

## References

- Adams Hoover, C., Rucker, P. & Good, E. (2001). *Piano 300: celebrating three centuries of people and pianos*. Washington DC: National Museum of American History and NAMM-International Music Products Association.
- Andrews, J. (1999). Nut & Bolts. In *Pedagogy Saturday III*, 99-100. Cincinnati: Music Teachers National Association.
- Australian Music Centre (2001). Peter Platt memorial lectureship, *Update*, 119, 9.
- Baker-Jordan, M. (2003). *Practical piano pedagogy: the definitive text for piano teachers and pedagogy students*. Miami: Warner Bros.
- Banowetz, J. (1995). The college piano major. In James Bastien (Ed) *How to teach piano successfully*, 231-240. San Diego: Kjos.
- Barrie Jones, J. (1998). Piano music for concert hall and salon c. 1830-1900. In David Rowland (Ed) *The Cambridge companion to the piano*, 151-175. Cambridge: University Press.
- Bastien, J. (1995). *How to teach piano successfully*. San Diego: Kjos.
- Bebbington, W. (1994). Preface. In Brenton Broadstock (Ed) *Sound ideas: Australian composers born since 1950, a guide to their music and ideas*, v. The Rocks, NSW: Australian Music Centre.
- \_\_\_\_\_ (1999). University music, *Newsletter of the Centre for studies in Australian music*, 10, 7-8.
- Bennett, B.V. (1969). *Piano classes for everyone*. New York: Philosophical Library.
- Berman, B. (2000). *Notes from the pianist's bench*. New Haven: Yale University Press.
- Bollard, D. (1970). What they taught: a survey of major trends and key figures in the development of piano technique and style (Part one: the historical background to the nineteenth century), *Australian Journal of Music Education*, 7, 1-11.
- \_\_\_\_\_ (1970a). What they taught: a survey of major trends and key figures in the development of piano technique and style (Part two: the virtuoso tradition of the romantic era and the beginning of its resolution), *Australian Journal of Music Education*, 8, 11-15.
- \_\_\_\_\_ (1970b). What they taught: a survey of major trends and key figures in the development of piano technique and style (Part four: the man without a method), *Australian Journal of Music Education*, 10, 11-16.
- Booth, V. revised Adele Franklin (1971). *We piano teachers*. London: Hutchison.
- Boud, D. (1995) *Enhancing learning through self assessment*. London: Kogan Page.

- Brand, M. (1992). Voodoo and the applied music studio, *The Quarterly Journal of Music Teaching and Learning*, 3(2), 3-4.
- Brandt, T. (1986). A review of research and literature concerned with private and class instruction in instrumental music, *Journal of Band Research*, 22(1), 48-55.
- Bridges, D. (1970). *The role of universities in the development of music education in Australia 1885-1970*. Unpublished PhD thesis, University of Sydney.
- \_\_\_\_\_ (1994). Doreen Bridges: an Australian perspective. In Margaret Comte (Ed) *Music education: International viewpoints*, 51-56. Nedlands: Australian Society for Music Education.
- Brown, C. (1978). Group teaching of the piano, *Music in Education*, 42(391), 120.
- Burkett, T.A. (1982). Group piano teaching and the rewards, *Music Educators Journal*, 69(3), 31-33.
- Byczko, B. (2003). The Suzuki piano method: influence of specially formatted recordings and the effect of parental involvement on learning the repertoire, *Music Education International*, 2, 68-84.
- Cahn, P. (2003). Conservatories: Germany and central Europe. In *The New Grove Dictionary of Music Online*, L. Macy (Ed). Retrieved June 5 2003 at <http://www.grovemusic.com>.
- Caldwell, T. (2000). Four views of one-one-one and three-or-more teaching. In *Pedagogy Saturday IV*, 6-8. Cincinnati: Music Teachers National Association.
- Camp, M.W. (1981). *Developing piano performance: a teaching philosophy*. Chapel Hill: Hinshaw.
- \_\_\_\_\_ (1992). *Teaching piano: the synthesis of mind, ear and body*. Los Angeles: Alfred.
- Campbell, P.S. (1991). *Lessons from the world: a cross-cultural guide to music teaching and learning*. New York: Macmillan.
- Capp, M. (1998). The teaching process. In *Pedagogy Saturday I*, 64-65. Cincinnati: Music Teachers National Association.
- Carroll, A. (2000). *Role of the Australian Music Examinations Board (AMEB) in the long term development of Australian Music*, presentation at NACHTMUS meeting, 7 February, University of Queensland.
- Cheek, S. (1999). Misconceptions about group teaching, *Roland Keyboard Educator*, 3(4), 8-9 & 14.
- Childe, M. (1969). The contribution of the private teacher to music education. In David Symons (Ed) *Report of proceedings of the first national conference of the Australian society for music education*, 27-30. Nedlands, WA: Australian Society for Music Education.

