

National Conference on Keyboard Pedagogy

CONFERENCE PROGRAM

JULY 13 – 31, 2021





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Welcome

It gives me great pleasure to welcome each of you on behalf of The Frances Clark Center to the 2021 National Conference on Keyboard Pedagogy. This year is like no other as we launch a fully online conference. We have embraced innovation to ensure broader access, relevant learning, and connectivity as we aspire to provide an immersive experience. We appreciate the commitment of every attendee as we engage in new ways to reflect the ethos of NCKP 2021— ***“the transformative power of music.”***

This year’s Conference is the largest in our history with over 200 sessions. Registrations have surpassed previous records with attendees from across the world, including representation from every state, North and South America, Australia, Europe, Asia, and Africa. It is truly an international gathering of professionals dedicated to sharing and celebrating the teaching practice. The thirteen days of Preconference seminars provide interactive learning opportunities on a wide range of relevant topics. The Main Conference encompasses innovative pedagogy, performance, social justice, neuroscience, research, community engagement, technology, advocacy, and more. We welcome you to attend the plenary keynotes, concerts, PEDx, and a wide range of sessions that include archival access. Please enjoy the engagement activities including social events, receptions, and the full gamification of the online conference platform.

We are honored to recognize our Lifetime Achievement Award recipients Nancy Bachus (posth.), Gail Berenson, Tony Caramia, and Phyllis Lehrer. We invite you to join us for the Awards Ceremony and Reception as we celebrate these exceptional leaders and our Outstanding Service Award recipients. The closing event is open to all attendees and will be a moving tribute to these remarkable leaders in our profession.

It takes a deeply dedicated community to create NCKP. We offer a heartfelt “thank you” to the presenters and performers. Their creative contributions and willingness to embrace the online platform have ensured a transformative conference experience. A special “thank you” goes to the NCKP 2021 National Program Committee. This exceptional group worked tirelessly to review a record number of proposals resulting in a diverse and relevant program. We thank the NCKP Committee members and chairs whose committed leadership and outstanding service resulted in dynamic online sessions that are purposefully designed to provide interactive engagement. The Conference is only successful because of the gracious service of volunteers—from presiders and recorders to ongoing organizational support. The NCKP Executive Committee—Sara Ernst, Andrea McAlister, and Pamela Pike—provided expert guidance throughout the planning. Special congratulations go to Sara Ernst whose vision and dedication

were invaluable. Associate Directors Esther Hayter and Anna Beth Rucker deserve special recognition and thanks for their leadership in designing and managing the full Conference within a totally new paradigm. Thank you to the dedicated staff of the Center who worked and served tirelessly during extremely challenging times to create an inspiring experience. As a group they were supportive, innovative, and passionate about developing an inclusive, empowering conference. Throughout, the Board of Trustees enthusiastically supported the entire process. The expansive collaborative spirit of the full organization and community is evident in all aspects of the Conference.

We are very grateful for our leading sponsors and industry partners who have generously provided support for keynotes, concerts, events, showcases, and booths in our exhibit hall. Their willingness to support NCKP 2021 has been especially meaningful as we navigated the Conference online. NCKP 2021 is only possible this year because of our generous sponsors. A special “thank you” goes to our supportive donors who contributed to the NCKP 2021 Student Scholarships and Colleague Grants. These generous gifts were awarded at a record high this year as extreme challenges impacted our community. These gifts facilitated many more students, emerging young professionals, and established educators to benefit from attending. As a registered nonprofit organization, we are deeply appreciative of every donor’s generosity and celebrate the profound culture of support our community demonstrates.

Most importantly, we thank each of you for your willingness to support our first online Conference and to invest your time and energy in ongoing professional development. NCKP is valuable because of the possibilities to meet new colleagues, reconnect with established networks, and advance the profession together. Even in these difficult times, NCKP provides a place for us to gather and share best practices, challenges, hopes, and dreams. We welcome you to engage, connect, participate, and enjoy the extensive NCKP 2021 experience as we rejuvenate and launch into the teaching year with renewed creativity and hope.

A handwritten signature in cursive script that reads "Jennifer Snow". The ink is dark and the signature is fluid and elegant.

Dr. Jennifer Snow
CEO and Executive Director
The Frances Clark Center for Keyboard Pedagogy



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NCKP 2021:
The Piano Conference



- Access the “Web App” version of the conference via computer, tablet, or mobile device.
- On a computer or laptop, use the Chrome web browser and visit <https://tinyurl.com/nckp2021> to access the the “Web App” version of platform.
- On a tablet or mobile device, scan the **QR code** or search “NCKP 2021” in the app store.

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NCKP 2021

KEYNOTE SPEAKERS



KAREN ZORN

Teaching the Musicians Who Will Change the World

Sponsored by Marvin Blickenstaff

Wednesday, July 28, 12:30pm EDT

What if we saw in every music student the potential to change the world? How might that perspective change the way we view our students and how we teach? If we say that

the world needs music now more than ever, how do we prepare our students to address that need? Imagine a fresh take on the role of musicians in society and explore the educational approaches that may enable students of every level to make a difference.

Karen Zorn has been President of Longy School of Music of Bard College since 2007. A fearless educational entrepreneur, she has balanced the budget, boosted enrollment, executed a merger with Bard College, and established partnerships with the Los Angeles Philharmonic and El Sistema to launch innovative programs of study and community engagement, including the new Master of Arts in Teaching (MAT) in Music Education program. Zorn has spearheaded Longy’s transformation of the traditional conservatory model to one which emphasizes a curriculum creating globally conscious artists: a mission of social change through the instruction, study, and practice of music.



AFA DWORKIN

Breaking the Sound Barrier: Prioritizing Representation in Classical Music

Sponsored by Leslie Vial Owsley

Thursday, July 29, 12pm EDT

President and Artistic Director of the Sphinx Organization, **Afa Sadykhly Dworkin**, will share her personal story of building diversity in the sector as an arts leader and educator. The talk will include lessons of inspiration from artists, composers, and leaders, as she makes the case for diversity in performance, programming, mentorship, and cultural entrepreneurship.

A recipient of Kennedy Center's Human Spirit Award, as well as one of Musical America's Top 30 Influencers in the nation and Detroit Crain's 40 Under 40, Ms. Dworkin is a musical thought leader and cross-sector strategist driving national programming that promotes diversity in classical music. She currently serves as President and Artistic Director of the Sphinx Organization, the nation's leading organization transforming lives through the power of diversity in the arts.

In this role, she oversees all fundraising, strategic, and artistic initiatives through which Sphinx expands access to classical music education and supports a national roster of distinguished musicians of color, while annually reaching 10,000 through its programming and more than 2 million through live and broadcast audiences. During her tenure, Ms. Dworkin has expanded the organization's international partner network to 50+ foundations and leading enterprises, resulting in the organization's most successful fundraising campaign in its twenty-three-year history. Under her leadership, her team's national artistic network has also grown to 60+ symphony orchestras, enabling Sphinx to continue scaling its programming to new audiences worldwide.

In addition to her role at Sphinx, Ms. Dworkin has helped to shape the national classical music landscape as a grant review

panelist for the Association of Performing Arts Professionals, 3Arts Awards, Michigan Council for Arts and Cultural Affairs, and the MetLife Awards. Beyond the orchestral community, she has aided grant review for the Surdna Foundation, National Endowment for the Arts, Charlotte Arts and Sciences Council, Independent Sector's American Express NGen Awards, and numerous state councils across the United States.

Born in Moscow and raised in Azerbaijan, Ms. Dworkin's music training began with the Soviet training at the prestigious Azerbaijan National Conservatory where she honed her craft under the tutelage of the region's leading artists. She subsequently joined the Ann Arbor Symphony Orchestra as an entering freshman at the University of Michigan School of Music, also earning her bachelor's and master's degrees in Violin Performance with High Honors. Her career as a performer has taken her to Russia, Switzerland, Austria, and the United States. Former faculty at Clarkston Conservatory in Michigan, she serves as a lecturer at the University of Michigan's School of Music, Theatre & Dance and as adjunct faculty at Roosevelt University's Master's in Arts Administration program.



JOSEPH CONYERS

Music—A Tool for Good

Friday, July 30, 12pm EDT

Music inspires us to reach the highest of artistic heights. However, are we as musicians harnessing the full power of music's potential? "Music—A Tool For Good" addresses the many ways music can be used beyond the stage to bring hope and light to an oftentimes chaotic world.

Joseph H. Conyers was appointed assistant principal bassist of the Philadelphia Orchestra in 2010 after tenures with the Atlanta Symphony, Santa Fe Opera, and Grand Rapids Symphony where he was principal bass. He has served as acting associate principal bass of the Philadelphia Orchestra

since 2017. Joseph has performed with numerous orchestras as soloist across the USA and is an artist of the Chamber Music Society of Lincoln Center. Recognized both for his artistic and social entrepreneurial endeavors, awards include the Sphinx Organization's *Medal of Excellence* (2019)—the organization's most prestigious recognition; the C. Hartman Kuhn award (2018)—the highest honor bestowed upon a musician of the Philadelphia Orchestra; and Musical America's *30 Top Professionals-Innovators, Independent Thinkers, and Entrepreneurs* (2018). In 2015, Joseph was the inaugural recipient of the 2015 Young Alumni Award from his alma mater, the Curtis Institute of Music, where he received his bachelor's degree. A formidable advocate for music education, Joseph is the executive director of *Project 440* project440.org—an organization that helps young people use their interest in music to forge new pathways for themselves and ignite change in their communities. Additionally, he is the music director of Philadelphia's All City Orchestra which showcases the top high school musicians of the School District of Philadelphia. Joseph serves on the double bass faculty of both The Juilliard School and Temple University's Boyer College of Music and is a frequent guest clinician and speaker presenting across the country from Yale University to The Colburn School.



GARY MCPHERSON

**Recalibrating Our Teaching to Accommodate
Young Musicians' Psychological Needs**

Saturday, July 31, 12pm EDT

This presentation shows how teachers can recalibrate their teaching by designing learning environments that focus on the types of psychological needs that provide the nutrients for students to thrive. The toolkit of strategies proposed aims to enable teachers to position themselves to take on a much broader and more impactful role as individuals who are able to inspire their students and impact on their love of music.

Gary E. McPherson is the Ormond Professor of Music at the University of Melbourne (Australia) who has held professorships in Australia, Hong Kong, and the United States, and served as the President of the Australian and International Societies for Music Education. His research interests are broad and his approach interdisciplinary. His most important research examines the acquisition and development of expertise and competence, and the motivation to engage and participate in an area of activity from novice to expert levels. His extensive publications, comprising well over 240 articles and book chapters, and 12 edited volumes for Oxford University Press, draw on aspects of Visible Learning, Self-Determination Theory, and Self-Regulated Learning which he has applied in his studies of musicians from beginners to expert levels. His most recent edited volume is the *Oxford Handbook of Music Performance* which comprises over 60 chapters from around 80 authors worldwide.

VIRTUAL CONCERTS

Wednesday, July 28 – Friday, July 30



ANNE-MARIE MCDERMOTT

Sponsored by The Royal Conservatory of Music

Wednesday, July 28, 8pm EDT

For over 25 years Anne-Marie McDermott has played concertos, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. In addition to performing, she also serves as Artistic Director of the Bravo! Vail Music and Ocean Reef Music Festivals, as well as Curator for Chamber Music for the Mainly Mozart Festival in San Diego.

The breadth of Ms. McDermott's repertoire reaches from Bach, Haydn, and Beethoven to Rachmaninoff, Prokofiev, and Scriabin to works by today's most influential composers. Ms. McDermott has recorded the complete Prokofiev piano sonatas, Bach's *English Suites* and *Partitas* (Editor's Choice, *Gramophone Magazine*), solo works by Chopin, and Gershwin's Complete Works for Piano and Orchestra with the Dallas Symphony (also Editor's Choice, *Gramophone Magazine*). In 2013, she released a disc of Mozart Concerti with the Calder Quartet ("exceptional on every count." —*Gramophone*). Most recently she recorded five Haydn piano sonatas and two Haydn Concertos with the Odense Philharmonic in Denmark, including two cadenzas written by Charles Wuorinen.

In recent years, Ms. McDermott participated in the New Century Chamber Orchestra's Silver Jubilee All Gershwin Program, and embarked on a cycle of Beethoven Concertos at Santa Fe Pro Musica. She also premiered and recorded a new concerto by Poul Ruders with the Vancouver Symphony, alongside Rachmaninov's "Paganini Variations," and returned to play Gershwin with the New York Philharmonic at the Bravo! Vail Festival. Ms. McDermott has also performed the Mozart *Concerto, K. 595* with the Philadelphia Orchestra led by Donald Runnicles, the Bach D-minor concerto with members of the Philadelphia Orchestra and Bach's *Brandenburg Concerto No. 5* with the New York City-based *Le Train Bleu*. In 2012, Ms. McDermott performed Tchaikovsky's *Piano Concerto No. 2* with the New York Philharmonic conducted by Bramwell Tovey. She also did a west coast tour with award-winning violinist Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra; the complete Beethoven piano trios with Ida Kavafian and Peter Wiley; and the complete Beethoven cello sonatas with Lynn Harrell. Other recent international highlights include a performance of Schumann's piano concerto with the São Paulo Symphony at the Cartagena Festival and an all-Haydn recital tour of China. Ms. McDermott gave special performances of works by Charles Wuorinen in New York and at the Phillips Collection in Washington, D.C., in celebration of the composer's seventy-fifth birthday. His last piano sonata, which she has recorded, was written for her and premiered at New York's Town Hall.

Ms. McDermott has performed with many leading orchestras including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, Houston Symphony, Colorado Symphony, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony, Los Angeles Chamber Orchestra, League of American

Composers, Moscow Virtuosi, Hong Kong Philharmonic, San Diego Symphony, New Jersey Symphony, and Baltimore Symphony, among others. Ms. McDermott has toured with the Australian Chamber Orchestra and the Moscow Virtuosi.

She is a longtime member of the Chamber Music Society of Lincoln Center with whom she performs and tours extensively each season. With CMS she has performed the complete Prokofiev piano sonatas and chamber music, as well as a three-concert series of chamber music by Shostakovich. Ms. McDermott enjoys touring as a member of OPUS ONE, a chamber group with Ida Kavafian, Steven Tenenbom, and Peter Wiley. Together they have commissioned over 15 new works. She also tours annually with violinist Nadja Salerno-Sonnenberg, and performs as part of a trio with sisters, Kerry and Maureen McDermott. She studied at the Manhattan School of Music and was winner of the Mortimer Levitt Career Development Award for Women, the Young Concert Artists auditions, and an Avery Fisher Career Grant. Anne-Marie McDermott lives in New York City with her husband, Michael, and her Maltese, Sammy.



SHANI DILUKA

Thursday, July 29, 3:30pm EDT

As an "exceptional" performer (*Figaro*) blessed with a "winged virtuosity" (*Classica*), Shani Diluka establishes a bridge between the East and the West. Born in Monaco of Sri Lankan parents, she came to notice at the age of six thanks to a program set up by Princess Grace of Monaco and was then chosen to take part in a specialized program at the Académie Prince Rainier III in the Principality. She later entered the CNSMD in Paris, where she won a first prize, with the unanimity of the jury, after being advised by B. Rigutto, G. Pludermacher, M.-F. Bucquet, and J. Chaminé. During this period, her meeting with Leon

Fleisher philosophically and definitively marked her career. So it was that during her post-grade course, she met Maria Joao Pires, Menahem Pressler, and Murray Perahia, all three of whom invited her to work with them. Other encounters were to follow in 2005, when she joined the Fondation de Come, presided by Martha Argerich. As a soloist invited by a large number of orchestras—the Orchestre de Chambre de Paris, the Orchestre Philharmonique de Radio France, the Sinfonia Varsovia, the Orchestre Philharmonique de Monte-Carlo, the Orchestre National Bordeaux Aquitaine, the Royal Court Orchestra of Sweden, the Bremen Philharmonic Orchestra, the Freiburg Symphony Orchestra, the Tonkünstler Orchestra of Vienna, the Kyushu Symphony Orchestra of Japan, etc., she has worked with such great conductors as Lawrence Foster, Vladimir Fedosseïev, Ludovic Morlot, Eivind Gullberg Jensen, and Gábor Takács-Nagy. A guest artist in major venues, Shani Diluka has given recitals at the Concertgebouw in Amsterdam, the Teatro La Fenice of Venice, the Sala de São Paulo, the Arsenal de Metz, the Philharmonia of Bucharest, the Auditorium of Radio France, in Tokyo, where she opened the Folle Journée, or else closed the Festival de Verbier, at the Théâtre des Champs Élysées (a Jeanine Roze production), the Konzerthaus of Vienna, the Zubin Mehta Foundation, the Mozarteum in Salzburg, the Ravinia Festival in Chicago, the Schubertiades in Austria, La Folle Journée de Nantes, in Russia and Japan, the Roque d'Anthéron, and La Philharmonie de Paris. Her career has been enriched by collaborations with such soloists as Natalie Dessay, Karine Deshayes, and Michel Portal, the composers W. Rhim, K. Beffa and B. Montovani, whose *Cinq pièces pour Paul Klee* she premiered, but also with big names of the cinema including Sophie Marceau, Gérard Depardieu, Hippolyte Girardot, and Charles Berling. As a lover of chamber music, Shani has also been a regular partner of such renowned quartets as Ébène, Ysaye, Prazak, Modigliani, or Belcea. Given that transmission is one of her main preoccupations, she has produced several recordbooks aimed at a young public with the publishers Didier Jeunesse-Hachette, La Dolce Vita, and Radio Classique. Her solo recordings of Beethoven, Mendelssohn, Schubert, and Grieg have won a large number of awards (Choc de la Musique, RTL d'Or, Choix d'Arte, de Mezzo, Japan Vogue, 5 Diapasons, Gramophone, *Fanfare USA*, Diapason, Musikzen, Arena Award Japan). Furthermore, she made the official recording for La Folle Journée 2014, with the avant-garde American music, “Road 66,” as well as the “Symphonie des Oiseaux,” and more recently Beethoven’s complete pieces for cello and piano with Valentin Erben from the Alban Berg Quartet: all of these original projects have come in for considerable critical success. In summer 2018, Shani Diluka recorded

the Concerto Wq23 by Carl Philipp Emmanuel Bach with the Orchestre de Chambre de Paris, conducted by Ben Glassberg. This album project, using historical and modern pianos, in collaboration with the Fondation Royaumont, and devoted to the heritage connection between C.P.E. Bach and Mozart was released in January 2019 by Mirare. 2018 also saw the publication of her first collection of poetry with Editions Art3, which was included in the short list of Académie Française awards. Among her future projects, Shani is preparing a “Cosmos” program around the links between Beethoven and Indian music, whose mysticism historically inspired the Viennese composer. This project led, in 2020, to one of the films coproduced by the Philharmonie de Paris for the Beethoven Year, a series that brought together H. Grimaud, N. Freire, F. Say... She also pursued other commitments, such as a residency with Charles Berling at the Théâtre de l'Œuvre in the autumn of 2019, and the organisation of a series of concerts in 2018–2019 around reflections between the arts at David Lynch’s Club Silencio.



GARRICK OHLSSON

Sponsored by Steinway & Sons

Thursday, July 29, 8:30pm EDT

Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world’s leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven, and Schubert, as well as the Romantic repertoire. To date he has at his command more than 80 concertos, ranging from Haydn and Mozart to

works of the 21st century, many commissioned for him. In the 2018/19 season he launched an ambitious project spread over two seasons exploring the complete solo piano works of Brahms in four different programs. The cycle was heard in New York, San Francisco, Montreal, Los Angeles, London, and a number of cities across North America, culminating in Tanglewood, summer 2020. In concerto repertoire ranging from Mozart and Beethoven to Brahms and Barber, he returned to the Nashville, Oregon, Dallas, Detroit, and Colorado Symphonies, concluding the 2019/20 season in Bellingham Festival of Music with all Beethoven concerti programmed over the course of three performances. Internationally he can be heard with orchestras in Seoul, Helsinki, Zagreb, Tallinn, Manchester, and London. A frequent guest with the orchestras in Australia, Mr. Ohlsson has recently visited Perth, Brisbane, Melbourne, Sydney, Adelaide, and Hobart, as well as the New Zealand Symphony in Wellington and Auckland. An avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Tokyo, and Takács string quartets, including most recently Boston Chamber Players on tour in Europe. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Passionate about singing and singers, Mr. Ohlsson has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman, and Ewa Podles. Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, Hyperion, and Virgin Classics labels. His ten-disc set of the complete Beethoven Sonatas, for Bridge Records, has garnered critical acclaim, including a GRAMMY® for Vol. 3. His recording of Rachmaninoff's *Concerto No. 3*, with the Atlanta Symphony and Robert Spano, was released in 2011. In the fall of 2008 the English label Hyperion re-released his 16-disc set of the Complete Works of Chopin followed, in 2010, by all the Brahms piano variations, *Goyescas* by Enrique Granados, and music of Charles Tomlinson Griffes. Most recently on that label are Scriabin's *Complete Poèmes*, Smetana *Czech Dances*, and études by Debussy, Bartók, and Prokofiev. The latest CDs in his ongoing association with Bridge Records are the Complete Scriabin Sonatas, "*Close Connections*," a recital of 20th-century pieces, and two CDs of works by Liszt. In recognition of the Chopin bicentenary in 2010, Mr. Ohlsson was featured in a documentary, *The Art of Chopin*, co-produced by Polish, French, British, and Chinese television stations. Most recently, both Brahms concerti and Tchaikovsky's second piano concerto were released on live performance recordings with the Melbourne and Sydney Symphonies on their own recording labels, and Mr. Ohlsson

was featured on Dvorak's piano concerto in the Czech Philharmonic's recordings of the composer's complete symphonies and concertos, released July of 2014 on the Decca label. A native of White Plains, N.Y., Garrick Ohlsson began his piano studies at the age of 8, at the Westchester Conservatory of Music; at 13 he entered The Juilliard School, in New York City. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and the 1968 Montréal Piano Competition, it was his 1970 triumph at the International Chopin Competition in Warsaw, where he won the Gold Medal (and remains the single American to have done so), that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, MI. He is the 2014 recipient of the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music, and in August 2018 the Polish Deputy Culture Minister awarded him with the Gloria Artis Gold Medal for cultural merit. He is a Steinway Artist and makes his home in San Francisco.



ISATA KANNEH-MASON

Friday, July 30, 3:30pm EDT

Isata Kanneh-Mason's debut album, *Romance*, drew popular and critical acclaim, entering the UK classical charts at No. 1 when it was released in July 2019 and leading *Gramophone* magazine to extol the recording as "one of the most charming and engaging debuts" and *Classic FM* to praise Isata as "a player of considerable talent." Isata recorded the all-

Clara Schumann disc for Decca Classics as an homage to the composer and pianist in the year of what would have been her 200th birthday, selecting works from across her compositional output including solo piano pieces, a sonata, chamber music with violinist Elena Urioste, transcriptions of two of her husband Robert's songs, and the piano concerto, which she recorded with the Royal Liverpool Philharmonic Orchestra and conductor Holly Mathieson.

Since her studies with Joanna MacGregor and Carole Presland at London's Royal Academy of Music, Isata Kanneh-Mason has embarked on a successful and increasingly busy concert career as a solo artist, with concerto appearances, solo recitals, and chamber concerts throughout the UK and abroad. She also continues to perform with her siblings, including regular duo recitals with her brother, the cellist, Sheku Kanneh-Mason. Recent highlights include appearances at the Edinburgh Festival, Wigmore Hall, London, Théâtre des Champs Elysées, Paris, Teatro della Pergola, Florence, and an extensive ten-city North American tour, including their debut recital at New York's Carnegie Hall and a return to the Vancouver Recital Society.

Isata has also performed in the Portland Piano Series in Oregon, the Barbican Centre's Sound Unbound festival, The Color of Music Festival in South Carolina, at the Edinburgh, Cheltenham, and Bath festivals, the Snape Proms, the Musikfestspiele Saar, and in venues from Antigua and the Cayman Islands, to Perth. During the UK's COVID-19 lockdown in spring 2020, she and her siblings performed in twice-weekly livestreams from their family home in Nottingham, to audiences of thousands around the globe. Isata's rendition of the first movement of Beethoven's third piano concerto, accompanied by a chamber ensemble comprised of her brothers and sisters, garnered over one million views. Future live performances include at the Kissinger KlavierOlymp, BBC Radio 3's Wigmore lunchtime concert series, the Salzburg Mozarteum, Klavier Festival Ruhr, the Kimmel Center Philadelphia, and with the Sarasota, Gothenburg Symphony, Hallé, Johannesburg Philharmonic, KwaZulu Natal Philharmonic, and Paris Mozart orchestras. From the 20/21 season, Isata will become Young Artist in Residence with the Royal Liverpool Philharmonic Orchestra.

Isata reached her category final in the 2014 BBC Young Musician competition, winning the Walter Todds Bursary for the most promising musician. She has since performed several times on television and radio, including on BBC Radio 3 In Tune, the South Bank Sky Arts Awards, The Andrew Marr Show, the Radio 3 RPS Awards, BBC2 Proms

Extra, Radio 4 Front Row and Woman's Hour, Al Jazeera TV, BBC World Service, Channel 4, The One Show, ITV Born To Shine, BBC2 Classroom Heroes, and a feature for CBS Sunday Morning. Isata made her debut as a television presenter for the coverage of the 2019 BBC Proms.

She completed her undergraduate degree at the Academy as an Elton John scholar, and performed with Sir Elton in 2013 in Los Angeles. Isata is also grateful for support from the Nottingham Soroptimist Trust, Mr. and Mrs. John Bryden, Frank White, and Awards for Young Musicians.



PETER DUGAN

Friday, July 30, 8:00pm EDT

Pianist Peter Dugan's debut performances with Michael Tilson Thomas and the San Francisco Symphony were described by the *Los Angeles Times* as "stunning" and by the *SF Chronicle* as "fearlessly athletic." He is heard nationwide as the host of NPR's beloved program *From the Top*. He has appeared as a soloist, recitalist, and chamber musician across North America and abroad. This year he makes his debuts at Wigmore Hall and the Chamber Music Society of Lincoln Center and can be heard as the piano soloist on a new release of Ives' Fourth Symphony from Tilson Thomas and the San Francisco Symphony, a recording which the *New York Times* named one of the top classical albums of 2019. Prizing versatility as the key to the future of classical music, Mr. Dugan is equally at home in classical, jazz, and pop idioms.

