

**TENNESSEE MUSIC
TEACHERS ASSOCIATION**

SPEAKERS LIST

2016 – 2017

PHILIP E. AUTRY, D. M. A.
Professor of Music
Music Discipline Coordinator
Fisk University
Past President, TMTA (2005-2007)
pautry@fisk.edu

1. **TEACHING THE PIANO MUSIC OF AFRICAN-AMERICAN COMPOSERS**
An introduction to elementary and intermediate piano music by composers of African descent. Social context and difficulty levels (Jane Magrath's 1-10 system) are provided.
2. **WHAT WE WISH NON-MUSICIANS KNEW ABOUT MUSIC STUDY**
A look at the ever-expanding evidence that music study is much more than (and should never be) the "entertainment class." Artistic expression, spatial reasoning, critical thinking, enhanced mathematical skills, enhanced personal skills---and the list goes on and on--are all unexpected byproducts of music education.

ADAM CLARK, D. M. A.
Associate Professor of Piano
Middle Tennessee State University
School of Music
(615) 898-2481 (office)
(513) 349-7993 (cell)
Adam.Clark@mtsu.edu

1. **TEACHING MUSICIANSHIP THROUGH TECHNIQUE**
Geared toward Intermediate- and Advanced-level students and transfer students, this session offers strategies for improving listening, sound quality, phrasing, and pedaling through common technical assignments such as Scales, Arpeggios, Hanon, Czerny, & Philipp exercises. Emphasis is placed on relating specific physical motions to relaxation and sound.
2. **ELEMENTARY- AND INTERMEDIATE-LEVEL PIANO CONCERTOS: YES THEY DO EXIST!** Become acquainted with a number of great piano concertos written specifically for Elementary through Early-Advanced levels. Works by composers Catherine Rollin, Robert Vandall, Martha Mier, Walt and Carol Noona, Isaac Berkovich, Howard Kasschau, and many others are explored.
3. **PRACTICAL STRATEGIES FOR LEARNING AND MEMORIZATION**
Strategies for students of all levels on learning and memorizing new pieces. An emphasis is placed on short-term and long-term practice goals, analysis, attention to musicianship from the very beginning, and memorization skills that guard against "rote-memory." This session will work through one Bach Invention and one sonatina, as well as other standard works.

4. MODERN MARVELS: LOWELL LIEBERMANN'S ALBUM FOR THE YOUNG, OP. 43
Eighteen pieces spanning Elementary- through Early-Advanced levels are included in this fascinating collection by one of today's most significant and widely performed living composers. Explore each piece in a lecture-recital format and leave with a wealth of new teaching repertoire to try out in the studio.
5. RACHMANINOFF'S *OP. 39 ETUDES-TABLEAUX* AT 100! A WONDROUS CONFLUENCE OF INSPIRATION, IMAGERY, INTUITION, AND CHANT
Offered in 2016 and 2017 in recognition of the 100th anniversary of the set's composition and publication. A broad array of information relevant to teaching, understanding, and performing the *Op. 39 Etudes-Tableaux* is presented in a lecture-recital format, with commentary occurring between performances of two or three of the etudes at a time. Information will cover Rachmaninoff's life as well as the set's history, technical and musical content, and extra-musical inspiration.
6. Available for RECITALS, MASTERCLASSES, JUDGING

OLIVIA ELLIS (CMTA), D.M.A., NCTM
Assistant Professor of Music (Piano)
Bryan College (Dayton, TN)
865-387-8921
Olivia.Ellis@bryan.edu

1. EXPLORING THE PIANO MUSIC OF CLARA WIECK SCHUMANN
Although some of the piano music written by Clara Schumann has been brought to light in recent years, there are still many wonderful works for piano that are rarely performed. Her compositional output includes a wide range of styles and moods that may appeal to both the performer and the audience. This workshop will highlight several pieces that deserve to be performed. An historical background of the composer will also be discussed.
- 2 CREATING A MUSICAL EXPERIENCE FOR THE VISUALLY IMPAIRED
Although visually impaired students may encounter many challenges on their musical journey, it can be a rewarding experience for both student and teacher if careful planning and a creative approach to lessons is used. This workshop will include tips for teaching blind students and resources for visually impaired learning.
3. DUETS BY THE MASTERS: FOUR-HAND PIANO MUSIC FROM THE BAROQUE TO MODERN ERA
This workshop will emphasize the importance of ensemble music in a piano student's curriculum by focusing on four-hand piano literature. A survey of select duet music by standard composers will supply teachers with examples of duets at various levels, including some for late beginner students. Baroque, Classical, Romantic, and Modern duets will all be considered.

