


biographical entries of hundreds of gospel singers and groups, a glossary of gospel terms, trivia tidbits, lists of the all-time best-selling gospel recordings, gospel songs that crossed over to R&B charts, and Grammy, Dove and Stellar gospel award winners. With a writing style that is honest, insightful and straightforward, author Bil Carpenter is one of America's preeminent music journalists. Recommended recordings are given at the end of many entries, for those interested in hearing the music of these musicians.

The CD accompaniment with the same title, gives a wonderful sampling of the gospel songs and groups included in the book. A listener unfamiliar with gospel music should listen to the CD before reading the stories. With the exception of the beginning of the first cut on the CD, the sound quality on the CD is very good. It is puzzling that Horace Boyer, gospel specialist who wrote *How Sweet the Sound: The Golden Age of Gospel* (1995), is not included in this collection, except in the "Selected Bibliography." Since the book has no footnotes, it is impossible to know

exactly what contribution Boyer's work made to this encyclopedia.

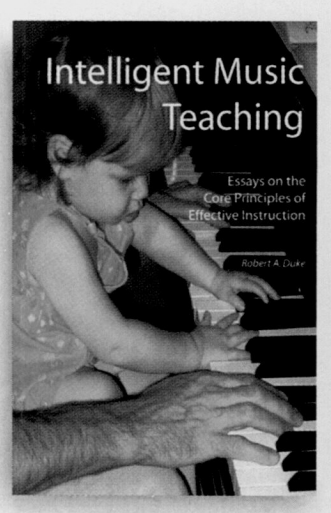
After reading a sampling of stories, such as Mahalia Jackson, Mary Lou Williams, Aretha Franklin, Maya Angelou, Ray Charles and Marian Anderson, I found them fascinating and was motivated to listen to more of this special genre of American music. This book is an excellent addition to the literature that preserves America's great gospel music heritage. *Reviewed by Mryna Capp, NCTM, Seattle, Washington.*

 **Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction**, by Robert Duke. *Learning and Behavior Resources*, (1401 The High Rd., Austin, Texas 78746), 2005. 176 pp.

Reading Robert Duke's newly published collection of essays is like witnessing a lecture by this influential music educator: energetic, thought-provoking, incisive and down-to-earth. Not every teacher will agree with Duke's premise that successful music teaching can be measured just as a

trial lawyer's work is evaluated based on his record of winning cases." But many teachers will benefit immediately from his applications to the studio and classroom of the "expansive, rich body of data that illuminates the processes of knowledge acquisition and skill development."

Duke's educational beliefs—and prejudices—are well-supported throughout the collection. He believes a music lesson can, and *should*, be as carefully planned as a military maneuver with goals clearly identified, strategy precisely outlined and tactics minutely executed. He then proceeds to describe those goals, strategies and tactics in as distinct and disciplined a



## REGISTER NOW

### The 2006 Golandsky Institute Summer Symposium at Princeton University, July 15-23

#### An intensive 7-day immersion in the Taubman Approach.

Private lessons, interactive technique clinics, supervised practice time, master classes, workshops, panel discussions, lecture-demonstrations, performance opportunities, pedagogical strategies for technique and music, and admission to all Symposium events and Festival concerts.

#### Lectures and Masterclasses by Edna Golandsky.

*"Knowing the Score: What's in and What's out in the Viennese classics"*

Sandra Rosenblum, special guest speaker  
author of Performance Practices in Classic Piano Music

#### NEW THIS YEAR

- How to Survive the Widor Toccata (for organists)
- An Advanced Seminar on Selected Chopin Etudes
  - Haydn: Master of the Orchestra and Keyboard
- Introduction of Books on Teaching Piano Technique
  - The Art of Collaborative Concert Preparation
  - A Contemporary Music Panel
  - Don't stop the music!



The Golandsky Institute

REGISTER ONLINE: [www.golandskyinstitute.org](http://www.golandskyinstitute.org) Toll-free: 877-343-3434 Call/Fax 212-875-0034

#### The Golandsky Institute Faculty

John Bloomfield  
Kendall Feeny  
Audrey Schneider

Robert Durso  
Giselle Brodsky  
Ilya Itin

Father Seán Brett Duggan

Mary Moran  
Yoriko Fieleke  
Marc Steiner

#### Faculty members teach throughout the United States:

Manhattan, Long Island, Albany, Philadelphia, Boston, western Massachusetts, Seattle, Spokane, Portland, Miami, San Francisco, and Los Angeles