A sought-after and multi-genre artist, Mr. Dugan has performed in duos and trios with artists ranging from Itzhak Perlman and Renee Fleming to Jesse Colin Young and Glenn Close. *The Wall Street Journal* described Mr. Dugan's collaboration with violinist Charles Yang as a "classical-meets-rockstar duo." Mr. Dugan has been

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presented in chamber music recitals by Carnegie Hall, Chamber Music Society of Palm Beach, Music at Menlo, Moab Music Festival, and recently in recital with Joshua Bell at the Minnesota Beethoven Festival. He was the 2019 featured recitalist for the California Association of Professional Music Teachers, and has soloed with the San Francisco Symphony, Houston Symphony, Kansas City Symphony, New World Symphony, and Mid-Texas Symphony.

His debut album with baritone John Brancy—*A Silent Night: A WWI Memorial in Song*—pays homage to composers who lived through, fought in, and died in the Great War. Brancy and Dugan toured this program across North America in commemoration of the centennial of WWI, including performances at The Kennedy Center, Alice Tully Hall, Stanford University, the United States Naval Academy, and the Smithsonian Institute. Together, Brancy and

Dugan won first prize at the 2018 Montréal International Music Competition and second prize at the 2017 Wigmore Hall International Song Competition.

Mr. Dugan advocates the importance of music in the community and at all levels of society. As a founding creator of *Operation Superpower*, a superhero opera for children, he has travelled to dozens of schools in the greater New York area, performing for students and encouraging them to use their talents—their superpowers—for good.

Mr. Dugan holds bachelor's and master's degrees from The Juilliard School, where he studied under Matti Raekallio. He resides in New York City with his wife, mezzo-soprano Kara Dugan, and serves on the piano faculty at the Juilliard School Evening Division. Mr. Dugan is a Yamaha Artist.



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NCKP 2021

PEDx

PEDx continues at NCKP 2021 with a new line-up of fascinating subjects and visionary thinkers! PEDx is about challenging boundaries between art, pedagogy, service, music, technology, and entrepreneurship. It is equally about dreaming and life-changing innovation. Speakers at PEDx receive 20 minutes to give the “talk of their lives,” delivered in a rapid-fire format, accompanied by exciting visuals and demonstrations.

Wednesday, July 28 – Friday, July 30
All Times EDT

WEDNESDAY, JULY 28

6:30 – 7:45pm EDT

CAROL JOHNSON

The Online Music Teaching Toolkit

In today’s current climate, we are seeing music teachers at all levels of learning (P–18) shifting to support their teaching with a blended alternative or a fully online approach in music performance and studio classes. But identifying foundational supports can be a tiresome task when trying to learn both key technologies and the pedagogy for teaching music online. Faced with the challenges of shifting teaching approaches from in-person to online, music teachers can systematically adopt an “online teaching toolbox” approach to better support student learning. This session will highlight simple online teaching approaches, or “tools” such as authenticity, creativity, collaboration, and presence. Using the Online Music Teaching framework as our step-by-step guide, Carol will



showcase how these “tools” can easily upgrade an online music learning experience for those new and not-so-new to teaching music online.

Carol Johnson studied music performance (Jazz Performance Diploma), music education (B.Ed.), music pedagogy (M.M.) and educational technology (Ph.D.). Her professional performance career (two solo albums) made way for entrepreneurial music ventures, including The Virtual School of Music™ (Canada and USA). She is currently the Senior Lecturer in Music (Online Learning and Educational Technology) at the Melbourne Conservatorium of Music (Australia). Her recent publications include the co-edited research book *Pedagogy Development for Teaching Music Online* (2018), as well as articles in the *London Review of Education*, *International Review of Research in Online and Distributed Learning* (IRRODL), and other journals, books, and publications.

She is interested in supporting effective practices for teaching and learning music online. Her main focus in research is on developing approaches for online music pedagogy and practice-based research on the implementation of educational technology in music education.

LEILA VISS

Keeping It Together When Life Falls Apart

Life took an unexpected plunge on Thanksgiving Day 2019. Ever since, it's been crucial to me and my family to find meaning in our brokenness. And now, the world has been handcuffed by a micro monster. Together, we ache to find purpose and good in our collective grief.

Our family's grief process is tethered to the magnetic pull of music. When life fell apart, music picked up the pieces. As I speak my heart and share how grief begs for a voice, I discuss the latest research on how trauma changes the brain and how music activates the brain. The steps of my musical intervention will resonate as we all tend to our private grief. As I unravel meaning in the midst of tragedy, I hope others will cherish their time with students, find encouragement to unlock their inner musical voice, and leave with renewed hope.

Leila Viss owns a piano studio in Colorado and holds a church organist position. Viss is the past coordinator for the University of Denver's Piano Preparatory Program. Recognized for her approach to pedagogy, Viss shares ideas at LeilaViss.com and podcast, *Key Ideas*. Viss is widely published and presents frequently.



LARA DOWNES

Rising Sun Music: A New Day for a New Generation

It's a new day. Our students are growing up in a new American era of possibility for meaningful connection between life and art, and we have an opportunity to embrace a wide breadth and diversity of expression within the music we love and teach. As both a pianist and arts advocate, **Lara Downes** has been described as "an explorer whose imagination is fired by bringing notice to the underrepresented and forgotten." Lara elegantly balances roles as an iconoclastic concert artist, *Billboard* chart-topping recording artist, thought leader, NPR Music media personality, and mentor to the next generation, all while curating a series of new recordings and print editions of works by Black composers under her own label, *Rising Sun Music*. Her work centers human connection and innovation above all else. In Lara's words, "I think this music will speak to you in a beautiful and familiar language that evokes our memories of lineage and legacy, the journeys we've made, and most of all, our awareness of the places where we come together."



Lara Downes is among the foremost American pianists of her generation, a trailblazer on- and off-stage whose musical roadmap seeks inspiration from the legacies of history, family, and collective memory.

Downes' playing has been called "ravishing" by *Fanfare Magazine*, "luscious, moody and dreamy" by *The New York Times*, and "addicting" by *The Huffington Post*. As a chart-topping recording artist, a powerfully charismatic performer, a curator, and taste-maker, Downes is recognized as a cultural visionary on the national arts scene. Lara's forays into the broad landscape of American music have created a series of acclaimed recordings, including *America Again*, selected by NPR as one of "10 Albums that Saved 2016," and hailed as "a balm for a country riven by disunion" by the *Boston Globe*. Her recent Sony Classical debut release *For Lenny*, debuted in the *Billboard* Top 20 and was awarded the 2017 Classical Recording Foundation Award.

Her Sony Masterworks recording *Holes in the Sky*, a celebration of the contributions of phenomenal women to the past, present, and future of American music, was released in March 2019, debuting at the top of the *Billboard* charts. Her newest release, *For Love Of You*, marks her concerto recording debut, and celebrates the 200th birthday of the great pianist and composer, Clara Schumann.

Downes enjoys creative collaborations with a range of leading artists, including multi-instrumentalist/composer/singer Rhiannon Giddens, cellist Yo-Yo Ma, pianist Simone Dinnerstein, folk icon Judy Collins, baritone Thomas Hampson, writer Adam Gopnik, and former U.S. Poet Laureate Rita Dove. Her close partnerships with prominent composers span genres and generations, with premieres and commissions coming from Jennifer Higdon, John Corigliano, Stephen Schwartz, Paola Prestini, Clarice Assad, Michael Abels, and many others.

Downes' fierce commitment to arts advocacy, mentorship, and education sees her working in support of non-profit organizations including PLAN International, the Sphinx Organization, the Lower Eastside Girls Club, Washington Performing Arts, and NPR's *From The Top*, where she appears as a rotating guest host.

In 2020 Downes celebrates the Year Of The Woman with world premieres of newly discovered works by Florence Price and Margaret Bonds, and large-scale commissions from Paola Prestini and Clarice Assad, in collaboration with the Chicago Symphony and the Louisville Orchestra.

THURSDAY, JULY 29

7:00 – 8:15pm EDT

PETER DUGAN

The Transformative Power of Reharmonization, and Why It Matters



The art of reharmonizing a melody was employed as expertly by J.S. Bach in his *St. Matthew's Passion* as it was by Beyoncé in "Single Ladies." It's how Béla Bartók, frustrated at the conservative music scene in Budapest, brought the folk music of rural Hungary to the concert halls, and how Israel "Iz" Kamakawiwo'ole changed the way we hear Harold Arlen's "Over the Rainbow" forever. In this PEDx talk, I'll explore how reharmonizations allow an artist to challenge norms, re-examine the past, and bring a fresh perspective to timeless classics. I'll share how I approach my own arranging process and offer a broader perspective on what reharmonization can teach us about the art of interpretation. Ultimately, the notion of reharmonization is meaningful to all human beings who must reconcile their own creativity and modern sensibilities with a respect for history and tradition.

WILLIAM CHAPMAN NYAHO

Musings on Diversity and Equity Through the Genesis of an Anthology



William Chapman Nyaho will speak about his experience in putting together an anthology. Reflecting upon diversity issues and equity issues, the challenges, the disappointments and triumphs, and looking to the future!

Dr. William Chapman Nyaho grew up in Ghana, West Africa, where he attended Achimota School. He later earned his degrees from St. Peter's College, Oxford University, the Eastman School of Music, and the University of Texas at Austin. He also studied at the Conservatoire de Musique de Genève, Switzerland. He currently serves on the piano faculty at Pacific Lutheran University, as well as on the summer faculty of Interlochen Center for the Arts. He also has his private piano studio in Seattle, Washington, and teaches students of all levels and ages. His students have been prize winners at competitions and have been well-placed in universities and colleges.

Chapman Nyaho's professional experience includes being a North Carolina Visiting Artist and Associate Professor of Music at the University of Louisiana at Lafayette, where he held the Heymann Endowed Professorship and was the recipient of the Distinguished Professor Award. He has served as Visiting Professor of Piano at Colby College, Maine, Artist-in-Residence at Willamette University, Oregon, and piano professor at Adamant Music School, Vermont.

He is an active solo recitalist, duo pianist, and chamber musician giving recitals and concerts in Europe, Africa, and the Caribbean and in cities across the United States, where he advocates music by composers of African descent. He actively serves as a regular guest clinician at colleges and universities around the United States. He is also adjudicator for several national and international piano competitions. He has served on national committees for the College Music Society, Music Teachers National Association, and the National Endowment for the Arts.

As an advocate for music of Africa and its diaspora, Chapman Nyaho's publications include a five-volume anthology *Piano Music of Africa and the African Diaspora*, published by Oxford University Press. His recordings include *Aaron Copland: Music for Two Pianos*, *Senku: Piano Music by Composers of African Descent*, and *Asa: Piano Music by Composers of African Descent*. He has released a new CD *Kete: Piano Music of Africa and the African Diaspora*, comprising recordings of piano music from volumes 1 & 2 of his anthology.

YAEL WEISS

Beethoven's Piano Sonatas Then and Now: 32 Bright Clouds



Pianist Yael Weiss will be discussing what makes Beethoven and his music relevant to performers and audiences today.

How has Beethoven been perceived through the past generations, and how have musical interpretations of his music evolved? What are some innovative ways of programming Beethoven's music? The discussion will center around Yael's project "32 Bright Clouds: Beethoven Conversations Around the World," a global music-commissioning and performing project that includes works influenced by Beethoven's piano sonatas from countries of conflict and unrest spanning the globe. All the new works are unified through musical themes from Beethoven, and highlight his message of inner and outer peace through music. More about the project at: 32brightclouds.com

Israeli-American pianist **Yael Weiss** has appeared internationally in major venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, Wigmore Hall, and the Bolshoi Hall as recitalist, soloist with orchestra, and as a member of the Weiss-Kaplan-Stumpf Piano Trio. Her discography includes concerti, solo and chamber works by over a dozen composers on the Koch International Classics, Toccata Classics, and Bridge Records labels, with a new CD set of the complete Beethoven Piano Trios to be released in 2021. She has been honored with distinguished prizes from the Naumburg International Piano Competition and the Kosciusko Foundation Chopin Piano Competition, and is a regular participant at festivals such as Marlboro, Caramoor, and Ravinia. Ms. Weiss has appeared on NPR's *All Things Considered*, *Performance Today*, *Saint Paul Sunday*, the BBC in London, New York's WQXR and WNYC, and in live concerts for Israeli Television and NHK in Japan. In celebration of Beethoven's 250th anniversary, she presented a twelve-hour live marathon online, including performances and interviews with composers from five continents.

Yael Weiss presents masterclasses worldwide and has served on the faculties of Indiana University and UCSB. Her own teachers included Leon Fleisher and Richard Goode.

Ms. Weiss' current performances feature tours of "32 Bright Clouds," a project combining the complete cycle of Beethoven's 32 Piano Sonatas with 32 newly commissioned works from around the world. yaelweiss.com.

FRIDAY, JULY 30

7:00 – 7:45pm EDT

SHANI DILUKA

Beethoven: Beauty and Grace Belong to Every Culture

This is an occasion to share the discovery of an unprecedented dialogue between Beethoven piano sonatas and the Indian *ragas*, following Beethoven's writings and his interest in Indian spirituality. How does this idea of transcendence fit into our contemporary and globalized world? Beethoven provides the noblest answer: beauty and grace belong to every culture. Above countries and borders, souls unite with music.

With Beethoven's writings, I discovered his interest in the *Upanishad*, the ancestral Indian prayers, and imagined a unique spiritual experience constructed between piano sonatas meeting Indian *ragas* in a universal brotherhood, the one that Beethoven endlessly defended, recalling the message of dialogue and peace initiated a few years ago by Ravi Shankar and Yehudi Menuhin, and my origins.



Beethoven has always been a guide, from the complete cello sonatas I recorded with the legendary cellist of the Alban Berg Quartet to the complete piano concertos that I have regularly performed in concerts. I am happy to share this extraordinary odyssey with the universality of Beethoven.

MELISSA MARTIROS

Creating OpporTUNEity®: Leveraging Collegiate Resources to Enact Social Change through Community Engagement Programs



Founded in 2013, OpporTUNEity® began as a small service-learning initiative designed to bridge racial gaps by bringing musical opportunities to underserved youth in Pulaski, TN (birthplace of the KKK). In 2017, we scaled-up in mission and vision as we rolled out community partnerships throughout the city of Worcester, MA. In so doing, we engaged a team of nearly one-hundred people spanning across a spectrum of undergraduate college students, higher education faculty, public school educators, correctional officers, politicians, and leadership from a variety of organizations who have all come together in the spirit of collaboration as we provide quality music education programs to children from unserved communities and inmates serving time at the Worcester County House of Corrections. Through the prioritization of neutral space and reciprocal learning, we leverage resources in higher education to bring musical opportunities to individuals who have historically lacked access, while providing space for undergraduate music students to grapple with biases and develop their own inclusive philosophies as they put theory into practice through hands-on learning. Our programs focus on both ends of the school-to-prison pipeline. Our work is cyclic as we use funds generated through our work in the jail to fund our work in the schools. And as we coach the college instructors through the pedagogical process, we invite OpporTUNEity® students to teach the college students about cultural dynamics, equity, and social justice.

A nationally recognized leader in the field of inclusive piano teaching, **Melissa Martiros** has devoted much of her career to developing programs for underserved youth and children with special needs. She currently serves as Dean of Music at Anna Maria College, where she leads the OpporTUNEity® Music Program as a partnership with Worcester Public Schools and the Worcester County House of Corrections. She holds a Doctor of Musical Arts degree in Piano Performance & Pedagogy from the University of Wisconsin Madison and a Doctor of Education degree in Higher Education Leadership & Policy from Vanderbilt University.

Teaching Demonstrations

Celebrating 60 Years of Transformative Teaching

Thursday, July 29, 4:45 – 5:30pm EDT

Teacher: Marvin Blickenstaff

Facilitator: Jane Magrath



Join master educator Marvin Blickenstaff in celebration of his 60th year of piano teaching excellence. This demonstration features Marvin's teaching of repertoire in piano lessons, with a focus on inspiring each student's artistic voice. The discussion will explore the various foundational experiences and teaching approaches for nurturing the personal expression of individual students.

Facilitating Adult Learning at the Piano

Friday, July 30, 4:45 – 5:30pm EDT

Teachers: Jackie Edwards-Henry, Yeeseon Kwon,
Mary Sallee, Thomas Swenson

Facilitator: Pamela D. Pike



Explore ways that teachers of adult piano students facilitate the music making and learning process. This session features lesson clips of beginning through advanced students at various stages of adulthood. The demonstration features students engaged in learning traditional repertoire, lead lines, and improvising. The discussion will highlight how the instructors modify teaching practice to meet learning and musical needs unique to adults.



Exploring Student Learning through Shared Practice

Saturday, July 31, 2:45 – 3:30pm EDT

Teachers: Aubrey Faith-Slaker, Caryn Ong, Clinton Pratt,
Scott Price, Bradley Sowash

Facilitator: Sara Ernst

Join leading teachers as they share their videos highlighting student learning. This teaching demonstration includes a variety of student ages and levels, online and face-to-face formats, and lesson content. The inspiring discussion will explore pedagogical principles, including effective sequencing, concept presentation, and development of new skills.



NCKP 2021

LIFETIME ACHIEVEMENT AWARDS

The Frances Clark Center extends its congratulations to **Nancy Bachus** (posthumous), **Gail Berenson**, **Tony Caramia**, and **Phyllis Lehrer** as the 2021 Lifetime Achievement Award recipients. As the Center's highest honor, the Lifetime Achievement Award is presented to individuals who have made substantial and enduring contributions to the field of piano pedagogy.

The awards will be presented at the **Awards Ceremony and Gala Reception** at NCKP 2021 on Saturday, July 31, 2021. We welcome all to attend and celebrate the award recipients. Tickets can be purchased via the NCKP online registration form.



A teacher, recitalist, and music historian, **Nancy Bachus** was a featured clinician at numerous piano teacher organizations and music conventions. A graduate of the Eastman School of Music, Nancy studied with pianist Eugene List and accompanist Brooks Smith, and more

recently she coached with Fernando Lares. Nancy was one of the performers in the original "Monster Concerts" in New York City (Lincoln Center, Radio City, and Carnegie Hall), the White House, and on the two "Monster Concert" recordings.

She served on the editorial board for the *Piano Magazine* (formerly *Clavier Companion*). Her articles have been published in *Clavier* and *Keyboard/Clavier Companion*, and her series of 18 articles appeared in the "Athletes at the Keyboard" column for *Junior Keynotes*, the magazine of the National Federation of Music Clubs. She was the author of the highly acclaimed *The Baroque Spirit*, *The Classical Spirit*, *The Romantic Spirit*, and *Beyond the Romantic Spirit* piano anthologies, the *Exploring Piano Classics* series, and she co-authored *Great Music & Musicians*, an outline of music history.

Certified as a Master Teacher by MTNA, Nancy taught at the National Music Camp at Interlochen, Michigan and had 27 years of teaching experience at the college and university levels. She served on the Board of Directors of the American

Liszt Society and was editor of its newsletter for many years. Nancy served on the faculty at Cleveland State University and maintained a private piano studio in Hudson, Ohio.



Gail Berenson, Ohio University Professor Emerita of Piano, is a dedicated teacher, performer, author, and noted expert on musician wellness issues. She is the recipient of the 2002 School of Music's Distinguished Teaching Award and the School of Music's 2016 Distinguished

Service Award. A longtime and powerful advocate on musicians' health issues, she has founded significant wellness initiatives and committees for NCKP (1989), MTNA (2008), ISME (2012), and CMS (2015). She continues to be an active and passionate collaborative pianist and has performed and lectured in over thirty states and in eleven countries. Past President of Music Teachers National Association, an association of 23,000 members, she was named an MTNA Fellow in 2007, was the recipient of the 2015 MTNA Distinguished Service Award and, most recently, the Frances Clark Center's Outstanding Service Recognition Award in 2019. Her students are successfully performing and teaching in independent studios and on college faculties throughout the world. More information can be found at gailberenson.com.



Three extraordinary teachers, Claudette Sorel, James Lyke, and Frances Clark, aided in launching Professor **Tony Caramia's** 45-plus-year career as a pedagogue, clinician, adjudicator, composer, author, and solo and collaborative performer. Invaluable time as

composer-in-residence and studio teacher at the New School for Music Study in 1980–1981 allowed Caramia to interact with Clark and Louis Goss on a daily basis, and their meticulous guidance remains a constant source of inspiration to him. As artist-in-residence elsewhere, he adored presenting classes to pre-college students and/or performing in area concerts. Over the decades, he has contributed many other articles exploring aspects of jazz pedagogy to *Piano Magazine*, *Clavier Companion*, *Keyboard Companion*, and *Clavier*.

Throughout his career, Caramia has shared the stage with many classical and jazz musicians alike. Of particular note, he still cherishes the memory of performing with Marian McPartland in front of his peers at the National Conference on Piano Pedagogy in Chicago. Caramia has conducted numerous workshops in jazz piano for teachers at MTNA National and several state conventions, the International Association for Jazz Educators (IAJE) Teacher Training Institutes, the National Piano Teachers Institute, the International Workshops, the European Piano Teachers Association International Conference in London, the Australian Piano Pedagogy Conference in Adelaide, the Institute of Registered Music Teachers National Conference in New Zealand, and the Dakota Sky International Piano Festival and the Meetings on Piano Pedagogy at the Federal University of Santa Maria, Brazil.

Caramia treasures the relationship he had with publishers The New School for Music Study Press and Belwin Mills Publishing Corp./CPP Belwin, Inc., for whom he composed and/or arranged several solo and duet pieces and collections. A sample of his works with current publishers follows: "Mixed-Up Rag" (Frederick Harris Publications, RCM *Celebration Series*, Piano Etudes, Level 7), collections *American Treasures* (Alfred Music Publishing, Jazz Performer Series), *Sounds of Jazz, Book 1 and 2*, and *Six Sketches* (Alfred), *Suite Dreams and Jazz Moods* (Hal Leonard Publishing Corporation, Composer Showcase Series), *Fascinatin' Rhythms* (Neil A. Kjos Music Co.), *Rag Times Four* (Kjos) and *Adventures in Jazz Piano, Books 1 and 2* (Bärenreiter). He has co-authored all editions of *Keyboard Musicianship, Books 1 and 2* (Stipes Publishing Co.).

His recordings consist of *Hot Ivories*, *Nimble-Fingered Gentleman*, *Zebra Stripes*, *Brass Knuckles*, *Upstate Standards* with trombonist Mark Kellogg, and *Tribute*. Caramia's awards include the Frances Clark Center Inaugural Outstanding Service Recognition Award (2019), SUNY Fredonia Outstanding Achievement Award (2010), and the University of Illinois Campus Award for Excellence in Undergraduate Teaching (1988 and 1984).

Caramia continues his devotion to teaching at the Eastman School of Music (1990–present), where he directs the Piano Pedagogy Studies, coordinates the Class Piano Program, and teaches applied piano and beginning jazz piano. At Eastman, he loves working with teaching assistants from around the globe and championing his students in studio concerts.



Phyllis Alpert Lehrer is known internationally as a teacher, performer, clinician, author, and adjudicator. She has given master classes, workshops, and enjoyed an active concert career as a soloist and collaborative artist in the United States, Canada, Central and South America, Asia, and Europe.

Ms. Lehrer is professor emerita of piano at Westminster Choir College of Rider University in Princeton, N.J. She now serves on the artist faculty of the Westminster Conservatory, the community music school associated with Westminster. A founding member of Young Audiences of New Jersey and the International Society for the Study of Tension in Performance, she has presented regularly at conferences of the Music Teachers National Association, National Conference on Keyboard Pedagogy, the European Piano Teachers Association, and New Jersey Music Teachers Association.

Articles, interviews and reviews on piano pedagogy, music and health by Ms. Lehrer have been published in *Clavier Companion*, *The American Music Teacher*, and *The European Piano Teachers Journal*. Recent publications include *Classics for the Developing Pianist*, co-edited with Ingrid Clarfield, along with the Study Guides that accompany books 1–4 (Alfred) and *Personal Trainer*, co-authored with Paul Sheftel (YBK publications). Mr. Sheftel and Ms. Lehrer also co-edited *Mastering Classic Favorites, More Mastering Classic Favorites*, and *Debussy: An Album* (Carl Fischer). Ms. Lehrer was author and editor of *Chopin: An Album* (Carl Fischer).

Phyllis Lehrer has contributed several chapters to *A Symposium for Pianists and Teachers: Strategies to Develop the Mind and Body for Optimal Performance* and co-authored *The Inner Game of Music Keyboard Workbook* with Barry Green. Her collaboration of over 35 years with piano partner, Ena Bronstein Barton, includes two CDs, featuring duets and duo piano works.

Ms. Lehrer received a BA with music concentration from the University of Rochester and Eastman School of Music and an MS in piano from the Juilliard School of Music. Honored as a Music Teachers National Association Foundation Fellow in 2007, Ms. Lehrer was voted New Jersey Music Teachers Association Teacher of the Year for 2012–2013. In 2019 she received the Westminster Merit Award from the Westminster Alumni Association.

NCKP 2021

PRECONFERENCE TRACKS

Tuesday, July 13 – Tuesday, July 27

All Times EDT

Independent Music Teachers

Tuesday, July 13, 2021

A Celebration of Modern Pedagogy

Independent music teachers have demonstrated their dedication and resilience, finding ways to continue teaching and learning through the many challenges of the past year. This preconference day is designed to celebrate modern pedagogy, and the new trends emerging from the piano studio. The first half of the day includes a variety of topics including studio development, pedagogical strategies, and teaching technique. The second half of the day focuses on repertoire, exploring under-represented composers, and the Gillock *Lyric Preludes*. There are opportunities for discussion and dialogue, including an opportunity for attendees to share their favorite teaching pieces in a virtual recital.

12:00 – 12:30pm | Opening Session

Welcome & Presentation

A Year of Experimentation: Piano Studio as a Place of Belonging, Engagement, and Ownership
– Jihea Hong-Park

Choose one from the following two presentations:

12:30 – 1:20pm | Presentation

Setting the Stage for Healthy Attitudes Toward Performance – Mary Brostrom Bloom and Adam Matlock

12:30 – 1:20pm | Panel Presentation

Panel on Rote Teaching – Anne Katherine Davis, Paula Dreyer, Julie Knerr, and Jason Sifford

Choose one from the following two presentations:

1:30 – 1:55pm | Presentation

Green Screen, Eggs, and Ham: MacGyvered Music Classes for K-8 Remote Learning – Rachel D. Hahn

1:30 – 1:55pm | Presentation

Roll the Ball! The Use of Positional and Directional Words in Learning Wrist Motions – Ying Zhao

2:00 – 2:25pm | Presentation

Stunning Studio Spaces 101: Interior Design, Sound Design, and Organization Ideas for Your Teaching Studio
– Christie Sowby

2:30 – 3:00pm | Breakout Discussion

Studio Stories – Moderated by Members of the Committee

3:00 – 3:25pm | Interlude

Repertoire Rarities: A Virtual Recital

3:30 – 4:20pm | Presentation

Let it Shine! Celebrating Piano Music by Black Composers
– Aaron Mathews

Choose one from the following two presentations:

4:30 – 4:55pm | Presentation

Raag-time: Incorporating Non-Western Musical Traditions
– Omar Roy

4:30 – 4:55pm | Presentation
More Diverse Children's Albums: Finding Variety in Teaching Literature – Angela Miller-Niles

5:00 – 5:30pm | Breakout Discussion
Repertoire Diversity Discussion – Moderated by Members of the Committee

5:30 – 6:20pm | Lecture Recital
Teaching the Gillock Lyric Preludes: An In-depth Analysis and Practical Guidelines – Marvin Blickenstaff, Rebecca Pennington, and NSMS Faculty

Teaching Adults

Wednesday, July 14, 2021

Adult Students, The Now Frontier

Learning to play the piano, resuming piano study, or continuing to refine skills is becoming increasingly popular with adult students of all ages. As such, adding adult students can help piano teachers increase student numbers and add diversity and new opportunities to teaching schedules. Come explore new pandemic-era discoveries as well as tried-and-true ways to attract, retain, and meet the needs of this growing student population.

12:00 – 1:00pm | Opening Session
Welcome & Presentation
The Question/Answer Cycle of Teaching Adults: Who are They? – Pamela D. Pike and Thomas Swenson

1:00 – 1:30pm | Panel Presentation
Why Teach Them? – Coordinated by Sarah Moore

1:30 – 2:15pm | Presentation
How Do We Teach Adult Students?
Lesson Video Clips Part 1 – Coordinated by Mary Sallee

2:15 – 2:30pm | Demonstration
Real-Time Teaching Part 1 – Jackie Edwards-Henry and Sarah Moore

2:30 – 2:50pm | Break
Adult Student Slide Show

2:50 – 3:00pm | Recital
Adult Students Making Music

3:00 – 4:00pm | Presentation
How Do We Teach Adult Students in Groups?
– Yeeseon Kwon, Debra Perez, and Mary Sallee

4:00 – 4:45pm | Presentation
How Do We Teach Adult Students?
Lesson Video Clips Part 2 – Coordinated by Mary Sallee

4:45 – 5:00pm | Demonstration
Real-Time Teaching Part 2 – Jackie Edwards-Henry and Sarah Moore

5:00 – 6:00pm | Social Hour
"Cata-tonic," Virtual Happy Hour

Inclusive Teaching

Thursday, July 15, 2021

Inclusive Pedagogy—Practical Solutions for Achieving Positive Results

Join us for a day-long celebration of the power of music as we explore all of what our special learners have to teach us about how they learn. Everyone in the learning community will find something of interest whether they are beginning work with special learners or have shared the joy of music making with special learners for many years. Learn and observe practical solutions for helping students navigate learning music reading, music counting, technique and artistry, ADHD, and behavioral challenges. Experience how a music therapy professional assists students and teachers in achieving success. Attend a live panel of parents who have sought out inclusive learning opportunities for their children. Enjoy interaction with teachers from around the country. This day will be a fast-paced and content-rich exploration of how students learn, the positive impact music lessons have on their lives, and how to help them achieve their full potential.

12:00 – 12:50pm | Opening Session
Welcome & Presentation & Facilitated Discussion
Undefined by Hearing Loss: My Career in Music
– Cherisse Miller

101 Follow Up to Undefined by Hearing Loss
– Moderated by Scott Price

1:00 – 1:50pm | Presentation & Facilitated Discussion
Music, Autism, and ADHD: Successful Strategies and Resources for Music Educators – Jasmine Harry

101 Follow Up to Music, Autism, and ADHD
– Moderated by Derek Polischuk



2:00 – 2:50pm | Panel Presentation

Inclusive Parents: What Every Teacher Needs to Know
– Panel of Parents, Moderated by Scott Price

2:50 – 3:30pm | Break

3:30 – 4:20pm | Presentation & Facilitated Discussion
The Brain that Engages in Music is Changed by Engaging in Music – Michael Thaut

101 Follow Up to The Brain that Engages in Music is Changed by Engaging in Music – Moderated by Derek Polischuk

4:30 – 5:20pm | Presentation & Facilitated Discussion
Perspectives on Music and Human Wellness: Stories from Hospice – Azusa Higotani

101 Follow Up to Perspectives on Music and Human Wellness: Stories from Hospice – Moderated by Beth Bauer

5:30 – 6:00pm | Presentation

Keys to Autism: Out-of-the-Box Techniques for Out-of-the-Box Students – Connie Wibble

6:00 – 7:00pm | Town Hall

Inclusive Piano Teaching Panel – Presenters and Committee Members, Moderated by Melissa Martiros

Young Musicians: Birth to Age 9

Friday, July 16, 2021

Setting the Stage—Strategies for Developing Young Musicians

Our incredible lineup of presenters promises to revitalize even the most experienced early childhood music specialists and teachers of young musicians. However, even if we don't teach young children, the sessions *All I Need to Know I Learned from Early Childhood Music* and *Music is Child's Play* demonstrate how understanding early childhood music can transform our teaching and performing. Valuable strategies for successfully transitioning students from early childhood music to study on an instrument will be experienced throughout the interactive sessions *The Aural Underground*

and *Movement for Musicianship*. Similarly, seeing innovative aural-based activities for developing rhythm, tunefulness, and artistry during the *Activity Share* will give ideas for rejuvenating our teaching. To encourage connection and collaboration, we have included time for a *Snack and Chat, Discuss and Dine*, and Q&A panel *From Floundering to Flourishing*. We hope you will join us as we support one another in growing young musicians.

12:00 – 1:00pm | Opening Session

Welcome & Presentation

All I Need to Know (about Teaching and Performing)

I Learned from Early Childhood Music – Linda M. Fields

1:05 – 2:00pm | Presentation

Music is Child's Play: Lessons Learned from

My Youngest Student – Joy Morin

2:00 – 2:30pm | Break

Snack and Chat

2:30 – 3:25pm | Interactive Workshop

Movement for Musicianship—PreK and Beyond

– Wendy Valerio

3:35 – 4:05pm | Activity Share

Moderated by Members of the Committee

4:15 – 5:10pm | Interactive Workshop

The Aural Underground: Laying the Ear-Brain-Body

Foundation for a Lifetime of Piano Success – Amy Rucker

5:10 – 5:45pm | Break

Discuss and Dine

6:00 – 6:50pm | Town Hall

From Floundering to Flourishing! Q&A – Gregory Chase,

Hannah Creviston, Linda Fields, Janna Olson,

Amy Rucker, and Janet Tschida

Creative Music Making

Saturday, July 17, 2021

Be a Masterful Pop Piano Teacher, from K-Pop to Songwriting

We all teach pop, so let's be great at it! This year, the Creative Track will present a day-long session on pop music, divided into two parts. In the first half, you'll hear interactive lectures about how to use pop in the studio to encourage foundational musical skills, creative thinking, and

performance mastery using examples ranging from BTS to Sara Bareilles to Elton John. In the second half, you'll be writing your own song with guidance from twice Grammy®-nominated music educator Shane Adams, a founding instructor of Berklee Online. An instructor at the Taylor Swift Education Center at the Country Music Hall of Fame and Museum, Shane will give you the tools to help your creative students write better words and music in any popular style.

12:00 – 1:00pm | Opening Session

Welcome & Presentation

What's Pop Got to Do with It? Building Piano Skills with Today's Music – Todd Van Kekerix

1:00 – 1:25pm | Presentation

Teaching Strategy for Making Creative Music Using K-pop Melody in Piano Lessons – Sumi Kwon

1:30 – 2:20pm | Presentation

Bringing the Pop Back to Popular Music
– Nicholas Lira and Bridget O'Leary

2:20 – 3:00pm | Break

3:00 – 6:00pm | Interactive Workshop

Songwriting Custom Shop: Interactive Songwriting Masterclass with Grammy®-Nominated Music Educator
– Shane Adams

Teacher Education in Higher Ed Monday, July 19, 2021

Join us for a two-part session dealing with aspects of microaggressions and bias experienced in the collegiate environment. The problem of microaggressions is of concern in many aspects of interpersonal interaction—we intend to direct our focus more narrowly here, with specific attention to issues that are of direct relevance in teacher training and professional life. We will begin with an extended exploration of microaggression focused against pedagogy specialists in the collegiate environment, with an introduction to microaggressions, followed by breakout sessions to explore microaggressions in the piano pedagogy environment.

In the second half of our day, we will explore issues related to repertoire. A panel discussion will present concerns about the use of folk songs in the beginner and group piano curriculum. This will be followed by breakout discussions that explore problems of microaggressions, cultural appropriation, and bias in the “canonic” repertoire for our instrument.

We close with collaborative development of a call to action, so that the committee, and its friends, can provide leadership to the field of teacher training.

12:00pm | Welcome

Part 1: Professional Microaggressions

12:05 – 12:45pm | Presentation

Why Do I Feel Like a Second-class Citizen? Microaggression in the Piano Pedagogy World – Michelle Conda

12:45 – 1:30pm | Breakout Groups

Case Studies Discussion 1 – Facilitated by Michelle Conda

1:30 – 2:00pm | Breakout Groups

Case Studies Discussion 2 – Facilitated by Michelle Conda

2:00 – 2:15pm | Short Break

Part 2: Repertoire Concerns

2:15 – 3:00pm | Panel Presentation

Rethinking Folk Songs – Jeriel Jorguenson, Natalia Vanegas Escobar, and John Patrick Murphy

3:00 – 3:30pm | Breakout Groups

Case Studies and Questions: Bias and Cultural Appropriation in the Literature – Moderated by Members of the Committee

3:30 – 3:45pm | Short Break

Part 3: Putting it Together

3:45 – 4:30pm | Group Discussion

Call to Action Statement – Moderated by Members of the Committee

4:30 – 5:00pm | Closing Session

Reporting and Synthesis, Wrap-Up, and Final Thoughts
– Moderated by Members of the Committee

5:00 – 6:00pm | Social Hour

Committee on Teacher Education in Higher Ed Happy Hour



Wellness

Tuesday, July 20, 2021

All About YOU: How Superheroes Care for Themselves during Turbulent Times

Over the past year, teachers have taken on the task of teaching virtually, which entails extra preparation time, learning how to use technology, and battling “Zoom fatigue.” The excessive screen time has resulted in long periods of sitting, vision fatigue, and even vocal stress for both teachers and students. While struggling with their own anxiety and fear, teachers have worked to help students stay motivated and make progress. Yet, when teachers themselves are suffering from depression, burnout, and fatigue, it can be difficult to show up as positive role models for their students. This preconference seminar addresses the mental and physical health of the teacher. William Westney will share how the physical enjoyment of playing the piano leads to personal wellness, while other topics will include teacher self-care, vocal health, physical fitness, yoga, parenting as a busy teacher, and how to return in a healthy way, to performing after the pandemic.

In between sessions, attendees can engage and dialogue with each other during the “mindful moments,” facilitated by members of the Wellness committee.

12:00 – 1:00pm | Opening Session

Welcome & Presentation

Luxuriant Piano Playing: A Wellness Philosophy and Practice – William Westney

Mindful Moment with Laura Amoriello

1:00 – 1:45pm | Panel Presentation

What if You Came First?: Self-Care for Teachers in Turbulent Times – Laura Amoriello, Vanessa Cornett-Murtada, and Jessica Johnson

Mindful Moment with Lesley McAllister

1:55 – 2:20pm | Presentation

“Piano Moves:” Body Mapping in the Piano Studio – Kay Hooper

2:25 – 2:50pm | Presentation

Voices-On: Speakeasy! – Rachael Gates

Mindful Moment with Paola Savvidou

3:00 – 3:30pm | Discussion Group

3:30 – 4:20pm | Panel Presentation

Parenting During the Pandemic: A Guide to Promote Wellbeing – Laura Amoriello, Sara Ernst, Andrea McAlister, Lesley McAllister, and Paola Savvidou

Mindful Moment with Carina Joly

4:30 – 4:55pm | Presentation

The Athletic Pianist: Correlations between Healthy Piano Playing and Physical Fitness – Adam Mayon and Stephen Pierce

5:00 – 5:45pm | Panel Presentation

Back to Stage: Sane and Sound Post-Pandemic – Laura Amoriello, Carina Joly, and Artina McCain

Mindful Moment with Vanessa Cornett

5:55 – 6:45pm | Presentation

Mindful Movement: Applying Yogic Principles to Preschool, Adolescent, and Senior Music Lessons – Lesley McAllister

6:45 – 7:00pm | Concluding Thoughts

Moderated by Members of the Committee

Research

Wednesday, July 21, 2021

If you have always wondered why research is important, how it is relevant to everyday piano teaching, and which innovative ideas can be implemented right away, please join us! The Research Committee is pleased to present this preconference day beginning with an invited guest, Dr. Gilles Comeau, founder and director of the Piano Pedagogy Research Laboratory, University of Ottawa.

12:00 – 1:00pm | Opening Session

Welcome & Presentation

Scientific Research: What Has That to Do with Piano Pedagogy? – Gilles Comeau

1:15 – 2:15pm | Panel Discussion

Grace Choi, Peter Jutras, Cynthia Stephens-Himonides, and Meggie Young

2:30 – 3:30pm | Student Spotlight Featuring Research In Progress

Alyssa Cagle (University of Georgia), Viktoria Juganzon (Kingston University London), Jeyeon Kim (Texas Tech University), Moderated by Joann Marie Kirchner

Diversity

Thursday, July 22, 2021

This year, NCKP welcomes a new Diversity Committee to foster engagement with leading scholars in the field who champion equitable practices in teaching, scholarship, and performance. The Diversity Committee has created a dynamic preconference for its participants to explore, engage, and reflect. The day will center on two large areas in the pedagogy field: Building Anti-Racist Practices and Diversifying Piano Repertoire.

12:00 – 1:30pm | Opening Session
Welcome & Panel Discussion

***Building Anti-Racist Practices* – Leah Claiborne, Diana Dumlavwalla, Franklin Larey, and William Chapman Nyaho, Moderated by Veena Kulkarni-Rankin**

Choose one from the following two presentations:

1:30 – 1:55pm | Presentation

***Do I Belong Here?* – Olivia Adams**

1:30 – 1:55pm | Presentation

***How To Tackle Cultural Appropriation In Piano Music* – Holly Kessis**

2:00 – 2:30pm | Break

2:30 – 4:00pm | Panel Discussion

***Piano Repertoire Around the World* – Minju Choi, Leah Claiborne, Veena Kulkarni-Rankin, Desireé González-Miller, Artina McCain, and William Chapman Nyaho**

Choose one from the following three presentations:

4:00 – 4:50pm | Panel Presentation

***Creating Piano Recitals for a More Diverse Tomorrow* – Penny Lazarus, Lynn Worcester Jones, Sue Ruby, and Sally Ritchie**

4:00 – 4:50pm | Panel Presentation

***Innovative Intermediate Music from Latin America* – University of Memphis MTNA**

4:00 – 4:25pm | Lecture Recital

***Lift Every Voice: Diverse Contemporary Piano Compositions* – Andrea Johnson**

5:00 – 5:30pm | Town Hall Reflection & Social Hour
Moderated by Members of the Committee

Collaborative Performance

Friday, July 23, 2021

Collaboration Re-Imagined: A New Decade of Challenge, Evolution, and Growth

The COVID-19 pandemic has had a significant impact not only on our personal lives, but decimated many professional musicians' work. For those who collaborate with each other, physical distancing has created massive shifts in how and whether our work could continue. Social justice movements have forced us to examine and question biases inherent in ourselves and our field.

Despite these massive hurdles, collaborative pianists have been innovative in researching alternatives: from exploring low-latency platforms to recording tracks, creative solutions to the current conundrum were brainstormed. Some have re-invented themselves, finding new outlets for their passion. With these challenges came growth, and lessons learned and knowledge gained in this difficult process that undoubtedly will transform how we do things when life returns to "normal."

The collaborative track at the 2021 NCKP conference will highlight the impacts—positive and negative—that these events have on present and future collaborative music making.

12:00 – 1:05pm | Opening Session

Welcome & Facilitated Discussion

***Collaboration Re-Imagined: A New Decade of Challenge, Evolution, and Growth* – Collaborative Committee Members, Moderated by Alexandra Nguyen**

1:15 – 2:30pm | Panel Presentation & Town Hall Meeting

***Independent Entrepreneurship* – Valerie Dueck, Christopher Foley, and Andrea Merrill, Moderated by Spencer Myer**

2:30 – 3:00pm | Coffee Break & Social Time

Moderated by Members of the Committee



3:00 – 4:05pm | Presentation

Artistic Digital Self-Representation – Spencer Myer and Joy Schreier

4:05 – 4:30pm | Break

4:30 – 5:20pm | Presentation

Exploring the Music of Marginalized Composers – Dana Brown

Latin America and the Iberian Peninsula

Saturday, July 24, 2021

This year, NCKP welcomes a new committee of pianists and pedagogues from Latin America and the Iberian Peninsula. The preconference schedule begins and ends with opportunities for round table discussion and social time in Spanish and Portuguese. The day includes a dynamic variety of presentations, in both languages, with an afternoon block of lecture recitals. In addition to this multilingual preconference day, the main conference will feature a Spanish-Portuguese Track. *All of these multilingual offerings will feature English-language subtitles to encourage broad participation from the NCKP audience.*

Este año, NCKP le da la bienvenida a un nuevo comité de pianistas y pedagogos de América Latina y la Península Ibérica. La jornada comenzará y finalizará con una mesa redonda y una ocasión para conocerse tanto en español como en portugués. El día incluye una variedad de presentaciones dinámicas en ambos idiomas, con un bloque vespertino de recitales-conferencias. Además de esta jornada multilingüe, el congreso principal contará con una serie de sesiones en español y portugués.

Este ano, a NCKP dá as boas-vindas a um novo comite de pianistas e pedagogos da América Latina e da Península Ibérica. A programação da pré-conferência começa e termina com oportunidades para discussão em mesas redondas e socialização em espanhol e português. O dia inclui uma variedade dinâmica de apresentações, em ambos os idiomas, com um período vespertino de recitais-palestras. Além deste dia de pré-conferência multilingue, a conferência principal contará com uma categoria Espanhol-Português.

10:00 – 11:00am | Welcome & Round Table Discussion

Portuguese Track: The Impact of the Pandemic in Our Profession: The Positive and The Negative

Spanish Track: The Pandemic's Impact on the Piano Pedagogy of Brazil and Portugal.

Moderated by Members of the Committee

11:00 – 11:25am | Portuguese Track: Presentation

O piano decolonizado: Emancipando as práticas de ensino (Decolonized Piano: Emancipating Teaching Practices) – Bibiana Bragagnolo

11:30 – 11:55am | Portuguese Track: Presentation

Distantes porém conectados: Ações práticas para manter o engajamento e humanizar as aulas online! (Distant but Connected: Practical Steps to Stay Engaged and Humanize Online Classes) – Daiane Raatz and Mirka da Pieva

11:30 – 11:55am | Spanish Track: Presentation

Mindfulness: una práctica necesaria para pianistas (Mindfulness: A Significant Practice to Pianists) – Yasmin Fainstein

12:00 – 12:25pm | Portuguese Track: Presentation

A obra pedagógica para piano da compositora brasileira Clarisse Leite (The Pedagogical Works for Piano by Brazilian Composer Clarisse Leite) – Iracele Vera Livero de Souza

12:00 – 12:25pm | Spanish Track: Presentation

Aspectos corporales, auditivos y emocionales en la interpretación (Corporal, Auditory, and Emotional Aspects in Musical Interpretation) – Mónica Zubczuk

12:30 – 1:00pm | Break

1:00 – 1:25pm | Lecture Recital

Hermandad: Obras para Piano de Nadia y Lili Boulanger (Sisterhood: The Piano Works of Nadia and Lili Boulanger) – Jacqueline Petitto

1:30 – 1:55pm | Lecture Recital

Música brasileira para piano do século XXI: Um mosaico interpretativo (21st-Century Brazilian Piano Music: An Interpretive Mosaic) – Lúcia Barrenechea

2:00 – 2:25pm | Lecture Recital

50 años en la obra para piano de Roberto García Morillo (50 Years in the Piano Works of Roberto García Morillo) – Elena Dabul

2:30 – 3:30pm | Break

3:30 – 3:55pm | Portuguese Track: Presentation
Ansiedade na performance musical: Reflexões de estudantes de música a partir de vivências com Técnica Alexander e Meditação Mindfulness (Anxiety in Musical Performance: Reflections of Music Students from Experiences with Alexander Technique and Mindfulness Meditation) – Fernanda Zanon

3:30 – 3:55pm | Spanish Track: Presentation
Arriba!!: Acompañando e improvisando en música popular latina (Arriba!!: Accompanying and Improvising in Latin Popular Music) – Julio Barreto

4:00 – 4:25pm | Portuguese Track: Presentation
Pedagogia Preventiva: Um projeto que começa com os professores (Preventive Pedagogy: A Project That Starts with Teachers) – Carina Joly

4:00 – 4:25pm | Spanish Track: Presentation
Mozart y su contexto histórico-musical: Lecciones desde el fortepiano (Mozart and Performance Practice: What the Fortepiano Can Teach Us) – Luis Sánchez

4:30 – 4:55pm | Portuguese Track: Presentation
Todo aluno é um artista! O trabalho artístico nos anos iniciais a partir das contribuições de Heinrich Neuhaus (Every Student is an Artist! Developing Artistry in the Earlier Years of Study, Heinrich Neuhaus' Contributions) – Vicente Della Tonia and Claudia Fernanda Deltregia

4:30 – 4:55pm | Spanish Track: Presentation
Exploración de la audición en estudiantes de piano profesional: acercamiento a las pedagogías de Gordon (Exploring Audiation in Professional Piano Students: An Approach to Gordon's Pedagogies) – Jackeline Gutierrez

5:00 – 5:25pm | Presentation
Luis Abraham Delgado: Un redescubrimiento de su música para piano a través de un enfoque pedagógico (Luis Abraham Delgado: A Rediscovery of His Piano Music through a Pedagogical Approach) – Fanarelia Guerrero Lopez

5:30 – 5:55pm | Presentation
La Caja de Herramientas: Alentando el aprendizaje independiente en estudiantes de piano de nivel básico e intermedio (The Toolbox: Encouraging Independent Learning in Beginner and Intermediate Piano Students) – Lorena Gonzalez Brouger

6:00 – 6:25pm | Presentation

Las grabaciones musicales en la enseñanza del piano: ¿Qué podemos aprender de ellas? (Musical Recordings in Piano Teaching: What Can We Learn from Them?)
– Jorge Briceño González

6:30 – 7:30pm | Social Hour

Hosted by Members of the Committee

Career Development and Innovation

Monday, July 26, 2021

Launch, Accelerate, Thrive

We are excited to present a preconference day of sessions that focus on topics essential to launching and sustaining a successful career for pianists and teachers in the 21st-century. Our sessions are geared towards three areas of focus: new and emerging professionals and students, life-long career development, and leadership and innovation. With each area of focus engaging two hours of presentations and workshops, participants are sure to leave the sessions with inspiration, ideas, and practical skills and knowledge to launch, accelerate, and thrive as professionals and leaders in the field.

Part 1: New and Emerging Professionals and Students

12:00pm – 1:00pm | Panel Discussion

Transitioning from College to Career – Sarah Buckley, Astrid Morales, Jani Parsons, Clinton Pratt, Allison Shinnick, and Trevor Thornton

1:00 – 2:00pm | Panel Discussion

Best Practices for Emerging Music Professionals – Astrid Morales, Jani Parsons, Clinton Pratt, Allison Shinnick, and Trevor Thornton

2:00 – 2:30pm | Break

Part 2: Career Development

2:30 – 4:30pm | Panel Discussion

Part A: Behind the Scenes: Stories from Different Career Phases

Part B: Setting Yourself Up for Success: Tales of Intentional and Accidental Mentoring in Music

Part C: What's Around the Corner: Preparing New Skills for New Stages of Your Career

Sarah Buckley, Kellie Cunningham, Leonard Hayes, Andy Villemez, and Meggie Young



4:30 – 5:00pm | Break

Part 3: Leadership and Innovation

5:00 – 6:00pm | Panel Discussion

Claiming Your Leadership Potential – Myron Brown, Fabiana Claire, Annie Jeng, and Jonathan Kuuskoski

6:00 – 7:00pm | Panel Discussion

Innovating Your Practice: From Idea to Pitch – Myron Brown, Fabiana Claire, Annie Jeng, and Jonathan Kuuskoski

Technology

Tuesday, July 27, 2021

Inspired Teaching with Technology in the Post-Pandemic World

You have lived through the pandemic and found a way to keep the music alive. Cameras, video conferencing, MIDI keyboards, and music apps are no longer strangers to you or your students. Where do we go from here?

Join the members of the NCKP Technology Committee and guest presenters as they explore intriguing ways to apply your new skills in the service of creative pedagogy and music performance.

