mackie, Shirley |
| Kalmar, László | Marchetti, F. D. |
| Kaye, Milton | Martirando, Salvatore |

Matthay, Tobias
Maykapar, Samuel
McBride, Robert
McGraw, Cameron
Metis, Frank
Meyerowitz, Jan
Mező, István
Miller, Harry
Mills, Kerry
Mittler, Franz
Mokrejs, John
Nelhybel, Vaclar
Nevin, Ethelbert
Newman, Elizabeth
Nolan, Carol
Nollet, E.
Nordstrom, Hilda
Oesten, Theodor
Pachulski, H.
Perle, George
Piston, Walter
Place, Dorothy
Poldini, Eduard
Poole, Clifford

Powell, John
Procter, Alice
Purcell, Daniel
Rasbach, Oscar
Repper, Charles
Richter, Alfred
Robinson, Anne
Robyn, Louise
Rochberg, George
Rogers, James H.
Romberg, Sigmund
Rosenhain, Jacob
Rosetti, Franz Anton
Sadler, Cora
Sandbourne, C. Ruskin
Schaub, Ardella
Schmitt, Hans
Schutt, Eduard
Schytte, Ludwig
Selivanov, V.
Serocki, Kazimierz
Seul-Holst, Marie
Shapero, Harold
Silas, Eduard

Silverman, Robert	Szelenyi, Istvan
Slonimsky, Nicholas	Szervanszky, Endre
Smallwood, William	Szokolay, Sandor
Sorel, Claudette	Tallis, Thomas
Sokolowsky, N.	Templeton, Alex
Southall, Mitchell B.	Thome, Frances Lucien Joseph
Sowerby, Leo	Tibbits, Anita C.
Spaulding, George L.	Van Nort, Isabel
Spindler, Fritz	Wagner, Joseph
Stairs, Louise E.	Watson, Dick
Stebbins, Charles Albert	Watson, Walter
Stein, Leon	White, John
Stein, Walter	Wilding-White, Raymond
Stern, Phyllis M.	Williamson, Malcolm
Stevens, Everett	Wilson, G. D.
Stiefel, Elsa	Wolpe, Stefan
Stiehl, Heinrich	Wright, N. Louise
Stilwell, Leota	Zabrack, Harold
Stokking, Willem	Zachau, Friedrich Wilhelm
Streabbog, Louis	
Suddards, Elizabeth	
Sugar, Rezso	
Szalit, Paula	

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