4. ACCESSIBLE MUSIC BY FRANZ LISZT FOR PIANO STUDENTS

Franz Liszt's music is often considered inaccessible for intermediate pianists due to the technical difficulties included in many of his pieces. In fact, he contributed several shorter works from his early and late periods that intermediate pianists may find beautiful and satisfying. This workshop will present selections from Liszt that are of moderate difficulty and can be used to introduce students to his style.

RYAN FOGG (KMTA), D. M. A., NCTM

Associate Professor of Music (piano)

Carson-Newman University

865-471-2057

<http://ryanfogg.weebly.com/>

rfogg@cn.edu

1. CHOOSING INTERMEDIATE REPERTOIRE

This presentation offers helpful tips for beginning teachers in choosing appropriate repertoire for intermediate-level students.

2. EFFECTIVE PRACTICING

Within this presentation, I offer ten guidelines for students to follow that will result in more efficient and effective practice sessions, and ultimately, a more satisfying musical performance.

3. I'VE MEMORIZED—NOW WHAT?

Students often seem to perceive memorization as the "end goal." This presentation explores strategies students can use to approach memorization as a continuous process and achieve the ultimate goal of a polished performance.

4. TRENDS IN HIGH SCHOOL PIANO COMPETITION REPERTOIRE

This presentation explores recent trends in repertoire, as found in the Tennessee Senior Piano Competitions from 2008-2014. Some results will reveal predictable tendencies toward certain pieces and composers, while other results may surprise.

5. RECIPE FOR SUCCESS: A LITTLE MORE PFT

Many piano students struggle with making interpretive decisions regarding pedaling, fingering, and tempo. This presentation provides some useful tips for both teachers and students to be more successful in these areas.

6. THE LOST ART OF PROGRAM NOTES

This presentation offers guidelines for students in writing appropriate program notes for their pieces, a practice that can be informative for both the performer and the audience.

7. A CLOSER LOOK AT MENDELSSOHN'S *VARIATIONS SÉRIEUSES*

This lecture-recital serves to present the unique features of this significant work through a detailed historical, structural, and harmonic analysis.

8. EVIDENCES OF ROMANTICISM IN DONALD MARTINO'S *FANTASIES AND IMPROMPTUS* FOR SOLO PIANO

This presentation explores how the 20th-century American composer Donald Martino incorporated elements of romanticism into his progressive twelve-tone pitch organization, as seen in his *Fantasies and Impromptus*.

9. Also available for RECITALS, MASTER CLASSES, JUDGING

ALISON MAERKER GARNER

Director of Studio2 Music Program for violin and piano students

***Trillium* Chamber Ensemble violinist**

BM violin Indiana University; MS University of Tennessee

(865) 584-3732

amaerker@bellsouth.net

1. MUSICAL MINDS: CULTIVATING ARTISTRY AND AESTHETICS IN THE YOUNG MUSIC STUDENT

A musical mind embodies both excellence in artistry and an aesthetic sense. Cognitive (brain) science, recent findings in mirror neuron system (MNS) research, and Howard Gardner's theory of multiple intelligences ground the Musical Minds curriculum in developmentally appropriate methodology. The works of Bennett Reimer, Suzanne Langer, Jeanne Bamberger, and John Sloboda provide the philosophical context. Cultivating artistic and aesthetic qualities in young instrumentalists begins early with children exploring musical concepts through movement, chanting, singing, playing simple instruments, and language. Multi-sensory experience through the visual, tactile, language and dance arts, imitation, playful improvisation, and memorization solidify understanding and promote musical creativity. Young violin, viola, cello, and piano students then apply their understanding of aesthetic and cognitive concepts in music to their instrument, applying the necessary technique required to give form to what is inwardly known.