### The 2006 Golandsky Institute International Piano Festival at Princeton University



Sunday, July 16

Lio Kuok-Wai

16 year old 2005 Bachauer winner

Monday, July 17

Ilya Itin



Tuesday, July 18 Art Song Now

Arisa Kusumi, soprano Alex Richardson, tenor Thomas Bagwell, piano



Thursday, July 20

Janice Weber



Friday, July 21 Dominique Labelle, soprano

Yehudi Wyner, piano

Saturday, July 22 Annual Jazz Evening with special  
guest artists to be announced

manner as he would expect of any teacher under his guidance. As the supervisor of a piano class program for many years, I found myself nodding my head in agreement throughout the book. His essays on "Sequencing Instruction" and "Transfer" alone make this book essential reading for my graduate assistants and pedagogy classes. But to enjoy the essays like individual dishes on a buffet obscures what I believe is the book's fundamental "ritornello": remember that what you're teaching is not necessarily what the student is learning.

Duke hits so many "home runs" that he's bound to strikeout occasionally. The most conspicuous example involves a comparison of teaching piano and teaching statistics in which he illustrates how a discussion of the "big picture" helps students understand a statistics formula, but a similar discussion of the emotions of the music does not aid the execution of a "delicate quality" on the piano. Another odd assertion is that moving a violin bow, for example, in space, has no value for teaching a student to improve control of that same bow

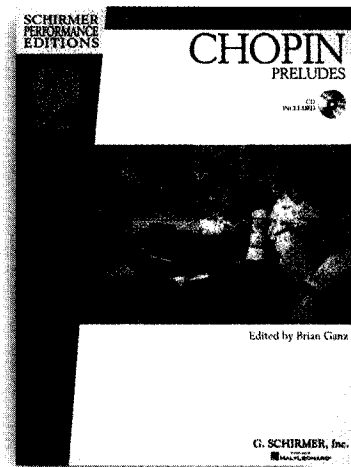
when applied to the string—Abby Whiteside is turning over in her grave! If such analogous experiences have no power, then why does every student's performance of a baroque minuet spontaneously improve after I've taught them the dance steps?

At times Duke's reach exceeds his grasp, but there is so much complex and vital information that he clearly does grasp, that musician-teachers of every type will find this book a "must-read." *Reviewed by Christopher Hepp, Lawrence, Kansas.*

## PIANO

♩ **Chopin Preludes (w/CD), edited by Brian Ganz.** Hal Leonard Corp., (7777 W. Bluemound Rd., P.O. Box 13819, Milwaukee, WI 53213), 2005. 96 pp. \$12.95.

This new edition of *Chopin Preludes* is worth exploring, even by those of us with multiple editions already in our personal libraries. Editor Brian Ganz writes that he intended "to offer the pianist tools for removing the cello-



phane from these much loved and familiar pieces and discovering their originality anew." Extensive notes, an easy-to-read layout and the inclusion of Ganz's CD recording of the preludes, make this edition a bargain.

The "future" of performance editions is here: most of the performance notes exist only online, although a preview of the editor's notes is included in the book. Based on the preview, Ganz's notes are instructive and stimulating. For each prelude, he includes a wealth of comments, pedaling possibilities, suggested phrase structure and questions designed to guide students

# MUSIC TOGETHER®

THE JOY OF FAMILY MUSIC™

Join a teaching community on the cutting edge  
—and see music and children in a new way!

Take a workshop and learn to:

- lead the music that children love
- understand music development birth through age five
- help parents nurture musical growth
- teach family music classes newborn—kindergarten
- support a new generation of musically competent children

for a workshop near you—  
(800) 728-2692 x329  
[www.musictogether.com](http://www.musictogether.com)

NEW WORLD SCHOOL OF THE ARTS

# NEW WORLD SCHOOL OF THE ARTS

Bachelor of Music in Performance  
(Voice, Piano, Instrumental)

Bachelor of Music in Composition

*Jazz Orchestra*  
*Piano Composition*  
*Chamber Music*  
*Strings*  
*Opera Voice*

New World School of the Arts students earn the Bachelor of Music degree through the University of Florida. Contact us to find out more about the school and studying music in Miami.

Acceptance into the music division of New World School of the Arts is determined solely by audition. For more information or to schedule an audition, contact Dr. Jeffrey Hodgson, [jhodgson@mdc.edu](mailto:jhodgson@mdc.edu).

NEW WORLD SCHOOL OF THE ARTS College Music Division  
300 NE 2nd Avenue, Miami, Florida 33132 (mailing address)  
305-237-3622 (reception) 305-237-3512 (fax)  
[www.mdc.edu/nwsa](http://www.mdc.edu/nwsa)

New World School of the Arts is an accredited institutional member of the National Association of Schools of Music.

New World School of the Arts was created by the Florida Legislature as a Center of Excellence in the visual and performing arts.

Three Great Partners: