

beginning of each chapter. This is followed by an overview of common curricular outcomes depending on the content areas and summaries of research on effective pedagogical practices. He then explains possible uses of technology that may support each of these pedagogical practices. These chapters conclude with a summary and a section titled "Applications," which include questions and activities that can be used as reflection or for practice of the knowledge obtained in the chapter.

Bauer's book can serve as a suitable textbook for a college's technology in music education course or as a resource for any music teacher. As the title suggests, it is not simply a technology book, but rather the focus is on effective music teaching practices and how technology can support it. Hopefully, readers can take the knowledge gained from *Music Learning Today* and learn to adapt their teaching regardless of their technological proficiency for the benefit of both teachers and students.

—Reviewed by Mario Ajero, NCTM, Stephen F. Austin State University

 **Planning Your Piano Success: A Blueprint for Aspiring Musicians**, by Stewart Gordon. Oxford University Press, 2014. www.oup.com/us; 192 pp., \$19.95.

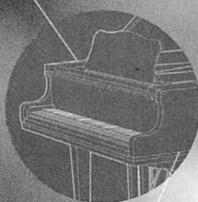
There seems to be very little Stewart Gordon does not take into account in this volume intended for anyone considering a career in piano—from the grade-school student trying to map out a future in music, to the college student majoring in piano in need of career advice, to the parents of both, who often-times question the viability of a future in music. Even topics as diverse as the potential importance of blogging, building and maintaining a current website and being on top of an ever-changing technological world, occupy the last few pages of the book.

In addition, it provides a useful reference for piano teachers, who are often asked for input in such decisions.

The book's 17 chapters thoroughly cover a wide array of issues, some uncomfortable but necessary, such as how to choose a new teacher and sever ties with your current instructor, how to handle rejection, the importance of building one's technique, how to deal with preparation for a performance and college auditions, memorization techniques, how to choose a college and how to choose repertoire. A very consistent mantra throughout the book is the need for knowledge diversifica-

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tion and versatility. A young pianist should be apt not only in the classical tradition, as most often emphasized in colleges and conservatories, but also well-versed in other genres such as jazz and blues, and have a wide array of skills, including sight-reading, transposition and improvisation. Even within classical repertoire, the student is widely encouraged to explore as many composers and styles as possible and different kinds of pieces, striking a balance between behemoth-sized pieces (sonatas, large sets of variations) and shorter, more instantly accessible, ones, while keeping already learned repertoire fresh—a perennial challenge to music majors. To aid with this challenge, Gordon includes a list of representative repertoire from the 17th to the 20th centuries.

Much like his earlier books, *A History of Keyboard Literature* and *Mastering the Art of Performance: A Primer for Musicians*, Gordon manages to make a complicated subject accessible to a wide readership by treating it in a serious and sobering manner. Indeed, the only shortcoming of this book may reside on its very title, for the advice that he imparts, except maybe for some very piano-specific technical points, is easily transferable to virtually any instrumentalist.

—Reviewed by Jaime Garcia-Bolao, Tallahassee, Florida

 ***Tradition and Craft in Piano-Playing***, by Tilly Fleischmann, with the collaboration of Aloys Fleischmann; edited by Ruth Fleischmann and John Buckley; introduced by Patrick Zuk; DVD Musical Examples Played by Gabriela Mayer. Caryfort Press, 2014.

www.caryfortpress.com; 297 pp., \$50.00 hardcover; \$30.00 paperback.

Tilly Fleischmann (1882–1967) was a gifted Irish pianist who enjoyed a celebrated career as a concert artist, organist, private teacher and piano professor at the conservatory in Cork. Published for the first time in its entirety, *Tradition and Craft in Piano-Playing* relates the author's experience studying piano in Munich with Bernhard Stevenhagen and Berthold Kellermann, both longtime students and colleagues of Franz Liszt. Although Liszt's contemporaries wrote