- Ching, J. (n.d.a). *Piano playing: a practical method*. London: Bosworth.
- \_\_\_\_\_ (n.d.b). *Better beginnings: an introduction to piano playing*. London: Bosworth.
- Clinch, P. (1983). Some aspects of instrumental tuition in Australia, *The Australian Journal of Music Education*, 2, 1-2.
- Clinkscale, M. (1993). *Makers of the piano, 1700-1820*. Oxford: University Press.
- Closs, S. (1979). Philosophy and practice of group teaching, *Australian Journal of Music Education*, 3, 3-6.
- Closson, E. trans. Delano Ames (1947). *History of the piano*. London: Paul Elek.
- Collins, D. (2001). *Sounds from the stables: the story of Sydney's conservatorium*. Crows Nest, NSW: Allen & Unwin.
- Colt, C.F. (1981). *The early piano*. London: Stainer and Bell.
- Colwell, R. J. & Goolsby, T.W. (2002). *The teaching of instrumental music*, 3rd edition. New Jersey: Prentice Hall.
- Commonwealth of Australia (1995). *Arts Education: report by the Senate Environment, Recreation, Communications and the Arts References Committee*. Canberra, ACT: The Parliament of the Commonwealth of Australia.
- Comte, M. (Ed) (1992). *Doreen Bridges: music educator*. Parkville: Australian Society for Music Education.
- Cowan, J. (1998). *On becoming an innovative university teacher*. Buckingham: Open University Press.
- Curzon, C. (1981). Epilogue. In Dominic Gill (Ed) *The book of the piano*, 259-266. Oxford: Phaidon.
- de Haan, S. (2000). Conversations with the provost & director, *Concord*, June, 2.
- de Val, D. & Ehrlich, C. (1998). Repertory and canon. In David Rowland (Ed), *The Cambridge companion to the piano*, 117-134. Cambridge: University Press.
- Delbanco, N. (1985). *The Beaux Arts trio*. London: Victor Gollancz.
- Dillon, B. (1999). The impact of group piano and technology, *Roland Keyboard Educator*, 3(3), 1 & 9.
- Dreyfus, K. (1999). *Sweethearts of rhythm: The story of Australia's all-girls bands and orchestras to the end of the second world war*. Strawberry Hills: Currency Press.
- Dubal, D. (1985). *The world of the concert pianist*. London: Victor Gollancz.