2. MOVING AND SINGING: AUDIATION AS A FOUNDATION FOR MUSIC LITERACY

Rhythmic pulse is the foundation of all music. It is the frame upon which the meter, melodic phrase, and rhythmic ideas are built. A child's innate response to musical rhythm and melody is through movement and the voice: dance, chant, song, and dramatic play. These responses nurture and assist audiation skills critical to music learning, involving the active and inner hearing ability fundamental to artistic excellence. Developing audiation in children begins with the cultivation of the aesthetic sense, associating what's heard and felt to the written page. Through aural pattern recognition, imitation, and simple improvisation young music students have the memory retrieval and technical fluency to easily translate what they know into symbol.

3. PRACTICE: PREPARING THE BODY FOR PERFORMANCE

Stage fright involves the miscommunication of neurological signals in the brain, disrupting the memory required to perform a musical work. Neuro-cognitive theory on brain function and long-term memory states the process by which a musician can acquire, rehearse, and consolidate memory through effective practice. Anxiety caused by stage fright can also be practiced through desensitization techniques and the assignment of nodes allowing full retrieval of music material structure in performance.

4. AUDITORY MIRRORS: PLAYING TO THE “EAR” IN CHAMBER PLAYING

Current research in mirror neurons, memory, and sensori-motor response can assess the complex interplay between a performer’s cognitive and sensory processes. Chamber music performance demands precision in awareness, response, and execution between its players and is the epitome of such complex functioning. Referred to as the “ear,” the assimilated sound produced within a chamber ensemble resides somewhere between its players. It is the music itself, achieved through the thorough rehearsal and anticipated responses of its participants. Teaching chamber music requires a commitment to training the students’ “ear” from the beginning through active listening, group practice, and the joy of musical conversation.

ARTINA MCCAIN, D. M. A.

University of Memphis

Assistant Professor of Piano

214-529-3024

www.artinamccain.com

ajenae@gmail.com

1. COLLABORATING! CHAMBER MUSIC FOR THE ELEMENTARY TO EARLY ADVANCED

Chamber music strengthens listening, rhythm and reinforce musical skills. Learn how to incorporate this music into your pedagogical routine and the benefits for teacher and student. We will explore arrangements of standard repertoire and exciting new pedagogical repertoire for every age and level student.

2. LEGACY: THE AMERICAN COMPOSER

We all know the music of Bach, Beethoven and Brahms. But what about the music of Beach, Griffes and Walker? This lecture will explore the music of lesser known composers and their contributions to the western music canon. Repertoire includes elementary to early advance and composers of diverse ethnic backgrounds. Including a performance by the highly acclaimed composer Coleridge Taylor Perkinson’s Scherzo.

3. PEDAGOGY AND PRACTICE TIPS FOR MANAGING INJURIES AND RECOVERY

Recovering and rebuilding after injury can be just as difficult as finding a solution. How much should I practice? What are the best technical studies or repertoire choices? This session will discuss ways to rebuild post injury as well as healthy solutions to prevent injuries for performers, students and teachers.

4. THE ART OF MEMORIZATION

An unreliable memory can be problematic and punishing for a soloist. How do we teach students to strengthen their memory muscle? How can we encourage students not to succumb to a prosaic performance after memory lapse? This session will cover tips for retaining performance poise and developing seamless transitions out of difficult situations. Memory examples will include works from beginning to advanced repertoire.

TERRY MCROBERTS, NCTM

Union University

Professor of Music (piano)

731 661-5232 (office)

tmcrober@uu.edu

1. THE MUSIC TEACHER AS LEADER

One of the purposes of the music teacher is to develop an appropriate mind-set and helpful life habits to learn and perform music. In this session we will explore the leadership literature and how the teacher can apply principles from this body of knowledge to help our students to develop as musicians.