12:00 – 1:00pm | Opening Session

Welcome & Introduction

Building Community/Overcoming Distance: 2021 NCKP Virtual Piano Ensemble – Laura Silva with performance contributions from attendees

Choose one from the following two presentations:

1:00 – 2:00pm | Presentation

Distantly Social: Creating Meaningful Virtual Recital Experiences for Students, Families, and Communities – Mario Ajero

1:00 – 2:00pm | Presentation

Creative Solutions for Using Orchestrated Accompaniments – Lori Frazer

Choose one from the following two presentations:

2:00 – 3:00pm | Presentation

Remote Instruction and Young Beginners: A Little Bit of Technology, A Lot of Creativity! – Nicha Stapanukul and Timothy Stephenson

2:00 – 3:00pm | Presentation

Bringing Your Online Teaching to the Next Level: Using OBS Studio and Creative/Fun Activities – João Paulo Casarotti and Daiane Raatz

3:00 – 4:00pm | Breakout Rooms with Lunch

Dining with the Best! – Technology Committee

Choose one from the following two presentations:

4:00 – 4:30pm | Presentation

Creating a “Snowball” Collaborative Recorded Ensemble – Lori Frazer

4:00 – 4:30pm | Presentation

Green Screen, Eggs, and Ham: MacGyvered Music Classes for K–8 Remote Learning – Rachel D. Hahn

Choose one from the following two presentations:

4:30 – 5:00pm | Presentation

Better Video Performances from Your Students – Aaron Garner

4:30 – 5:00pm | Presentation

Constructing Semiotic Bridges through Multimedia Performances – Jonathan Scofield

Choose one from the following two presentations:

5:00 – 6:00pm | Presentation

Google Drive Can Do All of That? – Michelle Sisler and Linda Christensen

5:00 – 6:00pm | Presentation

Fast, Clear, and Musical: How to Solve Issues of Sound and Synchronicity – João Paulo Casarotti, George Litterst, Stella Sick, and Kathleen Theisen

6:00 – 7:00pm | Recital

Geeks on Stage – Members of the Committee



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MAIN CONFERENCE

WEDNESDAY, July 28, 2021

12pm **Welcome & Networking
Lounge Tutorial**

12:30 – 1:45pm **Plenary Keynote**

Welcome – Jennifer Snow

***Teaching the Musicians Who Will
Change the World* – Karen Zorn**

2:00 – 2:50pm **Presentations**

2:00 – 2:50pm | Panel Presentation
***Parents, Pianists, and Pedagogues: Prioritizing Self-Care
During a Pandemic* – Laura Amoriello, Sara Ernst,
Andrea McAlister, Lesley McAllister, and Paola Savvidou**

The pandemic has placed an unprecedented burden on parents. The need to keep families safe, manage households, and tend to children's learning needs and mental health has compounded the struggle and left little time for self-care. Yet, as anxiety about health, safety, and finances loom, self-care for parents is a must. This panel session features five parents of young children who will share their experiences with managing family life while working full-time during the pandemic.

2:00 – 2:50pm | Panel Presentation
***Keys to Inclusion: Reimagining the Piano Canon*
– Brian Hsu, Sun Min Kim, Daniel Pesca, Sonya
Schumann, and Susan Tang**

Keys to Inclusion (KTI) is a project that celebrates marginalized composers, empowers piano students of diverse backgrounds, and enriches our repertoire. KTI's current season studies the works of African American composers through lectures, masterclasses, recitals, and recordings, fostering community among the presenters' five piano studios which span the country. Experience and reflect upon KTI's discoveries in teaching and practice, focusing on repertoire that resonates with contemporary social realities.

2:00 – 2:50pm | Presentation
***In the Company of Ladies: Rediscovering Piano Duets
by Women* – Bonnie Choi**

Why is it that when one searches the internet for piano duet or duo literature, works by male composers are typically the first to appear in the search results? Women composers have certainly made significant contributions to this body of literature and yet they lack proper recognition. Musicologist Marcia Citron has speculated that "women composers typically wrote smaller works" of which piano duets and duos would be a

typical example. This presentation will explore the many works for duet and duo written by female composers.

2:00 – 2:50pm | Presentation
***The Social Impact of a Socio-Cultural Piano Group Project
in Brazil* – Cheisa Goulart and Maria Luisa Avello**

This presentation reports on the musical socio-educational initiative named Projeto PianoForte, led by Piano Studio Cheisa Goulart since May 2017, which has been developed in the city of Bagé (Rio Grande do Sul) and in five other cities in Brazil. Through group piano lessons, the project serves socially vulnerable, low-income students in addition to promoting the piano teacher's professional improvement and establishing a dialogue with other arts.

2:00 – 2:50pm | Presentation
***Go Forward and Make Beautiful Music* – Spencer Myer**

Forward arm motion is at the root of numerous technical maneuvers in piano playing, and is often misdirected, creating gestures and motions that are overdone and inefficient. Through musical examples and close technical demonstration, this lecture will examine how proper use of forward motion facilitates efficient physical choreography, allows greater use of natural arm weight, and improves sound production.

2:00 – 2:50pm | Presentation
***Promoting Students' Creativity: A Linear Approach to Piano
Harmony and Texture* – Christos Tsitsaros**

This session aims at providing ideas on how to instigate creative thought in students by following an integrated and systematic way of relating harmonic and textural elements into a bigger whole. Rather than working in isolated bits, students are encouraged to make meaningful connections that allow them to use these elements and ideas in extemporaneous musical contexts, and further on, expand those intuitively and creatively by engaging their internal ear and aural imagination.

2:00 – 2:25pm | Presentation
***Building Community Through Chamber Music*
– Andrea Merrill**

Creating a chamber music program for amateur musicians of duos, trios, and quartets in your studio or school can be a daunting goal, but the benefits for students are invaluable. Dr. Andrea Merrill will share her experiences of building a chamber music program for strings, winds, and piano, and offer tips on how to successfully create a space for collaboration in your own teaching environment, including advertising, setting up auditions, and finding music for every level.

2:25 – 2:50pm | Presentation

Moving Your Ensemble Online: Remote Teaching of Piano Duet and Concerto Literature for the Intermediate Level
– Hye Jee Jang

This presentation places emphasis on teaching piano duet and concerto literature for younger students through the online piano lesson setting. This session provides possible solutions to help teachers instruct piano ensembles and motivate students' piano playing by learning piano ensemble repertoire. With examples of collaboration tools for live rehearsals and performance online, this presentation will demonstrate how to more effectively engage younger piano students in the online lesson setting.

2:00 – 2:25pm | Lecture Recital

Piano Sonatas by Twentieth-Century Soviet Female Composers – Helena Hyesoo Kim

This lecture recital rediscovers piano works by Soviet female composers from the repressive Soviet regime: Sofia Gubaidulina and Galina Ustvolskaya. The presentation will discuss their background and musical languages, and will present analytical tools helpful to understand their piano sonatas. Gubaidulina's *Piano Sonata*, excerpts from

Ustvolskaya's *Piano Sonata No. 1*, and complete *Piano Sonata No. 6* will be performed.

2:25 – 2:50pm | Lecture Recital

Toward an Inclusive Piano Repertoire from the Classic Period: The Music of Marianna Martinez and Maria Hester Park
– Olga Kleiankina and Kristen Turner

In this lecture recital, musicologist Kristen M. Turner and performer Olga Kleiankina will feature keyboard music by women composers active in the Classic period: Marianna Martinez (1744–1812), and Maria Hester Park (1760–1813).

2:00 – 2:25pm | Lecture Recital

Does One Size Fit All? Interpreting Ragtime Piano
– Glenn Utsch

In books and articles on ragtime, there is little information on interpreting ragtime piano music. "Does One Size Fit All?" refers to an approach to ragtime piano in which the performer plays a variety of ragtime repertoire in a similar manner, such as loud and fast with musicality missing. This presentation explores interpretive ideas to perform ragtime piano music of the early 1900s more effectively, more authentically, and more expressively.

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WEDNESDAY, July 28, 2021

2:00 – 2:50pm | Interactive Workshop
Who's That? Creating a New Standard Repertoire
– Artina McCain

Teaching under-represented composers is experiencing a renaissance. As trendy as it may be, this is not a new topic. While works of females and Black composers have been discussed for decades, there seems to be a disconnect between individual research and what we see represented in our student auditions, concert halls, and competition programming. In this session, we will learn how to pair “new” pieces with standard programming for intermediate through advanced repertoire.

2:00 – 2:25pm | Interactive Workshop
Online Piano Lessons for Young Beginners
– Rebecca Pennington

When piano teaching moved online due to COVID-19, the idea of teaching young beginners (ages 4–6) online seemed daunting, leaving teachers to ask themselves whether online lessons for young students were even possible. The answer is a resounding “yes!” This presentation will investigate a formula for providing successful online lessons to young students, including lesson planning, reading, rhythm, ear training, theory, repertoire, and general tips.

2:25 – 2:50pm | Interactive Workshop
Teaching Composition to Young Beginners
– Christopher Oill

Young beginners have the wildest imaginations, which makes teaching composition to them so fun! Come learn how to lean into their imagination, by teaming up with other attendees to write a piece. A tried-and-true, five-step compositional process will be presented along with a discussion of what students are often capable of at each step, and the solutions that often yield awesome results.

2:00 – 2:50pm | Keyboard Lab
The Blues: A Colorful Framework for Igniting Creativity
– Leila Viss

Boost the creative confidence of students at any age or level with the 12-bar blues, clever manipulatives, and tech-savvy tools. This interactive, hands-on session outlines steps suitable for private or group settings that develop improvisation skills within the standard progression.

3:00 – 3:30pm **Meet Colleagues from Your Region in the Networking Lounge**

Lecture Recital Discussion Pods

Poster Sessions Launch

3:30 – 4:30pm **Exhibit Hall LIVE**

Visit with an Expert: The Royal Conservatory of Music

Visit with an Expert: Steinway & Sons

Visit with an Expert: Randy and Nancy Faber

4:30 – 5:20pm **Presentations**

4:30 – 5:20pm | Panel Presentation
Creating Piano Recital Programs for a More Diverse Tomorrow! – Penny Lazarus, Lynn Worcester Jones, Sally Ritchie, and Sue Ruby

The world quickly changed to virtual learning and performing formats in 2020. As a result, students everywhere easily connect, share, and perform for one another. With rising expectations for cultural awareness, piano recital programs are at the precipice of change to reflect the diversity in our piano studios and the possibilities through virtual formats.



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Come explore repertoire resources and recital repertoire swaps of women and composers of color!

4:30 – 5:20pm | Panel Presentation
Innovative Intermediate Piano Music from Latin America
 – University of Memphis MTNA

Discover fresh didactic piano literature composed by three ground-breaking Latin American pedagogues: Jesús Alberto Rey Mariño, Violeta Hemsy de Gainz, and Eduardo Cáceres. Scores and performances will highlight the idiomatic rhythms, scales, and techniques of these attractive works.

4:30 – 5:20pm | Presentation
How Our Brains Learn Best: Surprising Practice Tips We Tend to Avoid – Barbara Fast

Our brains learn most efficiently with specific practice habits, but research shows we naturally avoid some of them. Tips for helping students practice in effective ways that really work are explored in this workshop.

4:30 – 5:20pm | Presentation
All I Need to Know (about Teaching and Performing), I Learned from Early Childhood Music – Linda M. Fields

In the context of Story (the artistic ideas we want to convey), Sound (the aural expression of those ideas), and Symbol (the musical “languages” that could represent those sounds), we will take a lightning tour through twenty lessons from Early Childhood Music that have a direct bearing on artistry in teaching and performance.

4:30 – 5:20pm | Presentation
Absolutely! Pathways to Expression and Artistry for Special Learners – Scott Price

Students with autism CAN create expressive performances! Specialized vocabulary and concise, detailed teaching strategies will address balance, voicing, dynamics, phrasing, articulations, tone quality, and pedal use to help students express themselves at the piano.

4:30 – 5:20pm | Presentation
Mozart and Performance Practice: What the Fortepiano Can Teach Us – Luis Sánchez

What can an instrument like the fortepiano teach us about Mozart’s sound and style? Everything! Two instruments will be featured in this presentation: a 1985 replica of Mozart’s 1782 Walter fortepiano built by Philip Belt and a Steinway concert grand. Through examples from elementary through upper-intermediate works by Mozart, discover the stylistic elements of his music and develop teaching strategies to assist your students in capturing the essence of Mozart’s musical style.

4:30 – 4:55pm | Presentation
Teaching Little Hands: Building Three-Dimensional Piano Technique from the Beginning – Fred Karpoff

How can teachers instill a great technical foundation from the first lesson, especially with children? This session is designed to help you confidently address any technical problem you may encounter, featuring recent research on incorporating whole-body, three-dimensional technique with a young beginner. Video of live lessons will amplify demonstrations on sitting position, arm weight, *portato*, the sound point, tone production, the basic *vibrato* motion, shaping, two-note slurs, and more, along with repertoire recommendations.

4:55 – 5:20pm | Presentation
Applying Video Modeling and Motor Imagery to Remote Piano Lessons: Creative and Practical Approaches to Enhance Piano Technique – Huiyun Liang

Without close monitoring and physical contact in virtual piano lessons, precise technical issues can be difficult to address with students. This session demonstrates how applying video modeling into online lessons can provide accurate and instant visual feedback when addressing varied technical issues. Strategies for motor imagery to help students mentally rehearse the movements with minimal physical involvement will be presented. Video teaching demonstrations and live interactive activities will be included.

4:30 – 4:55pm | Research Track
Loud and Clear: Looking at Piano Pedagogy and Female Composers Through an Intersectional Lens – Olivia Adams

This research explores gender and racial biases of the institutional canons of piano repertoire. Using Crenshaw’s intersectional theory and the song-data methodology, this workshop explores how repertoire lists of the RCM and Conservatory Canada omit the voices of women, BIPOC, and queer composers. It will also present tools, resources, and methods for decolonizing the piano repertoire canon.

4:55 – 5:20pm | Research Track
Music and Empathy: Ambassadors for Tomorrow – Susan Bruckner

A pattern emerging from research projects involving music and neuroscience is that music promotes measurable empathy across all age cohorts. From 18-month-old toddlers through senior students of music, researchers have discovered that one of the primary benefits of music making is a greater sense of social cohesion and compassion. This workshop will explore ways we can develop musical ambassadors to enhance rapport and understanding in our communities both great and small in challenging times.

4:30 – 5:20pm | Lecture Recital

Chopin's Polonaise Fantasy: A Love Story Expressed Through Song and Dance – Carol Leone

Through Chopin's genius in the *Polonaise Fantasy*, Op. 61, a dignified Polish dance finds its way into a "love-fantasy-dream world." This lecture-performance will illuminate the special language of song, dance, and dream images in this masterpiece for performers and teachers alike. The lecture will be followed by a complete performance of the work. Of added interest to conference attendees will be the performance on a concert grand piano fitted with an ergonomic keyboard of narrower keys.

4:30 – 5:20pm | Lecture Recital

Bach to Black: Piano Suites by J.S. Bach, Samuel Coleridge-Taylor, and James Lee III – Rochelle Sennet

This "Bach to Black" lecture recital features a brief discussion of the English suites by J.S. Bach (1685–1750), as well as suites by two composers of African descent: British composer Samuel Coleridge-Taylor (1875–1912) and American composer James Lee III (b. 1975). This presentation will conclude with a performance of Bach's *English Suite No. 5 in E Minor*, Samuel Coleridge-Taylor's *Four Characteristic Waltzes for Piano*, Op. 22, and James Lee III's *Souls of Alkebulan* (2012).

4:30 – 5:20pm | Interactive Workshop

Migraine-Free Management: Operating an Independent Studio with Less Stress – Clinton Pratt

"I have soccer, can we reschedule?"... "Oops, my books are at Grandma's!"... "Can we bring tuition next week?"... "We're taking the summer off"... Sound familiar? Teaching at music academies and running a studio for twenty years have allowed the presenter to refine policies and cure many common studio headaches: attendance, rescheduling, cancellations, tuition, billing, calendar, summer enrollment, and students forgetting their books! Come for the solutions, whether you're a new professional or a seasoned teacher.

4:30 – 5:20pm | Interactive Workshop

Create to Motivate! Giving the Gift of Musical Ownership – Chee-Hwa Tan

This presentation introduces practical ideas on how to use lesson repertoire to compose and improvise, empowering students to own their music study. Learn how to select and use repertoire as a jumpstart for improvisation and composition. Sit by a piano or keyboard to try the simple tips during the session. Teachers will be guided through an accessible process of incorporating theory, listening, and creative activities, while still developing repertoire skills in private and group lessons.

4:30 – 5:20pm | Keyboard Lab

Creating Multi-Level Duets and Ensembles from Standard Piano Repertoire – Paul Myatt

Every teacher who works with piano students in groups will understand the importance of ensemble playing—duets, trios, and multi-keyboard or multi-instrument performances. Duets, trios, and other ensemble performances are well-loved by parents at studio recitals. The challenge for many teachers is the lack of published keyboard ensembles suitable for a wide variety of student abilities. Hence the need for teachers to understand how to create ensemble arrangements.

5:30 – 6:30pm Dine and Socialize in the Networking Lounge

New Professionals Networking Event in the Event Lounge

6:30 – 7:45pm PEDx

**Carol Johnson
Leila Viss
Lara Downes**

8:00pm

**Evening Concert,
Anne-Marie McDermott**

9:00pm

**Post-Concert Social Hour
in the Networking Lounge**

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THURSDAY, July 29, 2021

10:30 – 11:20am Showcases
Faber Piano Adventures
Piano Marvel
Musicology
The Royal Conservatory of Music

10:30 – 11:50am Exhibit Hall LIVE

12:00 – 1:00pm Plenary Keynote
Breaking the Sound Barrier: Prioritizing Representation in Classical Music
 – Afa Dworkin

1:00 – 1:30pm Exhibit Hall LIVE
Mindful Moments, rejuvenate with the Wellness Committee
Poster Presenter Discussion Pods

General Pedagogy Posters

A Landscape Painting Demonstrated by Mountain Spring
 – Peijun Han

An Adventure through the Romantic Piano Waltz – Karen Kai Yuan Yong

Exploring Piano Technique of Etude-Transcriptions on Gershwin's Songs by American Pianist Earl Wild – Yun-Ling Hsu

Internet Latency is the Enemy: Real Solutions for Sound Delivery in the Virtual Realm – Chee Hyeon Choi

Piano Music of George Walker – Andrew Cooperstock

Tour the World with Piano Duets – Libby Vanatta, Luis Sánchez

Visual Aids: Tools of the Trade for Creating Engaging Lessons in Any Platform – Jessie Welsh, Suyoun Yi, Bradley Hetherington, Emilie Griffin, Maria Santos, QuanZhou Yan

What I Learned in Kickboxing Class Applied to Group Piano
 – Mimi Zhang

Research Posters

Classroom Management in Group Piano Instruction
 – Angela Schmitt

Ear-Playing Beginner Pianists in the Piano Lab
 – Gemma O'Herlihy

I Play the Piano Because I Like the Piano: A National Survey of School Music Teachers – Robert Duke, Robin Heinsen

Obsessive-Compulsive Disorder in the Musical Workplace: Exploring Music Professionals' Experiences with OCD
 – Mitch Grussing

The Music Content in Modern Mainstream American Piano Methods for the Elementary-Aged Beginner
 – Julie Ann Ballard

The Pedagogical Value of Prokofiev's Visions Fugitives Op. 22: A Means of Introduction to His Compositional Language, for Late-Intermediate to Early-Advanced Students
 – Jiao Sun, Hwaen Ch'uqi

Teacher Perceptions of Skills and Techniques Used in the First Year of Piano Lessons – Stephanie Archer

Wilhelm Stenhammar's Late Summer Nights, Op. 33: Rediscovered Swedish Character Pieces – Shelby Nord

1:30 – 1:55pm Presentations

1:30 – 1:55pm | Presentation
Why Can't We Be Friends? Informal Music Learning and Pop Pedagogy for Classical Teachers – Kate Acone

Interested in diversifying your pedagogical repertoire, but unsure of how to begin teaching unfamiliar styles? This session will cover the basics of Informal Music Learning, a music education framework that encourages students to direct their own growth in musical genres of their choosing, especially popular music. Teachers will leave with practical tools to flip the power dynamics in their studio and maximize student enjoyment and motivation in music ranging from hip-hop to folk (and beyond!).

1:30 – 1:55pm | Presentation
Finding Opportunity in Times of Change – David Cartledge

Since March 2020, the world has changed, wreaking havoc on our personal and professional lives. This presentation describes and encourages an entrepreneurial spirit: to see times of crisis as inflections that allow for new opportunity.

1:30 – 1:55pm | Presentation
In the Key of Now: 21st-Century Ways to Teach 19th-Century Concepts – Karen Gerelus

Good teaching matters. The traditional concepts of technique, repertoire, and musical literacy create a well-balanced program of learning for beginners. However, the ways in which these concepts are taught have changed significantly in recent years. How can a five-pound weight, ping pong balls, speeding tickets, a magic wand, and dice help your beginner students become accomplished pianists? Explore the teaching “tickle trunk” to discover how props can make lessons more fun, engaging, and meaningful.

THURSDAY, July 29, 2021

1:30–1:55pm | Presentation

How to Implement a Video Lesson Library in Your Studio – Joseph Harkins

This session will showcase the benefits of implementing a video lesson library in a piano studio. Participants will learn how to form their own video lesson library for use in their studios. Topics covered will include: how to turn a curriculum into a video lesson series, student practice and learning benefits, video equipment cost and setup, and video editing/sharing tips. Sample curriculum resources and sample video lesson plan resources will be provided.

1:30–1:55pm | Presentation

Pianist, Heal Thyself!—Developing and Maintaining Healthy Practice Habits – James Litzelman

Sitting and breathing properly while practicing is essential if we are to fulfill our potential as pianists, and one of the biggest problems that pianists face is playing with unnecessary tension. In this session, discover “The Three R’s of Muscular Tension,” why knowledge of this is a *sine qua non* for expert piano playing, and how to apply these concepts to your daily practice sessions, permitting a lifetime of healthy piano playing.

1:30–1:55pm | Presentation

Raag-time: Incorporating Non-Western Musical Traditions – Omar Roy

In seeking to diversify our studios, teachers can turn to music from many cultures that have rich musical traditions, such as those from Indian classical music. The *raag* is a form of Indian classical music that incorporates free and structured improvisation, yet it remains mostly unknown to much of Western culture. This workshop explores the basics of the *raag*, its diverse pedagogical applications, and features recorded musical examples of traditional Indian *ragas* and Pitts’ faithful adaptations.

1:30–1:55pm | Presentation

Kaleidoscope Career: Adaptive Strategies for Teaching Students Interested in the Music Industry – Andy Villemez

With easy access to technology and the development of new degree programs, an increasing number of young musicians are becoming interested in careers in the music industry such as songwriting, arranging, music production, and film composition. This presentation will demonstrate how teachers can adapt materials and pedagogical strategies of traditional private and group piano lessons in order to meet the needs of students interested in careers in the music industry.

1:30–1:55pm | Presentation | Spanish-Portuguese Track

Persona: a utilização de fantoches como recurso lúdico-afetivo nas aulas de piano – Vanessa Bormann

Relato de experiência com dados, vídeos e depoimentos que demonstram como a interação, nas aulas de piano, entre as crianças e os fantoches de Beethoven e seus colegas Bach e Mozart, se refletiu na efetivação da aprendizagem, transformando a relação destas com a música de concerto e o piano: aproximando-os da sua realidade e tempo, trazendo-os para seu cotidiano.

Persona: The Use of Puppets as a Ludic-Affective Resource in Piano Lessons – Vanessa Bormann

Through data, videos, and testimonials, this presentation will demonstrate how the interaction between children and puppets of Bach, Mozart, and Beethoven reflected positively on learning effectiveness, transforming their relationship with Classical music and the piano by bringing the composers closer to students’ reality/time and into their daily lives.

1:30–1:55pm | Lecture Recital

Intermediate and Early-Advanced Piano Gems by Florence Price – Cole Burger

Florence Price was the first Black woman to have her music performed by the Chicago Symphony Orchestra. In addition to her outstanding orchestral music, she also wrote a number of intermediate and early-advanced pieces

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for piano. These works elegantly blend African American folk music and European harmonic traditions. Published only recently, these pieces will be a welcome addition to your teaching and performing repertoire.

1:30 – 1:55pm | Interactive Workshop

***Baroque Basics: Improvising Ornamentation with Intermediate and Advanced Piano Students* – Curtis Pavey**

This interactive workshop helps instructors by examining ornamentation practices of the Baroque era. Participants will explore historical documents, models, and examples before applying this knowledge to undecorated intermediate and advanced keyboard repertoire. Discover how improvised ornamentation can be accessible and an engaging exercise for our students.

1:30 – 1:55pm | Interactive Workshop

***The Powerful Pedagogy 3Ps—Prepare, Present, Practice* – Janet Tschida**

Do you desire to offer experientially based music-learning opportunities that foster growth of your young student's inner musician, but struggle with knowing how to do so? At this session, a "prepare-present-practice" model will be applied to a variety of musical concepts commonly introduced in the early levels of piano methods. Whole body movement, active music listening, and other engaging musical activities applicable for both one-on-one and group settings will be included.

2:00 – 2:30pm Conversation Starters in the Networking Lounge

Book Launch: Jane Magrath's Piano Literature for Teaching and Performance

Lecture Recital Discussion Pods

Spanish and Portuguese Discussion Pods

2:30 – 3:20pm Presentations

2:30 – 3:20pm | Presentation

***Advocating Musicians' Health for ALL: Educating Teachers on Essential Information to Ensure Every Student a Lifetime of Healthy Music Making* – Gail Berenson, Linda Cockey, and Charles Turon**

This presentation will stress the rationale for teachers to promote musicians' health education to all students, ranging from pre-college and college students to young professionals to mid-life musicians and retirees. We will examine the physiological and psychological issues impacting musicians of all ages and all stages of life, with the goal of ensuring that all our students are able to remain healthy and musically active throughout their lifetime.

2:30 – 3:20pm | Panel Presentation

***Collaborating via Technology* – Dana Brown, John Gunther, Alexandra Nguyen, and Jeremy Reger**

Physical distancing created massive shifts in how and whether collaborative work could continue, leading to the exploration of low-latency platforms and other alternatives. While it is anticipated that in-person collaboration will resume safely at some point, these platforms will continue to be used in the future, allowing for distanced performances across countries and continents. This session will present the various options, essential technology requirements, and effectiveness in different kinds of collaborations.

2:30 – 3:20pm | Presentation

***Teaching Chopin From Early-Intermediate Through Advanced: Same Concepts Just a Lot Harder!* – Ingrid Clarfield**

This presentation will explore the stylistic features necessary for an artistic performance of the music of Chopin. After a brief introduction of these traits in the easier works of Chopin, these same issues will be addressed in a teaching demonstration of upper-intermediate and early-advanced repertoire.

2:30 – 3:20pm | Presentation

***Special Needs and Creativity: Improvisation as a Blueprint for Learning* – Scott Price**

Students with special needs are wonderfully creative in their music making with the right adaptations in the applied pedagogy. This session features an inside look at students improvising in the lesson and in recital performances.