- \_\_\_\_\_ (1990). *The art of the piano: An encyclopedia of performers, literature and recordings*. London: Tauris.
- Duckworth, G. (1960). *The organization of an integrated music course for piano majors at the University of Minnesota*. Unpublished PhD thesis, Columbia University.
- \_\_\_\_\_ (1968). Discovery learning in piano instruction, *Music Educators Journal*, 54(6), 53-55 & 143-6.
- \_\_\_\_\_ (1973). Innovative programs in performance studies: group and class instruction, *College Music Symposium*, 13, 129-131.
- \_\_\_\_\_ (1974). Notes on group performance instruction in the studio. In *Proceedings of the forty-ninth annual meeting of the National association of the schools of music*, 97-106. Washington: National Association of Schools of Music.
- \_\_\_\_\_ (1999). Group lessons for advanced students with no private lessons. In *Pedagogy Saturday III*, 16-18. Cincinnati: Music Teachers National Association.
- Duckworth, G. & Lund, R. D. (1975). Reducing teacher time in multi-student settings for performance instruction, *College Music Symposium*, 15, 100-108.
- Duke, R., Flowers, P. & Wolfe, D. (1997). Children who study piano with excellent teachers, *Bulletin of the Council for Research in Music Education*, 132, 51-84.
- Eble, K. (1977). *The craft of teaching: a guide to mastering the professor's art*. San Francisco: Jossey-Bass.
- Ehrlich, C. (1985). *The music profession in Britain since the eighteenth century: a social history*. Oxford: Clarendon.
- \_\_\_\_\_ (1990). *The piano: a history*, revised edition. Oxford: Clarendon Press.
- Einstein, A. (1947). *Music in the romantic era*. London: Dent.
- Evans, C. (1999). A model for learning, *Music Teacher*, 78(10), 19-21.
- Forester, J. (1997). *Robert Pace: His life and contributions to piano pedagogy and music education*. University of Miami DMA dissertation, Ann Arbor: UMI.
- Gerig, R. (1976). *Famous pianists and their technique*. London: David & Charles.
- Gholson, S. (1998). Proximal positioning: a strategy of practice in violin pedagogy, *The Journal of Research in Music Education*, 46(4), 535-545.
- Gill, D. (Ed) (1981). *The book of the piano*. Oxford: Phaidon.
- Gillies, M. (1990). *Bartok remembered*. London: Faber.
- \_\_\_\_\_ (1998). *Some thoughts on the issue of student admission into Australian tertiary music schools*, presentation at NACHTMUS meeting, Sydney, August.

- Gipson, R. (1978). *An observational analysis of wind instrument private lessons*. Unpublished EdD dissertation, Pennsylvania State University.
- Golby, D. (2004). *Instrumental teaching in nineteenth-century Britain*. Aldershot, England: Ashgate.
- Gordon, E. (1971). *The psychology of music teaching*. New Jersey: Prentice Hall.
- \_\_\_\_\_ (1997). *Learning sequences in music: Skill, content, and patterns: A music learning theory*. Chicago: GIA.
- Green, J., Franquiz, M. & Dixon, C. (1997). The myth of the objective transcript: transcribing as a situated act, *TESOL Quarterly*, 31(1), 172-176.
- Green, L. (2001). *How popular musicians learn: a way ahead for music education*. Hants, England: Ashgate.
- Grover, D. (1976). *The piano: its story from zither to grand*. London: Robert Hale.
- Hallam, S. (1998). *Instrumental teaching: a practical guide to better teaching and learning*. Oxford: Heinemann.
- Hanning, B.R. (1998). *Concise history of western music*. New York: Norton.
- Harding, R. (1978). *The piano-forte: its history traced to the great exhibition of 1851*, 2nd edition. Cambridge: University Press.
- Harris, P. & Crozier, R. (2000). *The music teacher's companion: a practical guide*. London: The Associated Board of the Royal Schools of Music.
- Hedley, A. (1970). Liszt the pianist and teacher. In Alan Walker (Ed) *Franz Liszt: the man and his music*, 22-35. London: Barrie & Jenkins.
- Hepler, L. (1986). *The measurement of teacher/student interaction in private music lessons, and its relation to teacher field dependence/independence*. Unpublished PhD dissertation, Case Western Reserve University.
- Herndon, M. & McCleod, N. (1979). *Music as Culture*. Norwood: Norwood.
- Hildebrandt, D. (1988). *Pianoforte: a social history of the piano*. London: Hutchinson.
- Hofmann, J. (1976). *Piano playing with questions answered*. New York: Dover.
- Holland, S. & Sturm, C. (2001). Celebrating a century of piano teaching, *Music and the teacher*, 27(2), 6-13.
- Holmes, I. (2005). *The music teacher and the examination system*. Unpublished PhD thesis (in progress), James Cook University.
- Horsbrugh, I. (1998). *Shape the future... rather than walk backwards into it*. Lecture presented at the Queensland Conservatorium, October, 1-13.