2. THE MUSICAL LEGACY OF HARRIET COHEN

Harriet Cohen had an active performing career in the British Isles, Europe and the United States in the second quarter of the twentieth century, made one of the first recording of the first half of Bach's Well-Tempered Clavier, and played the premier of many contemporary works including those of Arnold Bax. A Bach Book for Harriet Cohen was a collection of Bach transcriptions written in her honor. The author of two books, she left an extensive collection of correspondence to the British Library. This session will explore her rich life and ideas on music.

3. SAVOR THE SILENCE

The use of silence in music will be explored from beginning piano pieces to *Du bist die Ruh* by Schubert to the variations in the *Romance* by Sibelius. The purposes of silence for the performer and audience will be covered, writings on silence will be explored, and taking time for silence in life will be discussed.

4. THE WISDOM OF TOBIAS MATTHAY

Tobias Matthay was a leading piano teacher in the British Isles for over fifty years, whose students included Myra Hess, Moura Lympany, and Clifford Curzon. His teaching about relaxation and forearm rotation was of great assistance to pianists in learning how to play without excessive tension, and these principles as well as other musical ideas were discussed in *The Visible and Invisible in Pianoforte Technique*, *The Act of Touch*, and *Musical Interpretation*. McRoberts, a past president of the American Matthay Association for Piano will discuss and demonstrate these principles.

OUT-OF-STATE

(but close)

ZACHARY LOPES, D. M. A.
Assistant Professor of Music (Piano)
Western Kentucky University (Bowling Green, KY)
270-745-5919
zachary.lopez@wku.edu

1. TO PRACTICE OR NOT TO PRACTICE: TIPS FOR MAXIMIZING YOUR PRACTICE TIME
2. 8 WAYS TO FOSTER ARTISTIC INDIVIDUALITY: USING PRINCIPLES OF CONSTRUCTIVISM
3. TEACHING THE INNER GAME: WAYS TO ENCOURAGE NATURAL LEARNERS THROUGH METHODS USED IN THE INNER GAME OF TENNIS
4. RUBRICS: THE UNIVERSAL GRADE LEVELING DEVICE
5. FOLK MELODIES IN VILLA-LOBOS'S *PROLE DO BEBE VOL. 1 AND 2*

KA MAN MELODY NG, D. M. A.
The University of Alabama in Huntsville
Assistant Professor/Artist-Teacher in Piano
office: (256) 824-2579
cell: (818) 863-6388
melody.ng@uah.edu

1. SOLO, CHAMBER AND ORCHESTRAL PIANO WORKS BY ASIAN COMPOSERS FOR STUDENTS

This session features repertoire that suits for all levels of piano students, ranging from beginning level solo piano works, to advanced level piano concerto and chamber music works. The repertoire used will be ideal as teaching pieces for students to broaden their musical horizons, and be intrigued with repertoire that are not commonly performed.

2. CROSSING BOUNDARIES: WORKS FOR PIANO PEDAGOGY BY AMERICAN COMPOSERS

This session features teaching repertoire from intermediate to advanced level in piano by American composers, such as John Cage, Aaron Copland, George Gershwin and Phillip Glass. These American composers have written works that cross musical boundaries, and are ideal for introducing students on different musical elements and genres including folk, jazz, minimalism, and prepared piano.

3. PEDAGOGICAL AND PERFORMANCE ASPECTS OF FOLK MUSIC

This session features historical, pedagogical, and performance aspects of compositions for piano based on folk tunes, including: Improvisations on Hungarian Peasant Songs by Bela Bartok, and Eight Memories in Watercolor by Tan Dun.

4. ENTREPRENEURSHIP: BUSINESS STRATEGIES FOR PIANO/MUSIC STUDIOS

This session features business strategies catered for music teachers who are or inspire to be a piano/music studio owners. With these music-oriented business strategies aligned with social media skills, everyone can become an entrepreneur and operate their own businesses successfully. Participants will gain practical knowledge from business school classes and explore revenue streams to operate as an entrepreneur.