2:30 – 2:55pm | Panel Presentation

***Piano Music by Female Composers and Composers of Color: Selections for Elementary to Early-Advanced Levels* – Jenna Klein**

This presentation seeks to address the need for relatable role models for all students and to expand pedagogical repertoire through an exploration of music by female composers and/or composers of color. Ten lyrical and ten contrasting pieces for beginning to early-advanced students (leveled 1–10) are included in this presentation. Descriptions of each piece will include distinguishable features, potential challenges, pedagogical benefits, resources for accessing repertoire, and brief excerpts of selected pieces.

2:55 – 3:20pm | Presentation

***Florence Price: Underrepresented Repertoire for Pianists of All Levels* – Shannon Wettstein-Sadler**

Florence Price (1887–1953) composed music in African American Romantic style for pianists of all levels. This session presents not only a brilliant composer, but also a brilliant piano pedagogue. It will examine how the concepts of keyboard choreography, tone, and texture in Price's elementary-level

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pieces prepare students to play her vast repertoire of intermediate compositions. Likewise, these components found in Price's intermediate works prepare pianists for her advanced repertoire.

2:30 – 2:55pm | Presentation

***Teaching Expressive Playing Through the Use of Words and Singing* – Margarita Denenburg**

Studying verbal articulation in the spoken word followed by musical vocalization are two very powerful elements in teaching music. If incorporated well, these elements can provide a meaningful experience and help create an expressive player. This presentation will demonstrate how to incorporate singing and verbal elements to effectively teach expressive playing.

2:55 – 3:20pm | Presentation

***No Student is an Island: Integrating Collaborative Piano Pedagogy into Your Studio* – Lauren Koszyk and Adam Salas**

The development of collaborative piano skills during pre-college study is a fulfilling and worthwhile addition to students' curricula. The session will provide an introduction and overview to the repertoire available and an explanation of introductory collaborative piano skills, partnership techniques, and realistic rehearsal and virtual performance

methods. Participants will come away with a new avenue for creating collaborative engagement within their studio and community.

2:30 – 2:55pm | Research Track

***Self-Monitoring of Muscle Tone during Piano Practice* – Maria Hordynskij Holian**

The self-monitoring of muscle tone, as demonstrated by the researcher, while using two piano performance approaches demonstrates the ability of piano students and piano teachers to sense various levels of muscle tone using the proprioceptive (self-awareness) organs located in the fingers to promote successful piano practice with musician wellness. Vision and hearing play a supplemental role allowing the pianist to correlate sensations with what is seen and heard.

2:55 – 3:20pm | Research Track

***Using Performance Cues as a Memorization Strategy with Group Piano Students by Implementing Teacher- and Student-Directed Learning Approaches* – Maria Eduarda Lucena Vieira**

The session will explore the use of performance cues as a memorization strategy among undergraduate music students by comparing different learning approaches such as teacher-directed and student-directed. This use of performance cues with teacher-directed and student-directed approaches will be explored and analyzed based on three pretest and posttest treatments with under-graduate group piano music students.

2:30 – 2:55pm | Presentation | Spanish-Portuguese Track

***O primeiro repertório para piano: As Sonatas de Giustini* – Bernardo Scarambone**

Em 1732, poucos anos depois de Cristofori ter inventado o piano, Ludovico Giustini compôs uma série de 12 sonatas. Essas composições históricas marcam as primeiras peças compostas para o piano na história da música. Hoje, quase 300 anos depois, esse repertório importante continua desconhecido da maioria dos professores e pianistas. Essa apresentação convida participantes do NCKP a conhecer esse repertório e descobrir Sonatas que são ao mesmo tempo acessíveis, e possuem um significado histórico enorme.

***The First Repertoire for Piano: The Giustini Sonatas* – Bernardo Scarambone**

In 1732, a few years after Cristofori invented the piano, Ludovico Giustini composed a series of twelve sonatas. These sonatas mark the first compositions for the piano in music history. Today, almost 300 years later, this important repertoire remains unknown to the vast majority of teachers and pianists. This presentation invites participants to discover and know these sonatas, historically significant pieces for the piano that are accessible to students.

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2:55 – 3:20pm | Lecture Recital | Spanish-Portuguese Track

Danzas Fantásticas, Op. 22 de Joaquín Turina: construyendo a performance para piano solo a partir de sua orquestração
– Diego Caetano

A suíte Danzas Fantásticas, Op.22, datada de 1919 e composta inicialmente para piano solo, foi depois orquestrada pelo compositor. A palestra ressaltará os aspectos do caráter musical da segunda geração de } compositores nacionalistas espanhóis, apontará os procedimentos de estudo da obra orquestral para a construção da performance na obra para piano solo, além explorar a influência das danças andaluzas na produção deste compositor.

Danzas Fantásticas, Op. 22 by Joaquín Turina: The Performance for Solo Piano Based on His Orchestration
– Diego Caetano

The *Danzas Fantásticas*, Op.22, was initially composed in 1919 for solo piano, and later, orchestrated by the composer. The lecture will highlight aspects of the musical character of the second generation of Spanish nationalist composers, point out procedures for studying the orchestral work to build the interpretation for the solo version, in addition to exploring the influence of Andalusian dances in the output of this composer.

2:30 – 3:20pm | Lecture Recital
Music and Nationhood – Catherine Kautsky

Music is often seen as a force for unity across cultures. At the same time, it has long been used for political ends. This session will examine works by Beethoven, Chopin, and Debussy, tracing their political implications. In each case, the music has been utilized as a patriotic symbol and a partisan tool, and we will look at particular compositions to see how they might lend themselves to those nationalist ends.

2:30 – 2:55pm | Lecture Recital
Debussy’s Affair with the Gamelan: GAME-Land No. 5 for Piano, Playing Hand, Voice, Kemanak, and Javanese Gong-Ageng by Slamet Abdul Sjukur (1935–2015)
– Cicilia Yudha

This lecture recital pays homage to the founding father of Indonesian contemporary music, Slamet Abdul Sjukur (1935–2015), by introducing and exploring the first two pieces in *GAME-Land No. 5: “L’Ecoute Réduite”* (6’) and “La Rivière” (5’). In a wider context, Sjukur’s work crosses the boundaries of piano performance practice, composition, and ethnomusicology.

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Open 24/7, the Networking Lounge is the perfect place to meet new colleagues, pop in and out of conversations, chat over meals, and more.

Scheduled Networking Lounge Events

All times in EDT

WEDNESDAY, JULY 28

12:00–12:30PM Welcome & Networking Lounge Tutorial
3:00–3:30PM Meet Colleagues from Your Region in the Networking Lounge
5:30–6:30PM Dine & Socialize in the Networking Lounge
9:00PM Post-Concert Social

THURSDAY, JULY 29

2:00–2:30PM Conversation Starters in the Networking Lounge
5:30–6:30PM Dine & Socialize in the Networking Lounge
10:00PM Post-Concert Social

FRIDAY, JULY 30

2:00–2:30PM Scavenger Hunt for Game Points! in the Networking Lounge
5:30–6:30PM Dine & Socialize in the Networking Lounge

SATURDAY, JULY 31

2:20–2:45PM Explore the Frances Clark Center in the Networking Lounge
5:00–5:30PM Closing Event - Game Winners Announced

THURSDAY, July 29, 2021

2:55 – 3:20pm | Lecture Recital

***Rebalancing the Scales: A Renewed Look at the Solo Piano Music of Agathe Bäcker-Grøndahl* – Kristin Taylor**

Agathe Bäcker-Grøndahl (1847–1907) was well-known during her lifetime as an exceptional pianist and composer during the Golden Age of Norwegian music history. This lecture recital will present a sampling of her works, ranging in time period from her early (1850s European style) to late (20th century/Impressionist) works, and intermediate to advanced levels, with a deliberation on some of the pedagogical aspects of her solo piano music.

2:30 – 3:20pm | Interactive Workshop

***Rhythm Without the Blues: Have a Blast Teaching Rhythm in 45 Minutes* – Beth Sussman**

In this engaging workshop, participants will learn how to teach rhythm in a new way. Using cool props and musical traditions from Ghana and India, participants will be able to teach their young students how to read basic rhythmic notation in a single forty-five-minute session. The presenter is a teaching artist with some of the most prominent performing arts organizations in the country and has taught tens of thousands of students to read rhythm.

2:30 – 3:20pm | Interactive Workshop

***Time to Unmute: Adapting Cooperative Learning Activities for Hybrid and Virtual Group Piano Labs* – John Patrick Murphy and Todd Van Kekerix**

This workshop will present solutions for creatively adapting cooperative learning activities intended for hybrid group piano labs. Cooperative learning strategies, such as think-pair-share, jigsaw, and pair-checks, will be reimaged using breakout rooms, screen sharing, and chat functions. Creative ideas for adapting your group piano curriculum, including repertoire, score reading, transposition, harmonization, and technique, will be explored. Leave armed with activities that will keep your virtual group piano students actively participating.

2:30 – 3:20pm | **LIGHTNING TALKS**

***Building Community/Overcoming Distance: 2021 NCKP Virtual Piano Ensemble* – Laura Silva**

This lightning talk will premiere a virtual piano ensemble performed by 2021 NCKP attendees who have engaged in a collective performance experience prepared in advance. This project has emerged as a response to the challenges and opportunities that musicians have encountered due to the COVID-19 pandemic. The repertoire will showcase the work of a Latin American composer. The presentation will comment on its pedagogical application for piano studios.

***Bridging the Divide Through Non-Traditional Collaboration* – Eneida Larti**

During a year of uncertainty, I was determined to create a true, albeit non-traditional, collaborative experience for my piano students—one that made them part of the creative process, undisrupted by potential changes and limitations. In collaboration with the composition department at the University of Idaho, my piano students safely commissioned new works by student composers for piano and media that included musical and non-musical elements. The presentation will include media highlights from this collaboration.

***How Private Music Teachers Can Contribute to Equity in Music Education* – Natalie Burton**

This presentation will begin by addressing the need and importance for low-income families' access to private music lessons. It will then introduce ideas for how a private music teacher can organize their studio in a way that accommodates low income families—including how to raise funds for studio scholarships, partnering with MusicLink, or teaching part-time at local music schools that give opportunity to low income families.

***Pandemic or Not—Online Lessons for All!* – Ivan Hurd**

Tired of online teaching? Can't wait to stop teaching online after the pandemic? Think again! Online teaching offers many benefits, even to our regular in-person students. Want your students to focus better and be more independent? Online lessons are the answer! Teachers benefit, too. Teaching online helps us increase productivity, express ourselves more succinctly, and the continued use of technology benefits both students and teachers. Come learn why you should keep teaching online post-pandemic!

***An Entrepreneurial Blueprint for the Twenty-First-Century Musician* – Shitong Sigler**

This presentation both reviews and demonstrates recently published literature on arts entrepreneurship and career development for musicians. This body of literature offers up resources on emerging industry trends, insights into the application of entrepreneurial thinking in a performing arts setting, career development strategies for music graduates and young professionals, as well as methods required to integrate into institutional degree programs.

***Arts Entrepreneurship 101: Six Steps to Make Your Creative Ideas Come to Life* – Brianna Matzke**

Take that innovative idea and make it a reality! This presentation will show you the basics of arts entrepreneurship in six steps. We will begin with generating a great idea, then move on to procuring funding (including how to navigate the grant application process), and finish with some best practices for project execution. Young professionals will benefit from learning the ropes, and more experienced individuals may attend for a new source of inspiration.

3:30 – 4:30pm Plenary Concert, Shani Diluka

4:45 – 5:30pm Teaching Demonstration

5:30 – 6:00pm Exhibit Hall LIVE

Dine and Socialize in the
Networking Lounge

Lecture Recital Discussion Pods

Spanish and Portuguese
Discussion Pods

6:00 – 6:50pm Showcases
Ultimate Music Theory
Piano Teaching Success
tonebase
Steinway & Sons

7:00 – 8:15pm PEDx
Peter Dugan
William Chapman Nyaho
Yael Weiss

8:30pm Evening Concert, Garrick Ohlsson

10:00pm Post-Concert Social Hour
in the Networking Lounge

FRIDAY, July 30, 2021

10:30 – 11:20am Showcases
Entrada Piano
Piano Safari
Yamaha
Keys to Imagination

10:30 – 11:50am Exhibit Hall LIVE

12:00 – 1:00pm Plenary Keynote
Music—A Tool for Good – Joseph Conyers

1:00 – 1:30pm Exhibit Hall LIVE

Mindful Moments, rejuvenate
with the Wellness Committee
Poster Presenter Discussion Pods

General Pedagogy Posters

*An Efficient Practice of Scales on the Keyboard for Non-Piano
Music-Major Students* – Fen-Fang Chen

Big Composers, Little Pieces – Sarah Rushing

*Cirandinhas by Heitor Villa-Lobos: Pedagogical Implications
and Brazilian Nationalism* – Ligia Tossato

*Eighteen Short Pieces by César Franck: Romantic Teaching
Pieces Your Students Will Love* – Po Sim Head

Hybrid Teaching: A Tale of Two Classrooms – Jenna Braaksma

*“It Ain’t Necessarily So:” Lessons from Musical Performance
Studies* – Michael Rector

The Piano Compositions of Dinu Lipatti – Danny Milan

*West Meets East in a Piano Studio: Implementing Healthy
Piano Techniques for Inclusive Piano Teaching* – Thaya
Kongpakpaisarn, Yuan Jiang

Research Posters

*A Survey of Technology Use in Group Piano Class During
the COVID-19 Pandemic* – Jeyeon Kim

*Gender and Ethnic Representation in the Repertoire
Performed in Pre-College Competitions and Festivals in
the US: A Quantitative Analysis* – Alejandro Cremaschi

*The Musical Color Wheel: Benefits of Music Participation
in Low-Income Communities and Communities of Color*
– Jewel Connor

*Performance Anxiety in the Collegiate Class Piano Setting:
Student Reflection and Self-Diagnosis* – Leonidas Lagrimas

*Shining a Spotlight on Native American Melodies through
Ethnomusicology* – Megan Blood

Traditions of Redistribution in Beethoven’s Sonatas
– Michael Clark

1:30 – 1:55pm Presentations

1:30 – 1:55pm | Presentation
***How to Run a Piano Conservatory—Online!* – Emily Ezola**

In the wake of COVID-19, the Utah State University Youth Conservatory (YC) had to adapt to an entirely online format to avoid shutdown. This presentation will go over the nuts and bolts of how the YC program adapted lessons, recitals, and yearly traditions like the Monster Concert, the Community Christmas Recital, and the PianoFest Competition to a highly interactive, virtual format. Ideas shared can be useful for teachers who are offering in-person lessons as well.

1:30 – 1:55pm | Presentation
***Getting To It and Positive Actions: The Most Important,
Most Forgotten Practice Tips* – Barbara Fast**

While piano teachers are adept at suggesting effective practice strategies for students, the issue of getting to the practice room is frequently ignored. Likewise, the pressure that students experience today, and the resultant impasse that can occur with practicing, is usually not addressed. Based on research, the workshop presents a compendium of various practice strategies for Getting To It and ideas from psychologists

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Martin Seligman and Rick Hanson, giving students concrete positive actions to implement.

1:30 – 1:55pm | Presentation

From Index Cards to iPads: Pedagogy in a Changing World – Meg Gray

Perhaps it is time to look afresh at our pedagogy curricula. How meaningful are our pedagogy courses? Are we missing out on opportunities? How much should curricula differ between the undergraduate and graduate levels? This presentation looks at current pedagogy curricula, feedback from pedagogy students both past and present, and comparisons between undergraduate and graduate pedagogy courses as a means to think critically about how we are educating our piano majors.

1:30 – 1:55pm | Presentation

Not Playing Around: Toy Pianos and Their Creative Potential in the Studio – Grace Huang

Part whimsical plaything, part educational tool, the toy piano has a fascinating history and continues to appear across musical genres and contexts today. This session explores concrete ways in which teachers may utilize the toy piano in private and group lesson settings as a creative performance and compositional tool for students of various ages and abilities. Video clips of student toy piano compositions and a premiere of a commissioned work for toy piano are included!

1:30 – 1:55pm | Presentation

Should Folk Songs in Group Piano Be Scrapped? – Jeriel Jorguenson

For decades, folk tunes have had their place in group piano literature. But is it time for them to be removed? As student pianists strive to become more racially and socially conscious, the relevance of folk tunes in class piano texts should be called into question. In this presentation, we will discuss whether we believe these tunes should be preserved and how teachers can make their students culturally conscious.

1:30 – 1:55pm | Presentation

Learning Through Imagery: A Multi-Sensory Approach for Successful Outcomes – Eneida Larti

“Picture it!” “Hear the sound in your head!” “Visualize it!” The ability to practice away from our instruments during the pandemic has been vital to maintaining our skills. But, what do these terms mean? Through research in the field of neuroscience, sport psychology, and through anecdotal evidence, this presentation will shed light on the power of multi-sensory imagery as a learning tool for reinforcing technique, memory, and decreasing performance anxiety.

1:30 – 1:55pm | Presentation

Designing an Effective Collegiate Sight-Reading Course – Brian Marks

Teaching collegiate piano majors sight reading can present major challenges: Older pianists may have entrenched habits and gaps in their abilities that interfere with their sight-reading ability, yet are difficult to diagnose and remedy. This presentation will offer a four-part framework for understanding sight-reading skills and illustrate how this framework can be used to create an effective collegiate course syllabus. Included will be examples of drills that students can use after the course is completed.

1:30 – 1:55pm | Presentation

Tonal or Spectral? An Alternative “Aural Skills” Workshop for Pianists – Yannis Rammos

This presentation will explore the revisionist “aural skills” curriculum which is dedicated to the piano soundscape and the timbral potentials afforded by the modern instrument. Topics surveyed include: perceived analogies between piano soundscape and human phonology; “beating” piano partials and their functions in artistic performance; effects and controllability of hammer/string and key/key-bed transients (“percussiveness”); the art of onset asynchrony; textural accents and their pitfalls in the recording studio; partial pedaling as “default touch;” acoustic and artistic effects of damper release speed.

1:30 – 1:55pm | Lecture Recital

Lost Gems: Piano Music of Bolivia – Walter Aparicio

Explore rarely heard piano music of Bolivia: inspiring works by Eduardo Caba, Simeon Roncál, and Marvin Sandi. In this lively workshop, we examine how these composers combine traditional music with Western Classical elements. Using live performance as well as video examples of folk music, we’ll deepen our understanding of how meter, movement, and rhythm connect across artistic disciplines to convey culture and life.

1:30 – 1:55pm | Interactive Workshop

All the World’s a Stage: Teaching Confident Performance Presentation through Acting – Andrea Johnson

Pianists have the ability to influence audience perception of their readiness, confidence, and poise by improving their stage presence. This workshop will feature strategies for teaching stage presence to students of various playing levels. The approaches utilized in this session are borrowed and adapted from the closest artistic relative of the pianist, the actor. Topics include characterization in music, concentration and attention, quality of movement, body positivity, and the importance of “presenting” oneself with poise.

1:30 – 1:55pm | Interactive Workshop
Score Study Experts: Using Conductors' Techniques to Enhance Audiation, Gesture, Understanding, and Conceptualization in the Private Piano Lesson
 – Anna Beth Rucker

The piano, an entire orchestra in one instrument. The pianist, the conductor. Bring your pencils and come discover three immediately applicable score study techniques—borrowed from band, choral, and orchestra conductors—that will empower your students to understand, hear, and play repertoire with newfound depth.

1:30 – 1:55pm | Interactive Workshop
The Secret Ingredient of Your Technique: The Pelvis!
 – Anna Siampani

Through movement exploration and presentation of sequential designed exercises, audiences will reconnect with their breath and inner body, allowing for a free flow, within a context which encourages personal expression and full psychophysical involvement.

2:00 – 2:30pm Scavenger Hunt for Game Points!
In the Networking Lounge

Meet the Piano Magazine Staff

Lecture Recital Discussion Pods

Spanish and Portuguese Discussion Pods

2:30 – 3:20pm Presentations

2:30 – 3:20pm | Panel Presentation
What If You Came First? Self-Care for Teachers in Turbulent Times – Laura Amoriello, Vanessa Cornett-Murtada, and Jessica Johnson

The coronavirus pandemic elevated self-care from optional to mandatory. For teachers especially, being a calming presence for our students and bringing to the lesson energy, focus, and compassion is critical. This interactive session will feature techniques for self-care offered by a panel of experts in self-compassion and mindfulness. Evidence-based strategies and daily practices that go beyond common suggestions will demonstrate ways to break the stress cycle and get emotionally unstuck.

2:30 – 3:20pm | Panel Presentation
Evaluation Insights – Asher Armstrong, Maria Case, Sara Ernst, Janet Lopinski, and Stephen Pierce

By applying proven strategies and criteria, we can hone our evaluation skills, and become better equipped to guide our students to reach the highest level of artistic refinement in their performances. Drawing on years of experience as evaluators and teachers, the panelists will share insights into aspects of evaluation, focusing on the elements that lead to a performance that is engaging, communicative, and musically convincing to audiences and adjudicators.

2:30 – 3:20pm | Presentation
Links Between Music and Language – Sean Hutchins

This session is a discussion of the scientific research on the links between music and language, designed for teachers and administrators. It will discuss the similarities and differences between the two domains, how the brain processes sounds, and ways that music education can transfer to language ability. This session is intended to help attendees better understand the practical implications of the overlap between music and language.

2:30 – 3:20pm | Presentation
Mindful Movement: Applying Yogic Principles to Preschool, Adolescent, and Senior Music Lessons – Lesley McAllister

For three different populations of students—preschoolers, young adults at the intermediate and advanced level, and senior adults—yoga offers distinct benefits when integrated into music lessons. This experiential workshop discusses the common challenges for each population and shares specific movements, stretches, breath work, and alignment/movement cues from yoga to counteract these challenges. Video footage and pictures illustrate appropriate techniques for each group, with participants being given the opportunity to breathe, move, and stretch.

2:30 – 2:55pm | Research Track
Reach, Connect, and Heal: Online Piano Teaching of Adult Hobbyists – Carla Davis Cash, Laura Lennis Cortés, and Qin Ling

Online music instruction is a viable option for connecting to others, finding outlets for stress relief, and discovering one's own musical potential. In this session, we discuss creative and effective strategies for the online teaching of adult hobbyists in both one-on-one and group settings. We encourage teachers to consider the broader implications of their offerings, particularly for students who may seek out music to help cope during challenging times.

2:55 – 3:20pm | Research Track
Reaching Digital Native Music Majors: Pedagogy for Undergraduate Group Piano in the 21st-Century – Rachel D. Hahn

Have you ever struggled to connect with group piano students or adapt curriculum to individual student needs? This research presentation is designed to contribute to our understanding of today's digital native music majors and their needs within the group piano curriculum. Come learn about the unique characteristics of today's digital native learners and how studio and collegiate piano instructors can apply research findings to update and design curricula to focus on 21st-century skill development.

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2:30 – 2:55pm | Presentation | Spanish-Portuguese Track
Danzas y ritmos ecuatorianos: estrategias para la enseñanza pianística – Angelica Maria Sanchez

Esta sesión incluirá: 1. Historia de las danzas ecuatorianas y sus ritmos, así como los trajes típicos utilizados. 2. Interpretación de obras para piano y arreglos para los jóvenes pianistas. 3. Estrategias para la enseñanza de ritmos ecuatorianos en el piano de manera efectiva. Al final se mostrarán videos de estudiantes interpretando en el piano ritmos ecuatorianos, así como se proveerá de arreglos de música ecuatoriana para piano de manera gratuita al finalizar la sesión.

Ecuadorian Dance Rhythms: Strategies for Piano Teaching – Angélica Sánchez

This session will include: 1. History of Ecuadorian dances rhythms, and typical costumes used. 2. Piano arrangements of Ecuadorian works for young pianists. 3. Strategies to teach Ecuadorian rhythms effectively. 4. Demonstrations of student's videos performing Ecuadorian dance rhythms. Also, free Ecuadorian music arrangements for piano will be provided during the session.

2:55 – 3:20pm | Panel Presentation | Spanish-Portuguese Track

Obras latinoamericanas para piano a cuatro manos: etapas Iniciales – Mariana Garrotti, Ana Paula Oyola, Beatriz Yacante, and Andrea Zanni

En un grupo de obras relevadas de diferentes compositores latinoamericanos dentro del proyecto “Música latinoamericana para piano a cuatro manos y dos pianos: relevamiento y sistematización con fines pedagógicos” (UNSJ) analizamos los recursos técnicos- interpretativos y los desafíos camarísticos que plantea la ejecución a cuatro manos. Determinamos que pueden abordarlas alumnos del primer y segundo ciclo -7 a 11 años- de nuestro Departamento de Música.

Latin American Works for Piano Four Hands: Initial Stages – Mariana Garrotti, Ana Paula Oyola, Beatriz Yacante, and Andrea Zanni

In a group of relevant works by different Latin American composers within the project “Latin American Music for Piano Four-Hands and Two Pianos: Survey and Systematization for Pedagogical Use.” We analyze the technical-interpretive characteristics and the performance challenges posed by these four-hands works. We determined that they can be addressed by students of the first and second cycle (7 to 11 years of our Music Department).

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2:30 – 3:20pm | Lecture Recital

Voices Silenced: Piano Music of Composers Killed in the Holocaust – Hannah Creviston

Through their music, the legacy and voice of those murdered by the Nazis can live on. This lecture recital will feature piano music of several of these composers, including Erwin Schulhoff, Rudolf Karel, Pavel Haas, Karel Berman, and Gideon Klein.

2:30 – 2:55pm | Lecture Recital

(“Scissors”) Fantasia Toccata: An Unexpected Inspiration – April Kim

What comes to mind when thinking about Korean culture, specifically music? When listening to music written by Korean composers, are there certain expectations? This lecture recital will present how South Korean composer Jiyoun Chung, combines an unexpected aspect of the culture in Korea and parts of traditional Korean music, with the Western-style musical traditions in her work (“Scissors”): *Fantasia Toccata*.

2:55 – 3:20pm | Lecture Recital

Brooklyn's Post-Millennial Mozart: Missy Mazzoli
– Christina Lai

Hailed as “Brooklyn’s post-millennial Mozart,” Missy Mazzoli identifies as a performer-composer, a label that she has borrowed from the indie rock world. Mazzoli’s music represents the new and advocates for diversity in the traditional Western world of classical music. This lecture recital provides a narrative approach to two of Mazzoli’s solo piano works in hopes of assisting and encouraging performances of works by Mazzoli and other female composers.