- Hutcherson, R.J. (1955). *Group instruction in piano: an investigation of the relative effectiveness of group and individual piano instruction at beginning level*. Unpublished PhD dissertation, State University of Iowa.
- Jackson, A. (1980). The effect of group size on individual achievement in beginning piano classes, *Journal of research in music education*, 28(3), 162-6.
- James, P. (1967). *Early keyboard instruments from their beginnings to the year 1820*. London: Holland.
- Jefferson, M. (1983). The piano group in the context of human relationships, *Music and the teacher*, 9(1), 3-7.
- \_\_\_\_\_ (1987). Group piano teaching: a two-part survey of group teaching methods, *Music teacher*, 66(3), 19-24.
- Johnstone, J. (n.d.). *The art of teaching pianoforte playing*. London: Reeves.
- Jones, B. (2003). Piano yes, pedagogy maybe, education always. 6<sup>th</sup> *Australasian Piano Pedagogy Conference proceedings*, 5-11. Southbank, Victoria: Organising committee of the 6<sup>th</sup> Australasian Piano Pedagogy Conference.
- Jones, G. (2001). Issues of mental health disability in tertiary institutions: personal observations of a lecturer in voice, *Australian Journal of Music Education*, 1, 38-49.
- Jorgensen, E. (1986). Aspects of private piano teacher decision-making in London England, *Psychology of Music*, 14, 111-129.
- Jørgensen, H. (2000). Student learning in higher instrumental education: who is responsible? *British Journal of Music Education*, 17(1), 67-77.
- Jost, M. (1988). *Yet another guide to piano playing*. Melbourne: Allans.
- Kamien, R. (2004). *Music: an appreciation*, 8th edition. New York: McGraw Hill.
- Kennell, R. (1992). Toward a theory of applied music instruction, *The Quarterly Journal of Music Teaching and Learning*, 3(2), 5-16.
- \_\_\_\_\_ (1997). Teaching music one-on-one: a case study, *Dialogue in Instrumental Music Education*, 21(1), 69-82.
- \_\_\_\_\_ (2002). Systematic research in studio instruction in music. In Richard Colwell & Carol Richardson (Eds), *The new handbook of research on music teaching and learning*, 243-256. New York: Oxford.
- Keraus, R. (1973). *An achievement study of private and class Suzuki violin instruction*. Unpublished PhD dissertation, University of Rochester.
- Kieran Harvey, M. (1999). Playing to please? *Bravura*, 2(1), 11-13.
- Kohut, D.L. (1992). *Musical performance: learning theory and pedagogy*. Champaign: Stipes.

- Koopman, C. (2002). Broadly based piano education for children aged 5-7: the PIPO project at the Royal Conservatory of The Hague, *British Journal of Music Education*, 19(3), 269-284.
- Kostka, M.J. (1984). An investigation of reinforcements, time use, and student attentiveness in piano lessons, *Journal of research in music education*, 32(2), 113-22.
- Kowalchyk, G. & Lancaster, E. (1997). *Group piano*. USA: Alfred.
- Lancaster, E. (1978). *The development and evaluation of a hypothetical model program for the education of the college and university group piano instructor*. Unpublished PhD dissertation, Northwestern University.
- Laor, L. (1989). *Piano pedagogy (1800-1850): history and methodology*. Unpublished PhD thesis, Tel Aviv University.
- Lebler, D. (2003). Learning through recording, *Queensland Journal of Music Education*, 10(1), 36-45.
- LeCompte, M. & Preissle, J. (1993). *Ethnography and qualitative design in educational research*, second edition. California: Academic Press.
- Leland, W. (2004). *Artist/Educator Interview – William Leland*. Retrieved 4 December 2004 at <http://pianoeducation.org/pno1e1nd.html>.
- Letanova, E. (1991). *Piano interpretation in the seventeenth, eighteenth, and nineteenth centuries: a study of theory and practice using original documents*. Jefferson: McFarland.
- Letts, R. (2000). (More than) 100 ways that globalisation affects music, *Music Forum*, 6(5), 31-39.
- Lhevinne, J. (1972). *Basic principles in pianoforte playing*, with a foreword by R. Lhevinne. New York: Dover.
- Lin, A. (1999). Group lessons for advanced students with no private lessons. In *Pedagogy Saturday III*, 64. Cincinnati: Music Teachers National Association.
- Lister-Sink, B. (1999). Piano technique, plain and simple, *Piano & Keyboard*, 197, 18-23.
- Livingston, C. & Murray, J. (1992). The preparatory program: an effective vehicle for preparing studio teachers? *The Quarterly Journal of Music Teaching and Learning*, 3(2), 51-55.
- Loesser, A. (1954). *Men, women and pianos: a social history*. New York: Simon & Schuster.
- Lorince, M. (2000). Four views of one-on-one & three-or-more teaching. In *Pedagogy Saturday IV*, 4. Cincinnati: Music Teachers National Association.