5. INNOVATIVE TEACHING THROUGH NON-TRADITIONAL PERFORMANCE VENUES

This session features various ways to enhance students' learning through non-traditional performance venues. Students often experience stage-fright and worry about memorizing music. Through this session, teachers will discover many daily occasions that can help students to overcome those barriers and enjoy playing music.

JERICO VASQUEZ, D. M. A.

Associate Professor of Music (Piano)

Coordinator of Keyboard Studies / Artist-in-Residence

Shorter University (Rome, GA)

706-233-7281

jvasquez@shorter.edu

1. BUILDING TECHNIQUE: HANON, PHILIPP, AND EVERYTHING ELSE...

Thoughts and suggestions on developing a confident, virtuoso piano technique through Hanon and Philipp exercises, scales, and arpeggios.

2. OLGA SAMAROFF'S 'METHOD OF WORK:' AN INTERACTIVE DEMONSTRATION

This session briefly explores the life and legacy of Olga Samaroff – one of the pre-eminent teachers of piano in the 20th century. Her teaching, summarized in her “Method of Work” will be explored through an interactive demonstration.

3. MY FRIENDS CHUCK AND SID: A FRESH APPROACH TO TRADITIONAL TECHNICAL EXERCISES

This presentation explores creative approaches to Hanon's *The Virtuoso Pianist* and Isidor Philipp's *Exercises for Independence of the Fingers*, with the goal of making these technical exercises relevant and enjoyable to young piano students.

4. CREATIVE HOUSEKEEPING: THE PRIVATE STUDIO AS A BUSINESS

A lecture on knowing our worth as music teachers, and learning how to manage and keep that worth through a profitable music studio.

5. THE FUSION OF LITERATURE AND MUSIC IN THE ROMANTIC PERIOD

An exploration of the synthesis of literature and piano masterworks of the several Romantic composers, including Schumann and Liszt.

LYNN WORCESTER

Assistant Professor of Piano and Piano Pedagogy

Shorter University (Rome, GA)

lworcester@shorter.edu

1. MEMORIZATION TECHNIQUES FOR THE INTERMEDIATE TO ADVANCED PIANO STUDENT

Memorizing piano music is an integral component to performing the piano literature. This workshop will discuss different approaches to memorizing repertoire including mental practice, harmonic analysis, visualization and mental imagery. Specific repertoire from intermediate to advanced levels will be used to present effective memorization strategies. Practical suggestions for a wide range of levels will be offered.

2. MUSIC WELLNESS FOR THE ADVANCED PIANIST

Given today's fast-paced lifestyle, maintaining overall wellness and balance can be a challenge for the advanced pianist. This workshop will present a variety of strategies to improve the physical, mental and emotional health of today's advanced pianist: stress management, performance anxiety, stretches and exercises to incorporate into your daily routine, injury prevention, warm-up suggestions, and effective practice. Practical strategies for maintaining balance in the hectic schedule and lifestyle of today's musician will be discussed.

3. THE CHOPIN PRELUDES: WHICH SHOULD COME FIRST?

Chopin's *Preludes* Op. 28 hold a significant place in the piano repertoire and several of the preludes from this set have become a part of the standard teaching literature. A short biography of Chopin as a pianist and teacher, followed by brief history of the Chopin Preludes will set the stage for this topic. This workshop will present eight of Chopin's preludes, discussing the musical and technical aspects of each. The teaching points of these preludes will be evaluated and recommendations made since each has its individual musical ideas and challenges for the performer.

4. TECHNICAL AND MUSICAL CONCEPTS TO TEACH IN THE FIRST THREE YEARS OF PIANO STUDY FOR THE AVERAGE AGE STUDENT

What can you add to a method book to ensure your student learns the technical and musical concepts desired by the end of three years of piano study? This workshop will present all technical and musical concepts to teach to the beginning piano student, approximately ages seven to ten, using a few different popular teaching method books and a variety of teaching pieces suitable for the average-age beginning student. Recommendations will be made from the piano teaching literature suitable for the beginning piano student in addition to suggestions for effective teaching strategies for your piano students.