2:30 – 3:20pm | Interactive Workshop

Boomers on Eurhythmics – Jackie Edwards-Henry

This interactive session will provide demonstrations and discussion of Dalcroze Eurhythmics exercises used for musical and physical benefits with over-fifty-aged students.

2:30 – 2:55pm | Interactive Workshop

A Year of Experimentation: Piano Studio as a Place of Belonging, Engagement, and Ownership – Jihea Hong-Park

As educators, we seek to create a learning environment where all students feel safe, valued, and motivated. We will co-explore the following questions: How can we cultivate meaningful relationships with our students at this challenging time? How can we create a learning environment that fosters a sense of belonging and ownership? How can we utilize our studio as an “experimental playground” that integrates notions of career development? Specific strategies and recommendations will be shared.

2:55 – 3:20pm | Interactive Workshop

MusicLink and its 25-Year Legacy: The Significance of Music in the Lives of Disadvantaged Students
– Joanne Haroutounian

This session brings research to life, sharing videos, personal stories, and findings of an interview study of MusicLink students as young adults, their parents, and teachers. Discover the impact developed by the teacher-student dynamic through years of training.

2:30 – 3:20pm | Keyboard Lab

How to Approach Jazz and Pop for a Classical Teacher
– Christopher Norton

This session explores how a classical teacher can approach jazz and pop. The aim is to demonstrate what jazz is and show how to use “first step” chords to improvise short tunes and enjoy the process, particularly for students who are lacking interest in classical music.

2:30 – 3:20pm | LIGHTNING TALKS

Got Rhythm? Establishing Habits for Long-Term Wellness
– Esther Hayter


As musicians, we realize the importance of rhythm. But the concept of rhythm applies to more than music; while the COVID-19 pandemic has disrupted so much, personal habits and rhythms can optimize our mental, emotional, and physical health. In this session, explore the benefits of rhythms and discover your own.

Teaching 20th-Century Intermediate Repertoire in Changing Meter – Jinkyung Kim

The ultimate benefit of learning changing meters is to develop students’ ability to sense downbeats. Three selected pieces that feature new rhythmic challenge will refresh and fascinate intermediate students’ mannerisms in commonly used meters. This session will highlight approachable ways of teaching changing meters.

From the Known to the Unknown: The Lego Blocks of the Sight-Reading Skill – Ricardo Pozenatto

Many musical materials support the sight-reading development of the beginner piano student. However, knowing how to use these materials is crucial for a student to be able to read a music excerpt for the first time successfully. This lightning talk will explore different ways and materials that facilitate sight-reading activities during piano lessons, based on the “from the known to the unknown” teaching approach.





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Teaching Mixed Meter and Suggested Intermediate-Level Repertoire – Mengyu Song

From the extensive piano literature, there are many advanced mixed-meter pieces by excellent composers. However, most of the pieces from elementary method books are in one time signature. As a transition period, the intermediate years are a great time to teach mixed meter to students before they study advanced mixed-meter literature. In this presentation, I will discuss how to facilitate the study of mixed meter and select progressive repertoire for intermediate levels.

All the “Feels” About Open-Score Sight Reading – Kathryn Sherman

Students often falter with open-score reading not just because of the visual difficulties, but because of the technique required. Approaching open-score reading from a physical standpoint can help students develop the coordination and eye-tracking skills necessary to successfully navigate typical open-score textures.

Introducing Alicia’s Piano Books by Indonesian Composer Ananda Sukarlan – Karen Kai Yuan Yong

Waltz in 7/8? Fugues with gamelan influence? Indonesian composer Ananda Sukarlan has written a collection of six *Alicia’s Piano Books*, a modern 21st-century composition that reflects both Western and Indonesian cultures. From the 183 pieces in the set, 41 pieces based upon specific classical genres are presented. Pianists and pedagogues are invited to explore the use of this music through performance demonstrations, highlighted musical and technical objectives, and a table of leveling.

**3:30 – 4:30pm Plenary
Concert, Isata Kanneh-Mason**

4:45 – 5:30pm Teaching Demonstration

5:30 – 6:00pm Exhibit Hall LIVE

**Dine and Socialize in the
Networking Lounge**

**Lecture Recital Discussion Pods
Spanish and Portuguese Discussion Pods**

**6:00 – 6:50pm Showcases
Hal Leonard Classical Piano
Ory Shihor Institute
TimeWarp Technologies
The Royal Conservatory of Music**

**7:00 – 8:15pm PEDx
Shani Diluka
Melissa Martiros**

8:00pm Evening Concert, Peter Dugan

**9:30pm Late Night Jam Session | Sponsored
by Yamaha**

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**10:30 – 11:20am Showcases
The Royal Conservatory of Music
Hal Leonard Educational Piano
The Curious Piano Teachers
Ory Shihor Institute**

10:30 – 11:50am Exhibit Hall LIVE

**12:00 – 1:00pm Plenary Keynote
*Recalibrating Our Teaching to
Accommodate Young Musicians’
Psychological Needs* – Gary McPherson**

1:00 – 1:30pm Exhibit Hall LIVE

**Mindful Moments, rejuvenate with
the Wellness Committee**

Poster Presenter Discussion Pods

General Pedagogy Posters

A Combination of Cultural Awareness and Comprehensive Musicianship: Introducing Microkosmos from Chinese Nationalities by Henglu Yao – Yanting Wang

Argentinean Women Composers. Lita Spina’s Piano Sonata: A Performative Approach – Florencia Zuloaga

Chasing a Moving Target: Addressing the “What’s Next?” in Your 21st-Century Career – Rachel Hahn, Jessica Welsh

Let Those Tiny Fingers Run! Exercises for Small-Handed Late Elementary Students that Build Dexterity and Virtuosity – Eliana Yi, Emily Katynski

Music, Poetry, and Sonic Meaning – Katie Ostrosky

Pedal or No Pedal? – Strategies Leading to the Successful Performance of Piano Music from the Classical Period – Soohyun Yun

Rachmaninoff’s Trio Elegiaque, Op. 9: A Performer’s Guide – Elisa Galeano

Uncovering Forgotten Women: Helen Hopekirk’s Music for the Advancing Pianist – Hannah Roberts

When Everything Else Fails: Breathe! A Mindful Approach to Music Teaching – Fernanda Nieto

Research Posters

Beethoven Editions: Do We Need So Many Choices? – Bonnie Choi

Discovering the Piano Works of Mutsuo Shishido: Synthesis of Western and Eastern Sounds – Akina Yura

Enjoyment and Effectiveness in Children's Piano Practice—Using the Research on Flow and Play as Tools and Inspirations – Qin Ling

Exploring the Repertoire of Francisca Gonzaga: Waltzes, Tangos and Polkas for the Intermediate Pianist – Ana Paula Simões

Fannie Bloomfield Zeisler's Transference of Theodore Leschetizky's Teaching Standards to the United States – Cindy St. Clair

The Influences of Gamelan on the Advanced Piano Works of Claude Debussy, Leopold Godowsky, and Colin McPhee – Pei-Han Lin

With Tiger Claw: Endemic Piano Teaching between 1880 and 1980 in Baja California Sur – Maria Fernanda del Peón

Portuguese Poster

Leitura musical à primeira vista na perspectiva da experiência ótima (Musical Sight Reading in the Perspective of a Great Experience) – Cláudia Marques, Lucia Barrenechea, Maria Teresa Madeira

1:30 – 2:20pm Presentations

1:30 – 2:20pm | Panel Presentation
Uncovering Hidden Voices: Exploring Piano Works by Black Women Composers in the Helen Walker-Hill Collection – Bryan Chuan, Anastasiia Pavlenko, Angela Schmitt, Elizabeth Smith, and Elizabeth Strickland

This session will introduce piano repertoire written by black women composers from the Helen Walker-Hill collection at CU Boulder. This collection exhibits a diversity of 20th-century compositional styles that can be used for a range of pedagogical interests. Composers include Valerie Capers, Undine Smith Moore, Margaret Bonds, and many others.

1:30 – 2:20pm | Panel Presentation
NEW to the Job! Reflections, Advice, and Professional Strategies from Recently Hired Collegiate Faculty – Margarita Denenburg, Ivan Hurd, Andrea Johnson, and Todd Van Kekerix

As recent hires for university-level piano pedagogy positions, the panel will share reflections and advice based on their individual career journeys. This presentation provides ways to capitalize on graduate program projects and past work to lead to future successes. Topics include maintaining a professional portfolio and strategies for building an academic network. It also addresses the unique demands the first year of employment presents and provides ideas on how to best navigate the challenges that may arise.

1:30 – 2:20pm | Presentation

Bringing Your Online Teaching to the Next Level: Using OBS Studio and Creative/Fun Activities – João Paulo Casarotti and Daiane Raatz

This session will offer tools and strategies for teachers to boost their online instruction to the next level. Attendees will learn about different packages of technology as well as how to properly use Zoom and OBS Studio software in order to offer professional and practical online instruction with multiple scenes. This session will also explore initiatives to engage students in virtual piano lessons by providing a creative, interactive, fun, and meaningful learning environment.

1:30 – 2:20pm | Presentation

Bringing the Pop to Popular Music: Teaching Performance Practice in Pop, Rock, and R&B – Nicolas Lira and Bridget O'Leary

How do we convey a pop musician's style and communicate this to our students, as we do with the classical piano repertoire? Using examples from Alicia Keys, Sara Bareilles, Elton John, and others, this session will break down how articulation and rhythm define these styles, how popular musicians establish grooves, and demonstrate the piano as a rhythmic and percussive instrument in pop and rock music.

1:30 – 2:20pm | Presentation

Piano Partnerships: Traits of Effective Teachers of Adults (as Reported by their Students) – Pamela D. Pike

As the proportion of the adult population of industrialized nations continues to increase and the demand for piano lessons among adults grows, piano teachers and pedagogy students will need to meet the unique needs of adult learners. Using two private students and one group as case studies, this session explores the specific teacher traits that students report as critical to the process of learning, ongoing satisfaction with lessons, and successful piano partnerships with their teachers.

1:30 – 2:20pm | Presentation

My Piano Arrangement is Better Than Yours (and Here are the Secrets!) – Jeremy Siskind

Ever notice that two pianists can play the same song and one sounds way better than the other? Pianist-composer Jeremy Siskind will share how to create easy-to-play piano arrangements that sound great. Using the folk song "Danny Boy," Siskind will demonstrate arranging techniques that you can use for songs you love, student compositions, or just when playing "Happy Birthday" at a friend's party.

1:30 – 1:55pm | Research Track

Improvisation in Collegiate Private and Group Piano Settings – Grace Choi

With intent to improve pedagogy in collegiate piano settings, this research presentation is unique because it will include:

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(1) teaching demonstrations of improvisation in collegiate private and group piano settings; and (2) research results and interpretations of overall music achievement in collegiate private and group piano students.

1:55 – 2:20pm | Research Track

Action Research in the Piano Lab: An Auto-Ethnographic Exploration of Developing Ear Playing in Beginner Pianists – Gemma O’Herlihy

This session will help piano teachers implement aural learning more effectively in small-group piano lessons. Ear-playing skills improve outcomes for beginner pianists who learn to play melodies and basslines of songs. Learn about the benefits and challenges of group learning and how group dynamics impact upon pupils’ development.

1:30 – 1:55pm | Lecture Recital | Spanish-Portuguese Track

Partita mestiza: el barroco se encuentra con Latinoamérica – Manuel Matarrita

Este recital conferencia presentará una ejecución explicada de la obra “Partita mestiza” (2020), a cargo de su autor, Manuel Matarrita. En esta obra algunas danzas tradicionales de la tradición histórica centroeuropea como *allemande*, *courante*, *sarabande*, *minuet*, *bourrée* y *gigue* se fusionan con ritmos del Caribe, Centro y Suramérica, como el *son montuno* cubano, el *bossa-nova* brasileño, el *pasillo* colombiano, la *vidala* argentina, la *guarania* paraguaya, el *huayno* del altiplano andino y el *tambito* costarricense.

Partita mestiza: Baroque Meets Latin America – Manuel Matarrita

This lecture recital will present a commented performance of the work *Partita mestiza* (2020) by its composer, Manuel Matarrita. In this work, some traditional dances of Central European heritage such as *allemande*, *courante*, *sarabande*, *minuet*, *bourrée*, and *gigue* are combined with rhythms from the Caribbean, Central, and South America, particularly the

Cuban *son montuno*, the Brazilian *bossa-nova*, the Colombian *pasillo*, the Argentine *vidala*, the Paraguayan *guarania*, the *huayno* from the Andean highlands, and the Costa Rican *tambito*.

1:55 – 2:20pm | Lecture Recital | Spanish-Portuguese Track

Las Sonatas para teclado de Padre Antonio Soler: una aproximación pedagógica – Marina Bengoa Roldan

En este recital-conferencia se explorará el estilo musical español desarrollado en las Sonatas para teclado del compositor Padre Antonio Soler. Se recomendarán diferentes obras para varios niveles basándose en la técnica, ritmo y sonidos (entre otros elementos) utilizados por el compositor y su aproximación pedagógica.

The Keyboard Sonatas of Padre Antonio Soler: A Pedagogical Approach – Marina Bengoa Roldan

This lecture recital explores the Spanish traditional music implemented in the sonatas for keyboard by the composer Padre Antonio Soler. The presentation will include recommendations of different pieces for various levels based on technique, rhythm, and idiomatic sounds (among other elements) used by the composer, and will discuss his pedagogical approach.

1:30 – 2:20pm | Lecture Recital

Piano Music in the Time of Anne Frank: Compositions by Suppressed and Forgotten Dutch Composers – Deborah Nemko

This lecture recital brings to light works by Dutch composers who were suppressed by the Nazis during the World War II occupation of the Netherlands. Many of these composers lost their lives in camps and their works are even now still unpublished. The lecture recital features piano works by Daniel Belinfante and Fania Chapiro, two Dutch-Jewish composers whose lives were forever changed by the Nazi invasion.

1:30 – 2:20pm | Interactive Workshop

A Million Little Etudes – Catharine Lysinger

Understanding character, the score, and engaging the imagination are important steps toward a confident performance. How can we teach a young student to incorporate nuanced listening and related movement in specific musical moments in a way that encourages deeper expression? Through the use of very short video clips, at full speed and in slow-motion, this session is an exploration of final polishing steps to encourage confident performances from elementary levels and well beyond.

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1:30 – 2:20pm | Interactive Workshop
***The Aural Underground: Laying the Ear-Brain-Body Foundation for a Lifetime of Piano Success* – Amy Rucker**

Discover activities in this hands-on session that internalize music concepts by creating deep connections between the ear and the body. Capitalizing on the young child's natural responses to music, this session will focus on successful movement, singing, and drumming activities to refresh your approach to the beginning pianist in group or private instruction.

1:30 – 2:20pm | Keyboard Lab
***Duels at a Distance: Adapting Games to a Remote Group Piano Environment* – Erin K. Bennett**

2020 brought many changes to how we teach, but especially impacted our ability to meet and perform together in groups. If social distancing and internet latency have prevented you from providing your students with traditional cooperative learning structures in a group, this hands-on session will help expand your repertoire of virtual games and activities to use in a virtual or hybrid environment. Come prepared to play without leaving your home piano!

2:20 – 2:45pm **Exhibit Hall LIVE**

**Explore the Frances Clark Center
in the Networking Lounge**

Lecture Recital Discussion Pods

Spanish and Portuguese Discussion Pods

2:45 – 3:30pm **Teaching Demonstration**

4:00 – 4:50pm **Presentations**

4:00 – 4:50pm | Panel Presentation
***Teaching Students to Fish: Developing Independent Learners From the First Lesson* – Lynnette Barney, Joy Morin, Christopher Oill, Tony Parlapiano, and Clinton Pratt**

“Give a man a fish and he will eat for a day. Teach a man to fish and you feed him for a lifetime.” Our long-term goal is to teach our way out of a job, right? We want our students to be independent learners from the start. This session features five experienced teachers who offer engaging, practical, and out-of-the-box teaching strategies so your students cast their own lines!

4:00 – 4:50pm | Presentation
***Distantly Social: Creating Meaningful Virtual Recital Experiences for Students, Families, and Communities* – Mario Ajero**

Discover effective strategies for delivering online performance recitals. This session is aimed at both novice and advanced technology users. Attendees will learn how to present virtual recitals with interactive experiences in both live and pre-recorded formats through a variety of platforms.

Tips on videography, improving audio quality, and simple editing techniques will be shared. This session will also cover how to harness social media to expand the audience beyond traditional recital attendance.

4:00 – 4:50pm | Presentation
***Clarifying the Piano Teacher's Role in Playing-Related Injury* – Barbara Lister-Sink**

Most piano teachers will be faced with the challenge of a student with playing-related pain and injury, and with the accompanying questions: How can I help? What is my responsibility and what is not my responsibility? How can I best guide the student through appropriate diagnosis, treatment, recovery, and retraining?—all daunting questions. This presentation will help teachers clarify their role in playing-related injury and in helping their students through the journey back to health.

4:00 – 4:50pm | Presentation
***“Go Big Or AND Go Home!”: Adult Group Teaching Pedagogical Takeaways* – Yeseon Kwon**

Urban Dictionary: The phrase GBGH captures a way of life, an attitude. It means be extravagant, do whatever you are doing to its fullest, don't flake out! Drawing from various online distance learning classes of various levels and types of adult learners, the session will demonstrate technological and pedagogical takeaways that facilitate a new level of group learning engagement online.

4:00 – 4:50pm | Presentation
***Technique Through the Repertoire* – Christopher Madden and Jani Parsons**

While many instrumentalists study repertoire excerpts to address technical and musical challenges, pianists are the exception. This session seeks to change that by introducing standard literature excerpts to inspire through the repertoire, develop technique, and fill in the gaps of the intermediate student. Progressively sequenced excerpts will be presented and performed with helpful strategies for including this pedagogical tool in the piano studio.

4:00 – 4:25pm | Presentation
***Learning from Limitations: The Indianist Piano Pieces of Amy Beach and Arthur Farwell* – Natalie Khatibzadeh**

Amy Beach's and Arthur Farwell's Indianist piano pieces represent varying intentions and shortcomings in their portrayal of Native American customs. By comparing Beach's and Farwell's distortions to writings by Mohican composer Brent Michael Davids and Ojibwe author David Treuer, this presentation attempts to address a crucial concern: How do we truly support and finally grant equal rights, equal opportunities, and equal representation to indigenous composers in American musical culture?

SATURDAY, July 31, 2021

4:25 – 4:50pm | Presentation

Echoes in Time: Understanding, Teaching, and Creatively Programming Contemporary Works as Parallels to Standard Classics – Monica Kang-Sasaki

Ever evolving, contemporary piano music spans a myriad of styles, (post-)tonal languages, and mediums. This presentation views various new works as parallels to standard repertoire from past eras in order to stimulate understanding through connection. For educators, we will demonstrate practical ways to introduce standard and non-standard contemporary works to students of variant levels. For performers, we will discuss different programming possibilities in integrating new music into your recital as a 21st-century pianist.

4:00 – 4:25pm | Presentation

Nurturing Interest and Cultivating Motivation: Investigating the Intersection of Educational Psychology and Piano Pedagogy – Jared Rixstine

Though research in educational psychology contains a wealth of data exceptionally relevant to piano pedagogy, little has been done to translate this cutting-edge research into actionable insights for piano teachers and pedagogy instructors. By investigating landmark research in motivation and human learning and exploring significant, recent findings in human psychology and cognition, this highly practical session will empower teachers to enhance their lessons and pedagogy curricula using concrete recommendations from contemporary research.

4:25 – 4:50pm | Presentation

Teach Them to Believe: Strategies for Cultivating Self-Efficacy Beliefs in Piano Students – Lynn Worcester Jones

As piano teachers, we are uniquely positioned to cultivate self-efficacy beliefs—the belief we have in our ability to perform tasks successfully—in our piano students. Come join this session to explore self-efficacy, discover why it's important in piano study, learn sources of information used to increase self-efficacy beliefs, and consider strategies based on established principles from self-efficacy research to help your piano students believe they can succeed when applying their acquired skills.

4:00 – 4:25pm | Research Track

Choral Music Educators and “Real World” Piano Applications: A Collective Case Study – Leonidas Lagrimas

How effectively does the collegiate group piano curriculum prepare choral music educators for the “real world” of teaching? This session highlights preliminary results of ongoing research with a group of choral music educators in their first few years of teaching. Subjects were asked to reflect upon the effectiveness of their group piano coursework and describe the extent of their utilization of piano in their current teaching position.

4:25 – 4:50pm | Research Track

What Did They Say? Professional Musicians Give Their Perspectives on Piano Training – Meggie Young

Cultivating useful and meaningful keyboard skills is paramount to all piano teachers—whether they teach young beginners or undergraduate music majors. Professional musicians employed as teachers, composers, and performers in a variety of contexts were invited to participate in an interview regarding the applicability of their piano training to their current professional responsibilities. Discussions regarding the possible solutions for the transformation of keyboard curricula and its implementation are presented during the session.

4:00 – 4:25pm | Presentation | Spanish-Portuguese Track

Música contemporânea brasileira para iniciação ao piano: enriquecendo o repertório de estudantes de níveis elementares e intermediários – Luis Barros and Claudia Deltregia

Esta comunicação é um relato sobre um trabalho que objetiva realizar a aproximação entre compositores, professores e estudantes de piano, através da organização, revisão, digitalização, gravação e divulgação de uma coletânea de peças inéditas do repertório contemporâneo brasileiro para piano voltado para os níveis elementar e intermediário. O material elaborado com a colaboração de compositores visa a divulgação online, esta por prover acessibilidade e real impacto na democratização e divulgação de obras de cunho pedagógico.

Contemporary Brazilian Music for Piano Beginners: Enriching the Repertoire of Elementary and Intermediate Students – Luis Barros and Claudia Deltregia

This presentation is a report of in-progress research that aims to bring together composers, teachers, and piano students, through organizing, reviewing, digitizing, recording, and presenting a collection of unpublished works from the contemporary Brazilian repertoire for elementary and intermediate students. The research is a collaboration with composers and its main purpose is to provide online accessibility for the democratization and dissemination of new pedagogical piano literature.

4:25 – 4:50pm | Presentation | Spanish-Portuguese Track

O guia prático para a juventude: a obra pedagógica de Heitor Villa-Lobos – Verena Abufaiad

Nesta sessão, a apresentadora fará demonstrações de performance de peças selecionadas do Guia Prático, Álbuns Para Piano que destacam facetas do estilo composicional de Heitor Villa-Lobos—melodias elaboradas a partir de canções folclóricas brasileiras e ritmos sincopados e vivos—e sua variedade de níveis de dificuldade e de desafios técnicos, com estratégias pedagógicas. Pianistas e pedagogos são convidados a explorar este repertório juvenil do século XX que reflete a cultura do Brasil.

***The Guia Prático for the Youth: The Pedagogical Work of Heitor Villa-Lobos* – Verena Abufaiad**

In this session, the presenter will provide performance demonstrations of selected pieces from the *Guia Prático, Álbuns Para Piano*, highlighting facets of the compositional style of Heitor Villa-Lobos—melodies crafted from Brazilian folk songs and syncopated, lively rhythms—and will discuss the variety of levels of difficulty and technical challenges with pedagogical strategies. Pianists and pedagogues are invited to explore this literature of the twentieth century, originally conceived for the youth, that reflects the culture of Brazil.

4:00 – 4:50pm | Lecture Recital
***The Spiritual Tradition: From the Southland* by Harry T. Burleigh** – Roger McVey

Harry T. Burleigh was an African American singer and composer who was largely responsible for bringing spirituals, the songs composed and sung by slaves in the 1800s, to a wider audience through his arrangements, compositions, and performances. *From the Southland* (1907) is Burleigh's only work for piano. It is a beautifully crafted "mashup" of various spiritual tunes. This presentation will examine source material, pedagogical issues, and stylistic features of the piece, concluding with a complete performance.

4:00 – 4:25pm | Lecture Recital
Six Hands on Deck – Rosalyn Floyd, Martin David Jones, and Clara Park

Adding another person to your four-hand piano team can be a musically rewarding experience. We will explore important pieces by Rachmaninoff, W.F.E. Bach, Carl Czerny's wonderful six-hand arrangements of Mozart and Handel, and new works by Martin David Jones. Six-hand repertoire makes an extremely effective ensemble because of the ability to produce a more symphonic sound, while evenly distributing the responsibility between the players across a broader expanse of registers.

4:25 – 4:50pm | Lecture Recital
Electronic Chamber Music: Collaborating with Computers – Brendan Jacklin

The one constant for many people during this past year has been the screen. As musicians and educators, we have all had to shift everything we do online. Chamber music has been especially difficult online. Yet, there is another possibility for making chamber music within our own practice space: music with electronics. This lecture recital explores each aspect of this genre to make it possible to truly collaborate with our electronic partners.

4:00 – 4:50pm | Interactive Workshop
Building the Dyslexic Brain with Music – Becki Laurent

Throw out everything you think you know about dyslexia for this session with real-world solutions. This session isn't just about teaching piano. It's about building the brain of a student with dyslexia!

4:00 – 4:50pm | Keyboard Lab
How to Play by Ear (Really!) – Bradley Sowash

Have you ever marveled at musicians who play melodies on their instruments after one hearing? Perhaps you considered it a gift only available to those with absolute pitch. Not true! This session explores specific steps any musician can use to replicate melodies and even chords by ear without written music.

5:00 – 5:30pm **Closing Event – Game Winners Announced**

5:30 – 8:00pm **Award Ceremony & Gala Reception**

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Verena Abufaiad is an active pianist, pedagogue, and clinician. A native of Brazil, she has been devoted to the study of the works of Heitor Villa-Lobos and their pianistic and

pedagogical aspects. Ms. Abufaiad holds a DMA in Piano Pedagogy from the University of South Carolina.



Kate Acone, NCTM, is a pianist and pedagogue currently studying for a DMA at the University of Toronto. She was the 2018 MarySue Harris Studio Teacher Fellowship recipient and

is an advocate for popular music pedagogies.



Olivia Adams is a pianist, teacher, and music clinician based in Ottawa, Ontario. A master's student in music and feminist studies, her work

researches the intersection of race and gender in piano pedagogy as she advocates for increased inclusivity of music by female BIPOC composers.



Shane Adams is a twice GRAMMY-nominated music educator and award-winning producer and songwriter. Shane is president of Artist Accelerator and is a founding

instructor for Berklee Online and a featured instructor for the Country Music Hall of Fame where he received their TOP TEN HITMAKER award for 2014.