- Lyke, J., Enoch, Y. & Haydon, G. (1996). *Creative piano teaching*, 3rd edition. Illinois: Stipes.
- Lyman, J. (2000). The interactive piano lesson. Paper presented at the *World Piano Pedagogy Conference*, Las Vegas Nevada, October.
- Machnek, E. (1965). *The pedagogy of Franz Liszt*. Unpublished PhD dissertation, Northwestern University.
- Machlis, J. (1984). *The enjoyment of music: an introduction to perceptive listening*, 5th edition. New York: Norton.
- Madsen, C. (1988). Senior research award acceptance address, *Journal of Research in Music Education*, 36(3), 133-139.
- Madsen, C. & Madsen, C. (1970). *Experimental research in music*. New Jersey: Prentice-Hall.
- Manley, R. (1967). *A comparative analysis of the vocal intensity developed through beginning class and individual voice instruction of university students*. Unpublished PhD dissertation, Indiana University.
- Mathurin, J. (2000). New members contribution, *U.K. Piano Teachers Group Newsletter*, 109, n.p.
- Matthay, T. (1903). *The act of touch: an analysis and synthesis of pianoforte tone-production*. London: Longman Green.
- McCredie, A. (1979). *Musicological studies in Australia from the beginnings to the present*. Sydney: University Press.
- Meyer, J. (Ed) (1999). *Touches of sweet harmony: music in the University of Western Australia*. Perth: University of Western Australia.
- Mills, J. & Smith, J. (2003). Teachers' beliefs about effective instrumental teaching in schools and HE, *British Journal of Music Education*, 20(1), 5-27.
- Mitchell, E. (1971). *Piano teaching: a report on methods and standards investigated in the U.S.A., Hungary, the U.S.S.R. and Japan. Comparisons with Australia and recommendations*. Unpublished report.
- Monk, D. (1996). Dionysus redux: rethinking the teaching of music, *Arts Education Policy Review*, 97(6), 2-13.
- Music Teachers National Association (1999). *Pedagogy Saturday III*. Cincinnati: Music Teachers National Association.
- Music Teachers National Association (2001). *Pedagogy Saturday IV*. Cincinnati: Music Teachers National Association.
- Neill-Van Cura, K. (1995). *The applied music studio: a model of a master teacher*. Unpublished PhD dissertation, Baylor University.



- Neuhaus, H. trans. K.A. Leibovitch (1973). *The art of piano playing*. London: Barrie & Jenkins.
- Newcomb, E. (1967). *Lezchetizky as I knew him*. New York: Da Capo Press.
- North, A. (1999). The tills are alive... , *Music Forum*, 6(3), 22-23.
- Noyle, L.J. (Ed) (1987). *Pianists on playing: interviews with twelve concert pianists*. Metuchen: Scarecrow Press.
- Pace, R. (1971). *Piano for classroom music*. New Jersey: Prentice-Hall.
- \_\_\_\_\_ (1999). *The essentials of keyboard pedagogy: a series of monographs on basic elements of piano instruction. First topic: sight-reading and musical literacy*. New York: Lee Roberts.
- \_\_\_\_\_ (2004). *Artist/Educator Interview – Dr Robert Pace*. Retrieved December 4 at <http://pianoeducation.org/pnointer.html>.
- Parncutt, R. & McPherson, G. (Eds) 2002. *The science and psychology of music performance*. Oxford: University press.
- Persson, R. (1994). Control before shape - on mastering the clarinet: A case study on commonsense teaching, *British Journal of Music Education*, 11(3), 223-238.
- Pollens, S. (1995). *The early pianoforte*. Cambridge: University press.
- Rabin, M. (2000). Four views of one-one-one and three-or-more teaching. In *Pedagogy Saturday IV*, 9-11. Cincinnati: Music Teachers National Association.
- Reich, N. (1985). *Clara Schumann: the artist and the woman*. London: Victor Gollancz.
- Reid, A. (2001). Variations in the ways that instrumental and vocal students experience learning music, *Music Education Research*, 3(1), 25-40.
- Rife, N., Shnek, Z., Lauby, J. & Lean, B. (2001). Children's satisfaction with private music lessons, *Journal of research in music education*, 49(1), 21-32.
- Ritterman, J. (2003) Conservatories: since 1945. In *The New Grove Dictionary of Music Online*, L. Macy (Ed). Retrieved June 5 2003 at <http://www.grovemusic.com>.
- Robison, C. (1999). Group lessons with no private lessons. In *Pedagogy Saturday III*, 53-54. Cincinnati: Music Teachers National Association.
- Rostvall, A-L. & West, T. (2001). *Interaction and learning: a study of music instrument teaching (English summary)*. Stockholm: Royal College of Music.
- \_\_\_\_\_ (2003a). Analysis of interaction and learning in instrumental teaching, *Music Education Research*, 5(3), 213-226.
- Rowe, C. (1999). Class piano lessons after 30 good years, *Clavier, January*, 6-7.

- Rowland, D. (Ed) (1998). *The Cambridge companion to the piano*. Cambridge: University Press.
- Royal College of Music, Federation of Music Services & National Association of Music Educators (2002). *A common approach 2002: an instrumental/vocal curriculum*. Essex, England: Faber.
- Rumson, G. (2002). Is music teaching killing classical music? Retrieved June 25, 2002 at <http://www.ludwigvanweb.com/navigation/1,1270,18-13-1,00.html>
- Schmidt, C. (1989). Applied music teaching behavior as a function of selected personality variables, *Journal of Research in Music Education*, 37(4), 258-271.
- \_\_\_\_\_ (1992). Systematic research in applied music instruction: a review of the literature, *The Quarterly Journal of Music Teaching and Learning*, 3(2), 32-45.
- Schnabel, A. (1961). *My life and music*. London: Longmans.
- Seipp, N. (1976). *A comparison of class and private music instruction*. Unpublished PhD dissertation, West Virginia University.
- Shaw, C. (1999). Nut & Bolts. In *Pedagogy Saturday III*, 96-98. Cincinnati: Music Teachers National Association.
- Shockley, R. (1999). Group lessons for advanced students with no private lessons (summary). In *Pedagogy Saturday III*, 63-64. Cincinnati: Music Teachers National Association.
- Shugert, J. (1969). *An experimental investigation of heterogeneous class and private methods of instruction with beginning instrumental music students*. Unpublished EdD dissertation, University of Illinois.
- Siebenaler, D. (1997). Analysis of teacher-student interactions in the piano lessons of adults and children, *Journal of Research in Music Education*, 45(1), 6-20.
- Spearritt, G. (1984). The distinctive roles of universities, conservatoria and teachers' colleges in the training of musicians and music teachers in Australia. In David Symons (Ed), *Proceedings of the Australian symposium on music in tertiary education*, 27-42. Perth: University of Western Australia.
- Stevens, K. (1987). *Interactional processes in group piano teaching*. Unpublished MA Dissertation, University of Reading.
- \_\_\_\_\_ (1989). Interaction: the hidden key to success in group piano teaching, *International Journal of Music Education*, 13, 3-10.
- Stevens, R. (1997). Music Education. In Warren Bebbington (Ed), *The Oxford companion to Australian music*, 396-399. Melbourne: Oxford.
- Strong, L. (1999). Nut & Bolts. In *Pedagogy Saturday III*, 96-97. Cincinnati: Music Teachers National Association.