Mario Ajero is Professor of Piano at Stephen F. Austin State University in Nacogdoches, TX where he also serves as Keyboard Area Coordinator. Internationally

recognized as an authority in incorporating technology in piano pedagogy and music education, he is frequently sought as a presenter for conferences around the world.



Laura Amoriello, NCTM, is Assistant Professor of Piano at Ithaca College, where she teaches secondary piano and pedagogy. She serves as faculty

advisor for the Mental Health Awareness for Musicians Association and is a member of NCKP's Wellness Committee.



Walter Aparicio is known for the warmth and conviction of his performances. Walter Aparicio explores issues of cultural background and identity through his concerts and workshops.

Much of his programming includes music that directly references elements of dance, language, and folk traditions. He has performed extensively in the US and abroad. BM, NYU. MM, Manhattan School of Music.



Stephanie Archer holds degrees in piano performance and pedagogy from the University of Mobile and Louisiana State University. She is currently a

student at Florida State University where she is pursuing a PhD in Music Education with an emphasis in piano pedagogy. She also runs a private studio in Tallahassee.



Asher Armstrong is a native of Knoxville, Tennessee, Asher is an Assistant Professor of Piano at the University of Arkansas. A performer and Cambridge-

published scholar, he holds degrees from the Cincinnati College-Conservatory of Music (MM) and the University of Toronto (DMA).



Maria Luisa Avello graduated in Business Administration from Urcamp. Bank officer of Caixa Econômica from 1981 to 2015, being a manager from 1995 to 2007 and a general manager from 2007 to 2014.



Julie Ann Ballard has a DMA in music education from the University of Southern California and a MM in piano performance with an emphasis in piano

pedagogy. Her research is published by NCKP Conference *Proceedings* (2011, 2013, & 2015), CAPMT Connect (Spring-Summer 2017) and *Clavier Companion* (March/April 2018). Her music is published by FJH, Hal Leonard and Jackman. Ballard serves on the CA Association of Professional Music Teachers executive board as VP of Competitions.



Lynnette Barney believes magic happens when musicians play and learn music together. Her unique lesson format, featured on the Tim Topham podcast, incorporates weekly ensemble

classes alongside private lessons for her 60+ students in Arizona.

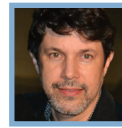


Lúcia Barrenechea is a pianist and professor of piano at the Villa-Lobos Institute of the Federal University of the State of Rio de Janeiro - UNIRIO. She holds a DMA in Piano Performance from the University of Iowa.



Julio Cesar Barreto is an Argentine pianist, producer, composer, and arranger. He graduated with honors from the Berklee College of Music (Boston, MA) and the Universidad

Nacional del Litoral (Argentina). He was a professor at UNL (Argentina), Jacksonville State University, Gadsden State Community College, and is currently Director of Musical Education at the Oxford Performing Arts Center (Oxford, AL).



Luís Cláudio Barros is an Associate Professor at the State University of Santa Catarina (Brazil). He holds a MM in Piano from Eastman School of Music and a DMA in Piano from

UFRGS (Brazil). He has publications in the area, presented works at congresses, and performed solo and chamber recitals in Brazil and abroad.



Dr. Beth Bauer is Guest Lecturer in Pedagogy, Academic Advisor for Pedagogy Degree, Internship Director at Wheaton College Conservatory of Music, and brings 20 years of experience

working with students with special needs including Down Syndrome and autism. She is founder and instructor of the Beethoven's Buddies program, an innovative music program which facilitates cognitive and emotional growth for students with developmental delays. Dr. Bauer is co-chair of the Inclusive Teaching committee for the National Conference on Keyboard Pedagogy.



Erin K. Bennett is Associate Professor of Piano & Piano Pedagogy at the University of North Florida, where she also coordinates the Keyboard Area. During her summers she is

usually found teaching at Interlochen Arts Camp and at the Beaujolais Chamber Music Workshop in France.



Gail Berenson, Ohio University Professor Emerita of Piano, is a longtime advocate on musician's health. Past President of Music Teachers National Association, she was recipient of the MTNA

Distinguished Service Award (2015), the MTNA Foundation Fellow Award (2007), and the 2019 NCKP Outstanding Service Recognition Award.



Marvin Blickenstaff joined the New School for Music Study in 1999, and serves as co-director of the PEPS Program. Blickenstaff holds degrees from the Oberlin Conservatory of

Music and Indiana University, where he received both academic and performance honors. He is well-known across the country and in Canada for his frequent presentations at state and national conferences.



Megan Blood is a DMA Candidate in Piano Pedagogy at the University of South Carolina. She grew up in Idaho, where a significant portion of the population is Native American,

and has developed a deep appreciation for the art and music of the First Nations.



Mary Brostrom Bloom is the director of music education at Neighborhood Music School where she has taught group and individual piano for over thirty years. A former faculty member

at the New School for Music Study, Mary was fortunate to study pedagogy with Frances Clark, Louise Goss, and Sam Holland.



Vanessa Bormann holds a Bachelor of Music in Piano Performance from University of São Paulo (USP), where she studied under the guidance of Fernando Corvisier, PhD, from

2003 to 2007. Dedicated to the study of piano pedagogy, Bormann has a busy agenda at her own private studio in the city of Ribeirão Preto - SP and has been invited lecturer on many occasions throughout Brazil.



Dr. Jenna Braaksma is the director of the Understanding Music & Piano program at the Augusta Raa Performing Arts Middle School in Tallahassee, Florida. She recently completed her PhD in Music Education-Piano Pedagogy at Florida State University. Her research interests include the hybrid classroom and collaborative piano pedagogy.



Bibiana Bragagnolo is Doctor in Musicology and Professor in the Arts Department of Federal University of Mato Grosso (Brazil) in the fields of piano, performance, and music

education. She frequently appears as a pianist and researcher, mainly in the scope of the artistic research.



Lorena Gonzalez Brouger has been a piano teacher in Mexico and the United States for more than 20 years, in which she has focused on teaching children and teens. She holds a Doctorate in

Piano Pedagogy from The Catholic University of America and runs a small bilingual studio in Maryland, USA.



Pianist **Dana Brown** is Chair of the Music Faculty and Associate Professor of Opera and Vocal Coaching at the Chicago College of Performing Arts at Roosevelt University in

Chicago. In his career as a performer, teacher, and conductor, he is passionate about setting an example for the next generation of collaborators.



Dr. Myron D. Brown, NCTM earned a BM from Birmingham-Southern College, a MM from University of Houston, and a DMA from University of Cincinnati—all in piano

performance. He currently serves as Chair of the Department of Music at Winston-Salem State University and President of the Winston-Salem Piano Teachers Association.



Susan Bruckner has degrees from Eastman School, New School for Music Study, and San Francisco Conservatory. She is an active guest speaker in the US and Europe. Susan wrote *The Whole*

Musician and a textbook *The Whole Pianist* and is Director of Piano Studies at Cabrillo College in CA.



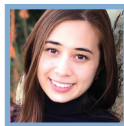
Sarah Buckley, MM, ARCT, is a piano teacher in Keswick, Ontario. Experience as a professor at the University of Missouri and as an entrepreneur inspires her commitment to supporting

teacher education. She is currently serving as the Marketing Manager at TopMusicCo, connecting musicians to resources that advance their teaching.



Cole Burger teaches class piano and piano pedagogy at Bowling Green State University. His CD *Beyond The Traveler: Piano Music by Composers from Arkansas* is available from MSR Classics.

Dr. Burger holds degrees in piano performance and economics from Northwestern University and the University of Texas.



Natalie Burton is pursuing her doctorate in piano performance and pedagogy at Arizona State University, where she teaches piano classes and studies under Dr. Baruch Meir and Professor

Hannah Creviston. She has given numerous recitals and performances, and enjoys enriching her students' lives with the joy of making music.



Brazilian pianist **Diego Caetano**, considered by the Italian *La Stampa* to be a pianist of "brilliant technique and musicality," regularly presents as a soloist and chamber musician throughout

the USA, Brazil, Chile, Europe, Asia, and Africa. Currently, he is an Assistant Professor of Piano at Sam Houston State University and is a Shigeru Kawai Artist.



David Cartledge is Associate Professor and co-chair of piano at Indiana University's Jacobs School of Music, teaching courses and directing the Secondary Piano program.

He performs, gives masterclasses, serves as juror, and presents at conferences.



João Paulo Casarotti, pianist, pedagogue, and entrepreneur, is the Assistant Professor of Piano Pedagogy at Southern University in Baton Rouge, Louisiana. He received a Doctor of Musical

Arts in Piano Performance from Louisiana State University and maintains an active schedule as a performer, clinician, and researcher.



Maria Case is a highly regarded educator, pianist, choral conductor, and composer. An active examiner, adjudicator, and lecturer on piano pedagogy, theory, and musicianship,

she is a Chief Examiner (Emerita) of the Royal Conservatory. An award-winning composer, her works have been performed on five continents.



Carla Davis Cash is Associate Professor of Piano and Piano Pedagogy at Texas Tech University. Her research centers on the processes by which novice and expert musicians learn and refine motor skills.



William Chapman Nyaho holds degrees from Oxford University, the Eastman School of Music, and the University of Texas at Austin. He is on the faculty at Pacific Lutheran University. His

publications include *Piano Music of Africa and the African Diaspora*. He has CDs featuring music by composers of African descent and two-piano music by Aaron Copland.



Gregory Chase holds a master's degree from University at Buffalo/SUNY and a bachelor's degree from Brandon University. He is an online adjunct professor for the Graduate School of

Education, at UB. His area of research is in neuromusic, specifically, how our brain learns and processes music.



Fen-Fang Chen, PhD, DA, is an associate professor of piano and director of the piano proficiency program at Florida Southern College. She has presented her research studies

in both developing efficient piano technique for young beginners and investigating effective piano practice at the national, state, and regional conferences.



Bonnie Choi is Associate Professor of Music at Nazareth College where she teaches class piano and piano pedagogy. She has given presentations at numerous conferences, including

those held regionally by the NYSMTA and others held by the MTNA.



Recipient of the 2020 Teacher of the Year Award from the Illinois Music Teachers Association, **Dr. Chee Hyeon Choi** is an Assistant Professor in Residence at Bradley University and the

Vice President of ISMTA. She has actively performed and presented internationally and nationally including MTNA, CMS, NCKP, and Korea Pedagogy Conference.



Dr. Grace Choi is currently Lecturer at Sookmyung Women's University in Seoul, South Korea. Her recent presentations include: MTNA National Group Piano and Piano Pedagogy Forum (GP3), College Music Society's National and Regional Conferences, McGill Music Graduate Symposium, and European Piano Teachers Association Conference. For more information, please visit: www.choigrace.com.



Korean-American pianist **Minju Choi** has performed throughout the United States, Canada, Europe, and Asia as a recitalist, soloist, and chamber musician. She has performed solo concerts in prestigious venues such as David Geffen Hall, Chicago Cultural Center, Schola Cantorum in Paris, and Steinway Hall. Her 2018 solo debut album *Boundless* under Navona Records label, garnered her a feature review in the *Gramophone* and has been performed on radio stations across North America and Europe. Dr. Choi is currently serving as an Assistant Professor of Piano at Missouri State University.



Linda Christensen received her PhD in Piano Pedagogy from the University of Oklahoma. After teaching collegiate piano and music technology for more than twenty years, she recently retired

from Wayne State College in Wayne, NE, and is now the Director of Education for JoyTunes. She is a frequent presenter for state, national, and international conferences. She is the past-president of the Nebraska Music Teachers Association, and serves on many committees for MTNA and NCKP.



Bryan Chuan is a graduate teaching assistant and doctoral student in piano performance at the University of Colorado Boulder studying with Dr. Andrew Cooperstock. His

previous education includes a Masters Degree from the University of Nevada, Reno and a Bachelor of Arts Degree from Harvard University.



Pianist and composer **Hwaen Ch'uqi** is an Inca native of Perú who has performed around the world as soloist, recitalist, and chamber musician from Alice Tully Hall in New York to

Philharmonic Hall in St. Petersburg, Russia and whose compositions have been performed from Perú to Pakistan.



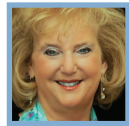
Dr. Leah Claiborne promotes diversity in the arts by championing piano music by Black composers in her performances, research, and teaching. Dr. Claiborne received

her undergraduate degree from Manhattan School of Music. She received her Masters of Music and Doctorate of Musical Arts degrees from the University of Michigan. Dr. Claiborne serves as coordinator of Keyboard Studies at the University of the District of Columbia.



Cindy St. Clair enjoys an active career as a teacher, performer, adjudicator, and lecturer. She is Interim Chair of the Division of Music and Assistant Professor of Piano at Samford University,

where she teaches applied lessons, graduate and undergraduate pedagogy courses, and coordinates the class piano curriculum.



Ingrid Jacobson Clarfield, Professor and Head of the Piano Division at Westminster Choir College is a nationally recognized performer, clinician, and author. She has presented

workshops and master classes in more than 150 cities in 40 states across North America. She has received the 2012 MTNA Teacher of the Year Award, 2015 NCKP Lifetime Achievement Award, and the 2017 Al Rinaldi Steinway Award.



Fabiana Claire is a concert pianist, an entrepreneur, a musician's business coach, and Founder and Director of the Music Business and Entrepreneurship program at the University of

North Texas. She has helped hundreds of musicians create businesses, gain employment opportunities, and launch their careers—so that they can live the life of artistic realization, financial freedom, impact, and fulfillment they crave.



Michael Clark, NCTM, is a pianist and teacher devoted to practical solutions in pedagogy. He is the founder of Piano Tricks (pianotricks.net), an ever-growing database of

innovative piano fingerings. Clark is a DMA candidate at Rice University and serves on the Executive Board of Texas Music Teachers Association.



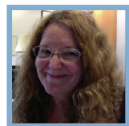
Dr. Linda Cockey is Professor of Music at Salisbury University where she teaches a musician wellness course. She is Editorial Board chair for MTNA's *e-Journal* and serves on the CMS

Committee on Musicians' Health in Education.



Dr. Gilles Comeau, a Fellow of the Royal Society of Canada and a professor in music pedagogy research at the University of Ottawa, is the founder and director of the Piano Pedagogy

Research Laboratory, a research infrastructure that gathers researchers from many diverse disciplines to study music reading, motivation, piano-playing health injuries, and video-mediated learning.



Dr. Michelle Conda is Head of the Keyboard Division of the University of Cincinnati College-Conservatory of Music. She has been Director of the Secondary Piano and Piano

Pedagogy area for twenty-five years. She is co-founder of the National Group Piano/Piano Pedagogy Forum (GP3), and on the editorial board of the *MTNA e-Journal*.



Jewel Connor is a recent graduate of Baylor University, receiving a BM in Piano Performance. At Baylor, she served as President of the university's chapter of MTNA.

Currently, Jewel teaches piano at Coppell Conservatory and serves as an intern for Frisco Arts Foundation, an arts advocacy organization in Frisco, Texas.



Dr. Andrew Cooperstock is Professor of Piano at the University of Colorado.

An active performer and an advocate for American music, he has produced critically acclaimed recordings of works by Leonard Bernstein, Aaron Copland, George Gershwin, and others. Presentations in 2020–21 included talks and performances for Music Teachers National Association and The Frances Clark Center and articles for *Piano Magazine*, *American Music Teacher*, and the *MTNA e-Journal*.



Vanessa Cornett is the Director of Keyboard Studies and Associate Professor of Piano and Piano Pedagogy at the University of St. Thomas in Minneapolis–St. Paul. A certified meditation

instructor, she is author of the book *The Mindful Musician: Mental Skills for Peak Performance*.



Laura Lennis Cortés is a Fulbright Scholar pursuing a PhD degree in Fine Arts with a specialization in Piano Pedagogy at Texas Tech University. Ms. Lennis is a professor in training

from EAFIT University in Medellín, Colombia.



Pianist and researcher **Dr. Alejandro Cremaschi** has been a presenter in numerous national and international conferences. His pedagogical edition and recording of

Ginastera's *Doce Preludios Americanos* for piano was published by Carl Fischer in 2016. He is Professor of Piano Pedagogy at the University of Colorado Boulder.



Hannah Creviston is Clinical Associate Professor at Arizona State University where she is Piano Area Coordinator, Director of Piano Pedagogy and the ASU Community

Music School, and Coordinator of Class Piano.



Kellie Cunningham, MME, NCTM, is a DMA student at the University of Southern California, teaches piano-related courses at The Master's University, maintains a full-time

piano studio, and directs an auditioned children's choir at her church. She serves as co-chair for the committee for Career Development and Innovation for NCKP 2021.

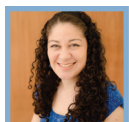


Argentine pianist, teacher, and researcher, **Elena Dabul** holds a master's degree in 20th-Century Latin American Music Performance and serves as

piano professor at the National University of Cuyo in graduate and postgraduate degrees. She performed concerts in her country, Chile, Ecuador, Venezuela, Peru, Brazil, Germany, the Czech Republic, Great Britain, Italy, and the United States.



Argentinian pianist with a vast artistic and teaching career, **Silvia Dabul** holds a degree in Music from the Universidad Nacional de Cuyo. She appears regularly on concert series in her country. She has also performed in Uruguay, Paraguay, South Africa, Germany, and France. She has recorded five CDs and has two more planned for 2021. Her versatility and interests range from early to contemporary music.



Mirka da Pieva is an independent piano teacher who runs a full studio in Brazil. She creates music games and gives courses and workshops to teachers around the country on how to use them. Mrs. da Pieva also has a blog where she shares ideas and activities about piano pedagogy.



Martin David Jones, pianist, has been a featured performer in recital and with orchestra throughout the United States. He has recorded the piano music of André Previn for Centaur Records and the piano music of Friedrich Gulda for Naxos. Jones is professor at Augusta University where he teaches piano, composition, theory, and conducting.



Anne Katherine Davis is a pianist and pedagogue based in central Mexico. She tutors pianists of all ages/levels and teachers from around the world. A medalist in numerous competitions and recipient of multiple Steinway Top Teacher awards, Anne is a graduate of the University of Missouri and The Boston Conservatory where she earned two graduate degrees in piano performance. An advocate of Gordon's Music Learning Theory, trained in Alexander technique, and influenced by the Taubman approach, she is the creator of The Rote Repertoire Project.



Graduated in Piano Performance and Music Pedagogy from Universidad Veracruzana, Mexico, **Maria Fernanda del Peón** has a Master degree in Music Research and Performance from Universidad Internacional de Valencia, Spain, and currently is pursuing her doctorate in music at Universidade de Aveiro, Portugal. An active recitalist, she has performed throughout Mexico, Austria, Portugal, and Spain.



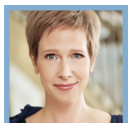
Claudia Fernanda Deltregia is an Associate Professor at the Federal University of Santa Maria (Brazil). She is the founder and one of the coordinators of the biannual piano conference in Brazil: "Encontro Internacional sobre Pedagogia do Piano." Claudia has performed as a soloist and chamber musician, and has given lectures, workshops, and masterclasses at national and international events and conferences.



Margarita Denenburg, DMA, is Associate Professor of Practice in Piano Pedagogy at The University of Texas Butler School of Music. She's an active performer, educator, and researcher and has published articles in *American Music Teacher* and *Clavier Companion*.



Paula Dreyer is an active teacher, performer, and educational composer in San Francisco and Oregon. Her compositions have been published for the Taubman approach, Irina Gorin and "PianoLab", as well as self-publishing her *Little Gems for Piano* series. She has performed at world class venues such as Carnegie Hall and the Green Music Center.



Valerie Dueck is an internationally engaged pianist, coach, and teacher who has worked and lived on three continents. Currently piano professor at the Conservatoire de musique de Genève, Valerie's 2020 live interview series "Well-Tempered Bernadette: a Piano's Tale of 5 Cities" received a Canada Council for the Arts grant.



Robert Duke is the Marlene and Morton Meyerson Centennial Professor and Head of Music and Human Learning at The University of Texas at Austin.



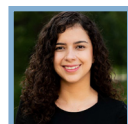
Diana Dumlavwalla is an Assistant Professor of Piano Pedagogy at Florida State University. Previously, Diana taught at Western University where she developed the faculty's inaugural doctoral piano pedagogy course. She also serves as a member of the Royal Conservatory of Music's College of Examiners and adjudicates at local, regional, and state/provincial competitions. As a soloist and chamber musician, Diana has performed in North America, Europe, and Australia. She has presented lecture recitals and papers at numerous conferences and her research has been featured in several publications. Diana was awarded the 2018 MTNA *e-Journal* Article of the Year.



Jackie Edwards-Henry, PhD, is Professor of piano, pedagogy, and Coordinator of group piano at Mississippi State University. Dalcroze trained, she incorporates this methodology in independent and group teaching.



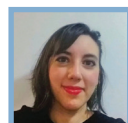
Sara M. Ernst, PhD, is an active pedagogue and pianist, and Associate Professor of Piano and Piano Pedagogy at the University of South Carolina. She is Director of Teacher Engagement for the Frances Clark Center and immediate past president of the South Carolina Music Teachers Association.



Colombian pianist **Natalia Vanegas Escobar** is currently building a promising career as a performer and teacher. She is a doctoral candidate and graduate assistant at the University of Memphis where she teaches class piano. Natalia holds a bachelors degree from the University of Antioquia where she studied with Dr. Carlos Eduardo Betancur, Dr. Ana María Orduz and the renowned Colombian pianist Teresita Gómez; and a masters degree from the University of Memphis where she studied with Dr. Cathal Breslin.



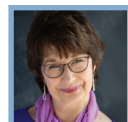
A member of the Utah State University piano faculty, **Emily Ezola** is the Youth Conservatory Director and Group Piano Class Coordinator. She is the Executive Director of the Fry Street Chamber Music Festival and has been serving as the Program Chairman for the Chamber Music Society of Logan since 2018.



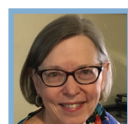
The Argentine pianist **Yasmin Fainstein** holds two bachelor's degrees in piano pedagogy and piano performance respectively from the Astor Piazzolla Conservatory of Music and the National University of Arts. Recently, she has graduated from the University of South Dakota (USD). She performs regularly as a soloist and in diverse chamber music projects, playing Baroque to Contemporary repertoire.



Aubrey Faith-Slaker is a music educator in Chicago, teaching students ages 3 and up using Suzuki and traditional methods. Aubrey is MTNA certified, is a Suzuki Piano Teacher Trainer, and having studied Music Therapy, Aubrey continues to research and explore music study as a means of healing.



Barbara Fast, Piano Chair and Director of Piano Pedagogy, coordinates the group piano program and teaches graduate piano pedagogy at the University of Oklahoma. An active workshop clinician, she co-founded the Group Piano/Piano Pedagogy (GP3) Forum. She is the co-author of *iPractice: Technology in the 21st Century Music Practice Room*.



Linda M. Fields, NCTM, has degrees from University of North Texas and The Peabody Conservatory of Johns Hopkins University. Level III Certified by the Early Childhood Music and Movement Association, she is especially interested in the transition between early childhood music and the beginning of formal study of an instrument.



Rosalyn W. Floyd is a Professor of Piano, Accompanying, and Music Theory in the Department of Music at Augusta University. Best known as a collaborative artist, Dr. Floyd has accompanied the acclaimed vocalists Martino Arroyo, Jessye Norman, Tonya Currier, Laquita Mitchell, and

Indra Thomas. Dr. Floyd can be heard as the accompanist on the Albany Records recordings *Oral Moses Sings Songs of America*, *Come Down Angels*, and *Steal Away*.



Dr. Christopher Foley is a pianist with interests in the fields of collaborative piano and pedagogy. A graduate of the Eastman School of Music, he teaches at The Royal

Conservatory of Music in Toronto and Foley Music and Arts in Oakville. He has been writing the Collaborative Piano Blog since 2005.



Lori Frazer, consultant for Yamaha, enjoys sharing the marvels of Clavinova Digital pianos with everyone. Lori enjoys bringing the amazement and wellness benefits of music

making to people who never thought it possible to make music.

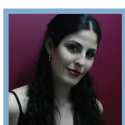


Dr. Elisa Galeano has a doctoral degree in piano performance from LSU and a master's in piano performance from Musikhochschule Karlsruhe, Germany. She served as collaborative pianist

graduate assistant at LSU and collaborative piano faculty member at Minas Gerais State University in Brazil. She also was Artistic Director at Grace Notes School of Music in Baton Rouge, LA.



Aaron Garner did his graduate studies in performance and pedagogy at UNC and is currently CEO of Piano Marvel. Aaron entertains audiences worldwide with topics of teaching online, group teaching, student motivation, sight-reading, technique, and composition.



Born in Argentina, **Mariana Garrotti** began her piano studies in 2004 at the Music Department - UNSJ, graduating as Musical Interpreter (2013), University Professor and Technique in Musical Interpretation (2020). She was under the tutelage of Ana Inés Aguirre.



Soprano, Opera Director and Singing Health Specialist, **Dr. Rachael Gates** has sung in Germany, Russia, Italy, and the United States. She has taught at Northwestern University, The Hartt School of Music, Yale University, Michigan State University, and Grand Valley State University. Her book, *The Owner's Manual to the Voice* (Oxford), is available on Amazon and at The Metropolitan Opera Shop.



Karen Gerelus is a third-generation piano teacher with performance and pedagogy diplomas from the RCM and Trinity College, and is currently a doctoral candidate at the

University of Calgary where her research investigates identity, motivation, and piano students.



Dr. Jorge Briceño has vast experience as a performer in his native Costa Rica and the United States, as well as in Nicaragua, Panama, Brazil, and Germany. Dr. Briceño has degrees from the

University of Costa Rica and Texas State University. Recently, he graduated with a DMA from the University of Oregon.



Dr. Desirée González-Miller is an award-winning Mexican pianist and pedagogue. She is also a frequent presenter at national and international music conferences where she

advocates for Latin American piano repertoire. She earned her bachelor's and master's degrees at Brigham Young University, and a Doctor of Musical Arts degree with a related field in Musicology from the University of Utah. Dr. González-Miller serves as the director of the University of Utah Piano Outreach Program and is also an Associate Instructor in their Preparatory Division. She maintains an active schedule as a performer, pedagogue, and researcher.



Chiesa Goulart, bachelor of piano and music specialist of the 20th and 21st centuries, with an emphasis on Piano Pedagogy from the Federal University of Santa Maria (UFSM). Since

2017, she is the owner of Piano Studio Chiesa Goulart school of music and arts located in the city of Bagé (RS, Brazil).