- Suchor, V. (1977). The influence of personality composition in applied piano groups, *Journal of Research in Music Education*, 25(3), 171-83.
- Sullivan, J. (1999). Nut & Bolts. In *Pedagogy Saturday III*, 98. Cincinnati: Music Teachers National Association.
- Sumner, W. (1966). *The pianoforte*. London: Macdonald.
- Swanwick, K. (1996). Instrumental teaching as music teaching. In Gary Spruce (Ed) *Teaching Music*, 233-250. London: Routledge.
- Taylor, H. (1979). *The pianist's talent*. New York: Taplinger.
- Taylor, K. (1983). *Principles of piano technique and interpretation*. Sevenoaks: Novello.
- Tesch, R. (1990). *Qualitative research: analysis types and software tools*. London: Falmer.
- Thompson, K. (1983). *An analysis of group instrumental teaching: principles, procedures and curriculum implications*. Unpublished PhD thesis, University of London.
- \_\_\_\_\_ (1984). An analysis of group instrumental teaching, *British Journal of Music Education*, 1(2), 153-171.
- Thompson, S. (2001). An innovative approach to teaching musicianship, *Bravura*, 4(3), 10-13.
- Thomson, W. (Ed) (1974). *Pianoforte course: preliminary grade*. Australian Music Examinations Publication.
- \_\_\_\_\_ (1990). The independent music teacher in Australia, *American Music Teacher*, 1, 16-17.
- Tregear, P. (1997). *The Conservatorium of Music, University of Melbourne: an historical essay to mark its centenary 1895-1995*. Parkville: Centre for Studies in Australian Music.
- University of Reading (2003). *Qualifications in music teaching in professional practice (course outlines)*. Reading, England: University of Reading.
- Uszler, M. (1996). The independent music teacher: practice and preparation, *Arts Education Policy Review*, 97(3). Retrieved January 15 2003 at <http://infotrac.galegroup.com/menu>.
- Van Barthold, K. & Buckton, D. (1975). *The story of the piano*. London: BBC.
- Waa, L. (1965). *An experimental study of class and private methods of instruction in instrumental music*. Unpublished EdD dissertation, University of Illinois.
- Waterman, F. (1983). *Fanny Waterman on piano teaching and performing*. London: Faber.

- Weaver, A. & Atkinson, P. (1994). *Microcomputing and qualitative data analysis*. Aldershot: Avebury.
- Weidenbach, V. (1994). Technology teaching the teacher: a study of keyboard instruction praxis in a computer-based learning environment, *Research Studies in Music Education*, 3, 44-53.
- Wentzel, A. (1969). *Music in Australia, 1788-1888*. Sydney: University of Sydney.
- West, T. & Rostvall, A-L. (2003). A study of interaction and learning in instrumental teaching, *International Journal of Research in Music Education*, 40, 16-29.
- Wexler, M. (2000). Teaching music students to make music for love, not for a living, *The Chronicle of Higher Education*, July 28, n.p.
- Wilson, R. (1995). *Ruby Davy: academic and artiste*. Salisbury: Salisbury Historical Society.
- Wolff, K. (1979). *Schnabel's interpretation of piano music*. London: Faber.
- Yates, P. (1964). *An amateur at the keyboard*. London: Allen & Unwin.
- Young, V., Burwell, K. & Pickup, D. (2003). Areas of study and teaching strategies in instrumental teaching: a case study research project, *Music Education Research*, 5(2), 139-155.
- Zhukov, K. (1999). Problems of research into instrumental music teaching. In *Australian Society for Music Education XII National Conference Proceedings*, 247-251. Baulkham Hills, NSW: Australian Society for Music Education (NSW chapter).