Meg Gray is the Assistant Professor of Piano Pedagogy at Wichita State University where she teaches piano pedagogy and coordinates the class piano program. She has presented

nationally, regionally, and locally for MTNA and other music organizations. She has been an active participant of MTNA local chapters since 1985.



Mitch Grussing is a piano teacher and composer based in Minneapolis. He was diagnosed with OCD in 2010, and in 2020, he completed his master's degree in piano pedagogy at

the University of St. Thomas. For his thesis, he conducted a narrative study about musicians with OCD.



Fanarelia Guerrero has dedicated part of her career to piano pedagogy and to the research of Nicaraguan and Latin American music. She holds degrees from the University of

Costa Rica and Texas State University (Piano Performance). Guerrero is a Doctoral Candidate in Piano Pedagogy at the University of South Carolina.



John Gunther, PhD, is Professor and Director of the Thompson Jazz Studies Program at the University of Colorado Boulder. He has performed throughout

the US, South America, and Europe, in Carnegie Hall, in the middle of the ocean, and on the back of a truck. He plays saxophone, clarinet, and flute.



Jackeline Gutierrez is a Colombian-Ecuadorian pianist, teacher, and researcher, with an interest in pedagogical research. She holds a master's degree in Neuropsychology

and Education and is completing a doctorate in Musicology. She has appeared in Brazil, Colombia, Mexico, France, the United States, Ecuador, among others. She has made contributions in Ecuador in music education, research, and performances. She serves as Assistant Dean and Coordinator of the Higher Conservatory José María Rodríguez de Cuenca, and professor of Piano Principal Piano, Harmony and Counterpoint.



Emilie Griffin recently earned a Bachelor of Music in Piano Performance with Emphasis in Pedagogy from Oklahoma Baptist University. She is currently working toward a

Master of Music in Piano Pedagogy from Texas Christian University under the direction of Dr. Ann Gipson. An active teacher, Emilie has held teaching positions at TCU as a Graduate Assistant, the Oklahoma Baptist University Preparatory Department, and Parker Piano Studios.



Dr. Rachel Hahn, NCTM is Assistant Adjunct Professor of Piano Pedagogy at the University of Missouri and Associate Director of Music Education at a K-8 school in St. Louis. An active

teacher, performer, and researcher, her interests include curriculum development, digital nativism, piano pedagogy, classroom technology, and 21st-century skill development.



Peijun Han, associate professor and master tutor of Music Normal Education Center, China Conservatory of Music, and the first Piano Education Doctor in China, visiting scholar at

Teachers College, Columbia University between 2018 and 2019, with remarkable academic achievements in the teaching and playing of Chinese piano music works.



Joseph Harkins brings an eclectic mix of classical, jazz, blues, and contemporary styles to his teaching and performing. His teaching philosophy is based in the firm belief that there is

pianistic and expressive musical ability in everyone. Joe lives and teaches in Fort Collins, CO.



Steven Harlos enjoys a varied musical life. He has recorded with instrumentalists Michael Lind, Gregory Hustis, David Wright, Jason Bergman, and Mary Karen Clardy. He has been a member

of the Dallas Symphony since 1996. Since 1982, Steven has taught piano and collaborative piano at the University of North Texas.



Joanne Haroutounian is the founder and executive director of the MusicLink Foundation. She recently retired from George Mason University where she

oversaw the piano pedagogy program. Dr. Haroutounian presents workshops internationally and is the author of over 30 publications in music and gifted/arts education.



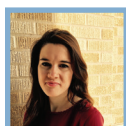
Jasmine Harry received her Bachelor of Music in Piano Performance from Stetson University in 2019. Currently, Ms. Harry is attending Michigan State University to obtain her

Master of Music in Piano Pedagogy with a full Academic Achievement Graduate Assistantship under the direction of Young-Hyun Cho and Derek Polischuk.

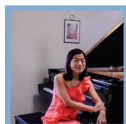


Pianist **Leonard Hayes** is the prize winner of numerous piano competitions including first prize in the 2015 National Piano Competition sponsored by the

National Association of Negro Musicians. As recitalist and chamber musician, Mr. Hayes has performed across the U.S. and abroad. He holds a Bachelor of Music Degree from Lawrence University and a Master of Music from the Eastman School of Music. Currently, Mr. Hayes is pursuing a Doctor of Musical Arts at the University of Southern California.



Esther Hayter is a faculty member of the New School for Music Study in Kingston, New Jersey and serves as the Communications Manager and Associate Director of Conferences for the Frances Clark Center.



Born in Hong Kong, **Po Sim Head** is currently pursuing a DMA in Piano Performance and Pedagogy at the University of Kansas with Dr. Scott McBride Smith. She works to discover and

promote the work of lesser-known musicians and has a strong passion for piano pedagogy.



Robin Heinsen is a PhD student and Assistant Instructor in Music and Human Learning at The University of Texas at Austin.



Bradley Hetherington holds a bachelor's degree in piano performance with an emphasis in pedagogy from Oklahoma Baptist University and is completing his Master of Music in

Piano Pedagogy from Texas Christian University. His students are active in recitals, festivals, and competitions.



Azusa Higotani is a board certified music therapist with with master's degrees in piano pedagogy from University of South Carolina and in music therapy from Ohio University.

She has worked both as a hospice music therapist and piano instructor in the United States, and currently teaches private lessons in Tokyo, Japan.



Jihea Hong-Park enjoys a versatile career as a recitalist, educator, chamber musician, adjudicator, and interdisciplinary arts collaborator. She is an Associate Professor of Piano

at Brigham Young University. She received her BM and MM degrees at The Juilliard School and pursued advanced coursework at Teachers College, Columbia University.



Kay S. Hooper, MM, ATI Certified Alexander Technique Teacher, Licensed Body Mapping Educator, is a 2018 Steinway Top Music Teacher and international

conference presenter. She is author of *Piano Moves: A Spiral Curriculum for Body Mapping in the Piano Studio* and *Sensory Tune-ups*. She operates a private piano studio in Selinsgrove, PA.



Maria Hordynskij-Holian completed a Bachelor in Music Therapy and Occupational Therapy from Wayne State University, a Piano Pedagogy Certificate from Schoolcraft

College, a Graduate Diploma in Piano Pedagogy Research and a Master of Arts in Music from the University of Ottawa.



Brian Hsu is Associate Professor of Piano and Keyboard Department Coordinator at Loyola University New Orleans. He is a founding member of Keys to Inclusion.



Yun-Ling Hsu is an Assistant Professor of Piano at the University of Central Florida. She earned her Doctor of Musical Arts degree in piano performance and

was privileged to have been the last pupil of the legendary American pianist Earl Wild at The Ohio State University.



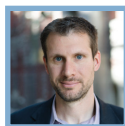
Grace Huang, NCTM, is Assistant Professor of Piano Pedagogy and Class Piano Coordinator at the University of Georgia. She owns and operates

an independent piano studio in Athens, GA. She is also active as a pianist, presenter, adjudicator, and public arts advocate.



Ivan Hurd is an Assistant Professor of Piano Pedagogy at UTSA. His work has been featured at MTNA, GP3, NCKP, and CMS. He holds a DMA in Piano Performance and

Pedagogy from the University of Oklahoma.



Sean Hutchins is a neuroscientist and the Director of Research at The Royal Conservatory of Music in Toronto. He received his PhD from McGill University studying

music and the mind. His current work examines the role of musical training and experience on cognitive and linguistic abilities.



Brendan Jacklin is a performer, teacher, and new music advocate. He is currently assistant piano professor at Martin Methodist College, and received his DMA from the University of Cincinnati.



A native South Korea, **Hye Jee Jang** holds a DMA in piano pedagogy from the University of South Carolina, and a master's degree in piano

performance and pedagogy from the University of Illinois at Urbana-Champaign. She currently serves on artist faculty at Chicago Center for Music Education and Adler Art Center.



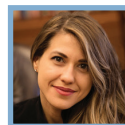
Annie Jeng is a pianist and educator who is committed to listening, learning, and becoming a better member of

society with the hopes of paving roads for justice, collaboration, and kindness in communities. She is currently Assistant Professor of Piano and Piano Pedagogy at University of North Carolina at Greensboro.



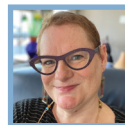
Yuan Jiang is on the faculty at South China Normal University in Guangzhou China, where she teaches applied piano and piano pedagogy. She received her PhD

in Piano Pedagogy at Florida State University in the USA and focused her research on collegiate pedagogy teaching, cross-cultural communication, and program/curriculum development.



Andrea Johnson is Assistant Professor of Piano Pedagogy at the University of Northern Iowa. She holds a DMA in Piano Performance and Pedagogy from the University of Oklahoma

where she served as Instructor from 2018–2019.



Jessica Johnson serves on the piano faculty at the University of Wisconsin-Madison as Professor of Piano and Piano Pedagogy. An advocate for new music, her

recent performances feature twenty-first century works by women performed on the Steinbuhler DS5.5™ keyboard. She is a member of the NCKP Wellness Committee.



Carina Joly is a substitute professor of Piano and Keyboard at the Federal University of São João Del Rei (Brazil). She is the chairperson of the Special Interest Group on Musician

Health and Wellness at the International Society for Music Education (ISME) and serves on the NCKP Wellness committee.



Dr. Lynn Worcester Jones, NCTM serves as Assistant Professor, Keyboard Area Coordinator at The University of Tennessee at Chattanooga. She holds degrees from The University of Oklahoma,

Baylor University, and California State University, Fullerton. Lynn has published articles in *American Music Teacher*, *Clavier Companion*, and *Piano Pedagogy Forum*.



Jeriel Jorguenson is a Belizean-born pianist, doctoral student, and teacher. Jorguenson has taught class piano for the past three years and also serves as the principal pianist for

the University of Memphis Wind Ensemble. While away from the piano, he enjoys drawing and amateur composing.



Peter Jutras PhD, NCTM, is the Director of the Hugh Hodgson School of Music at the University of Georgia, and Professor of Piano and Piano Pedagogy. He is a former Editor-in-Chief of *Clavier*

Companion and *Keyboard Companion*. Published in leading journals, he frequently presents at national and international conferences.



Monica Kang-Sasaki (Monica Kang), DMA, teaches piano at Concordia University Texas and also maintains a piano studio with students ranging from young beginners to adults. Her book,

Post-Tonal Affinities in Piano Works of Bartók, Chen, and Crumb, was published in 2016.



Fred Karpoff is a winner of the MTNA Frances Clark Keyboard Pedagogy Award, USIA Artistic Ambassador, and Steinway Artist. Fred Karpoff is Professor of Piano at Syracuse University

and Artistic Producer of *Entrada Piano*, an online application that helps achieve three-dimensional, whole-body piano technique at Entradapiano.com.



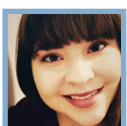
Emily Katynski (MM in Piano Performance and Pedagogy, 22') is a graduate teaching assistant at Southern Methodist University's Pedagogy Preparatory Department. Inspired by her own

journey of re-learning healthy technique, Emily is constantly creating ways to support the technical development of her students, who range in age from kindergarten to adult.



Catherine Kautsky, Chair of Keyboard at Lawrence Conservatory, has performed on six continents and is author of the recent book, *Debussy's Paris*. She presents frequently across

the country, is the winner of the Lawrence Excellence in Teaching Award, and is currently preparing recorded lecture recitals on piano literature for Great Courses.



Holly Kessiss (MM) is a pianist and teacher in the Columbus, Ohio area and the studio owner of Lyrikos Music Lessons. She has over a decade of experience as a music teacher, performer,

collaborator, and lecturer. She holds a master's degree in piano performance and pedagogy from Ohio University, and studied with Dr. Christopher Fisher and Gail Berenson.



Dr. Natalie Khatibzadeh graduated in August 2020 from The University of North Carolina at Greensboro, where she studied piano and harpsichord with Dr. Andrew Willis. She received

a Master of Music in Piano Performance from The University of Maryland and a Bachelor of Music in Piano Performance from Ithaca College.



Dr. April Kim serves on the faculty at St. Olaf College where she teaches lessons, class piano, and piano pedagogy. She is part of 10th Wave, a new music chamber collective based in the

Twin Cities. In addition to performing and teaching, she has shared her research at numerous conferences.



Dr. Sun Min Kim is Assistant Professor of Music and Coordinator of Keyboard Studies at Denison University. He is a founding member of Keys to Inclusion.



Helena Hyesoo Kim is a doctoral candidate at the University of Cincinnati College-Conservatory of Music (CCM). She maintains a private piano studio, teaches as an assistant instructor for group

piano classes at CCM, and serves her community as a collaborative pianist. Her research focuses on Russian music and Soviet female composers.



Jeyeon Kim is an active pianist, collaborator, and educator who is a Doctor of Musical Arts candidate in Piano Pedagogy at Texas Tech University. Jeyeon holds a master's degree in Piano

Pedagogy and Performance from The University of Oklahoma, and a bachelor's degree in Piano Performance from California Baptist University.



Jinkyung Kim holds a MM in Piano Pedagogy at Ehwa Womans University and a MM Piano Performance at Western Illinois University. She is pursuing a DMA in Piano Pedagogy with

Dr. Price at University of South Carolina.



Joann Marie Kirchner, PhD, is Assistant Professor of Piano at Temple University, where she teaches applied piano, class piano, piano pedagogy, and coordinates the group piano

program. A frequent clinician and adjudicator, she is active in MTNA and co-chairs the Research Committee for the National Conference on Keyboard Pedagogy.



Olga Kleiankina is a pianist, pedagogue, and researcher with an international career. She is currently the Associate Teaching Professor and the Director of the Piano Program at North Carolina

State University. Her research collaborations include engineering, computer science, health, and educational psychology.



Jenna Klein is pursuing a PhD in Piano Pedagogy at the University of Oklahoma where she studies piano with Dr. Jane Magrath and piano pedagogy with Dr. Barbara Fast. She serves as adjunct

piano faculty at Southern Nazarene University and has presented for local, state, regional, and national conferences.

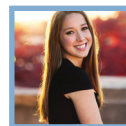


Dr. Julie Knerr Hague teaches piano at her home studio in Connecticut and is the co-author of the Piano Safari Method. She holds a PhD in Music Education from the University of Oklahoma.



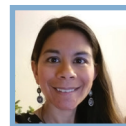
Thaya Kongpakpaisarn, native of Thailand, is active as a recitalist, chamber musician, and educator Based in Texas, his research and teaching philosophy focus on healthy pianism and wellness in

performance arts, specifically the Taubman Approach. Thaya holds a Bachelor and a Master of Music from Eastman School of Music and a Doctor of Music from Florida State University.



Lauren Koszyk is an active collaborative pianist in the Dallas-Fort Worth area. Ms. Koszyk holds degrees in Piano Performance, German, and Collaborative Piano from Illinois

State University and the University of North Texas.



Veena Kulkarni-Rankin is the Lead Instructor at the Faber Piano Institute, a member of her guild's Anti-Racism Task Force, and the pianist for Duo 1717. She enjoys working for social justice, improvising, and the spirit of play in children.



Jonathan Kuuskoski is Chair of the Department of Entrepreneurship and Leadership at the University of Michigan School of Music, Theatre & Dance, where he oversees all aspects of their

wide-ranging arts leadership programming, from extensive career advising to a graduate certificate and undergraduate minor, and the annual distribution of \$100,000 in student funding.



Dr. Yeeseon Kwon is pianist and associate professor teaching piano musicianship and piano pedagogy in the music conservatory of the Chicago College of Performing Arts at Roosevelt

University. Dr. Kwon brings with her expertise and scholarship in piano performance and pedagogy as a teacher and performing artist in the United States and Russia. Yeeseon Kwon has published numerous publications in *Piano Pedagogy Forum*, *Clavier Companion*, and *Piano Magazine*, and currently serves as president of the Illinois State Music Teachers Association.



Dr. Sumi Kwon is currently an associated professor at Korea National University of Education in South Korea. She has earned her Doctor of Musical Arts degree in Piano Performance from

Manhattan School of Music, as well as Doctor of Music Education degree from T.C. Columbia University in New York, N.Y.



Dr. Leonidas Lagrimas, NCTM, currently serves as Assistant Professor of Piano at SUNY-Fredonia, where he is Coordinator of Class Piano and teaches

piano pedagogy. He holds a PhD in piano pedagogy from FSU and is a district chair for NYSMTA.



Christina Lai is based in Tallahassee, FL, and received her Doctorate of Music in piano performance with specialized studies in piano pedagogy under the guidance of Professors Read Gainsford and Diana Dumlavwalla.



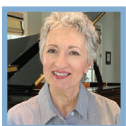
Dr. Eneida Larti serves as assistant professor of piano at the University of Idaho. Passionate about affecting social change through music, she co-founded AIMCreate, a non-profit that offers music education opportunities to underserved students.



Becki Laurent is the director of a music school in West Texas. Her superpower is ADHD.



Penny Lazarus, NCTM, maintains a 45-student studio in Newburyport, Massachusetts. Penny has degrees in Performance, Psychology, History, Education, and the Philosophy of Art. Penny uses this broad background to explore diverse topics, such as Silent Movie Music, The Socially-Conscious Studio, and Music by Under-Represented Composers, in journals and presentations.



Carol Leone is an internationally recognized performing artist, teacher, lecturer, and author. Dr. Leone is Professor of Piano and Chair of Piano Studies at SMU Meadows School of the Arts. She is considered one of the world's leading researchers and proponents of ergonomic piano keyboards to promote a pianist's wellness.



Huiyun Liang, NCTM, serves on the Adjunct Piano Faculty at Lindenwood University and chairs the Legacy Fund at Saint Louis Area MTA. She holds a DMA degree in Piano Pedagogy from the University of South Carolina. Dr. Liang has pioneered piano pedagogy research using video modeling and presented at national conferences.



Pei-Han Lin is a pianist, collaborator, and educator who is currently pursuing a DMA degree in piano pedagogy and a collaborative certificate at Texas Tech University. She has been teaching piano and Chinese bamboo flute lessons for about eight years, and she teaches classical, popular, and world music.



Qin Ling is pursuing a DMA in Piano Pedagogy at Texas Tech University. Ms. Ling currently works as a group piano teacher, applied piano teacher, and research assistant in Lubbock, Texas.



Beyond maintaining a private teaching studio of pianists and saxophonists, **Dr. Nicolas Lira** performs classical, jazz, and popular music with chamber groups and bands throughout the United States. He writes a blog introducing students to a diverse variety of musical performers and styles atnicolaslira.com.



Barbara Lister-Sink (EdD Columbia University), internationally acclaimed pianist and specialist in injury-preventive technique, directs the graduate music program at Salem College. Her DVD *Freeing the Caged Bird* won the 2002 MTNA-Frances Clark Keyboard Pedagogy award. She was chosen by Musical America Global as one of America's "2018 Top Professionals."



George Litterst is a well-known music educator. A frequent clinician at national music conferences, he is an author, performer, and music software developer. A classically trained pianist, he presents multimedia performances on technology-equipped acoustic pianos. He is co-author of SuperScore and other software products from TimeWarp Technologies.



James Litzelman, NCTM, teaches piano and piano pedagogy at The Catholic University of America in Washington, DC and is a frequent lecturer on wellness-related issues at state and national conferences. He is an independent piano teacher in Arlington, Virginia, and currently chairs the editorial committee for the *American Music Teacher* magazine.



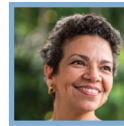
Dr. Janet Lopinski, Senior Director of Academic Programs at The Royal Conservatory, has enjoyed a multi-faceted career as a pianist, teacher, adjudicator, lecturer, and author. As a passionate advocate for music education, she has inspired and mentored students and teachers across North America.



Catharine Lysinger, DMA, is coordinator of Piano Pedagogy at Southern Methodist University in Dallas where she also teaches applied piano. For 30 years, she has taught students ages 5 and up including collegiate piano majors and amateur adults. Catharine received the Texas MTA Outstanding Pre-Collegiate Teaching Achievement Award in 2014.



Christopher Madden is Assistant Professor of Piano Pedagogy at the University of Missouri - Kansas City, where he teaches piano pedagogy, keyboard skills, and applied piano. Aside from performing and teaching, his interests include historical recordings and andragogy.



Maria Teresa Madeira's intense and wide-ranging career has been filled with important experiences, be it in the artistic or the academic field. While pursuing her bachelor's degree in piano at the Federal University of Rio de Janeiro's Music School and her master's in music from the University of Iowa, USA, she's had the opportunity to study with Anna Carolina Pereira da Silva, Heitor Alimonda, Miguel Proença, Arthur Rowe e Daniel Shapiro, as well as Miriam Dauelsberg, and Jacques Klein.



Brian Marks is Associate Professor of Piano and Director of Keyboard Studies at Baylor University, where he has taught sight reading for the past ten years. A frequent recitalist, presenter, and adjudicator, Dr. Marks holds a DMA in Piano Performance from The University of Texas at Austin.



Cláudia Marques got her PhD in music performance practices at the Federal University of the state of Rio de Janeiro (UNIRIO) and her master's degree from the same institution, under the supervision of professor Dr. Lúcia Barrenechea. She graduated with a bachelor's degree in piano at the Brazilian Conservatory of Music also in Rio de Janeiro, in the class of professor Maria Teresa Madeira. She has done extensive research in the field of orchestral reduction, based on the work of Radamés Gnattali, which culminated into the book: *Radamés Gnattali - Fantasia Brasileira em Dois Pianos*, released in 2015.



Costa Rican pianist **Manuel Matarrita** is an active soloist, collaborative musician, teacher, composer, and researcher. He is a Full Professor at the School of Music of the University of Costa Rica, President of the WPTA-COSTA RICA, and Founding Director of the Costa Rica Piano Conference, an annual event that has been held since 2014.



Dr. Aaron Mathews is an Assistant Professor of Piano and Artist-in-Residence at Xavier University of Louisiana. He earned degrees in piano pedagogy and performance from the University of South Carolina, Georgia State University, and Morehouse College. His research interests include the piano music by Black composers.



Adam Matlock teaches piano and accordion at Neighborhood Music School. He is a versatile musician, working as an accordionist, composer, vocalist, and educator. Matlock writes songs under the name An Historic, building narratives accompanied by musical inspirations from Balkan music and Klezmer, Soul, and various strains of rock.



Dr. Brianna Matzke, NCTM, serves as an Assistant Professor of Music at Wilmington College in Ohio. She is also the founder and Executive Artistic Director of The Response Project, an ongoing commissioning initiative that presents new art and music created in response to preexisting art and ideas. She is based in Cincinnati, OH.



Adam Mayon is currently the Coordinator of Piano and Collaborative Piano at Plymouth State University and serves as the State President of the New Hampshire Music Teachers

Association. As a former certified personal trainer, he enjoys an active lifestyle, while continuing research on correlations between fitness, teaching, and piano performance.



A native of Akron, Ohio, **Danny Milan** is an active performer, teacher, and composer. Dr. Milan is currently Assistant Professor of Piano and Piano Pedagogy at Texas Woman's University and is

the leading scholar in the United States on the piano compositions of Dinu Lipatti.



Dr. Andrea McAlister is Associate Professor of Piano Pedagogy at Oberlin College. She also serves as Director of Digital Programming for the Frances Clark Center and Senior Editor of the *Piano Magazine*.



Lesley McAllister, DMA, is Professor of Piano and Director of Piano Pedagogy at Baylor University. She has presented at national and international conferences and been published

in the *Piano Magazine* and *American Music Teacher* as well as publishing two books: *The Balanced Musician* and *Yoga in the Music Studio*.



Dr. Artina McCain, has an active career as a performer, educator, and speaker. Dedicated to promoting the works of Black and underrepresented composers, McCain performs,

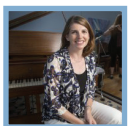
curates, and records the works of many unsung pioneers and living composers. McCain is currently Coordinator of Keyboard Studies at the University of Memphis.



Roger McVey is Associate Professor of Piano at the University of Idaho. He enjoys an active career as an international performer, teacher, and collaborative artist. Visit his

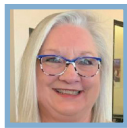
website at rogermcvey.com for more information.

The University of Memphis's Collegiate Chapter of MTNA is comprised of graduates and undergraduates who strive to improve the quality of teaching, research, and performance; to enrich the piano community; and to provide programs and musical activities to the public.



Dr. Andrea Merrill (DMA Eastman/ MM ASU/ BM Ithaca College) is the Founder/ Executive Director of Opus Ithaca School of Music in Ithaca, NY. She teaches a large private studio, performs

regularly, and is an active adjudicator.



Cherisse Miller is a pianist and independent piano teacher in Columbia, SC. She holds three degrees from The University of South Carolina. Her publications

appear in *Piano Pedagogy Forum* and *Hearing Review*, and she is the editor of *Making Music with a Hearing Loss: Strategies and Stories* (2011).



Angela Miller-Niles, NCTM, is Associate Professor of Piano at Wayne State College in Wayne, Nebraska. She teaches applied piano lessons and group piano

classes, as well as piano pedagogy and music technology. She also serves as President-elect for the state of Nebraska's MTA.



Sarah Evans Moore holds a DMA in Piano Pedagogy from the University of South Carolina, where she was recipient of the William H. Nolte graduate teaching award. She is an

independent teacher in Greenville, SC and enjoys teaching students of all ages.



Joy Morin is a piano teacher, speaker, writer, and lifelong learner. She holds a master's degree in piano performance and pedagogy and two certifications from the Gordon Institute for

Music Learning (GIML.org). Joy teaches students of all ages near Ann Arbor, Michigan. Her blog can be found at ColorInMyPiano.com.



Dr. John Patrick Murphy teaches applied piano, piano pedagogy, and keyboard skills at the University of Oklahoma as Visiting Instructor of Piano. His research has been presented

at the MTNA Collegiate Piano Pedagogy Symposium, at the National Group Piano and Piano Pedagogy Forum, and has been published in *Clavier Companion*.



Paul Myatt is a passionate piano teacher, performer, author, composer, and workshop presenter. He teaches 60

students in 9 hrs/week at his Forte Music school in Sydney Australia. Paul is co-founder of 26-year-old Forte Music School network with over 7500 students in Australia, New Zealand, and the UK.



Spencer Myer is the First Prize winner of the 2004 UNISA (South Africa) and 2008 New Orleans International Piano Competitions, and the 2006 American Pianists Award.

Currently Artist-Teacher of Piano at Boston's Longy School of Music, he was MTNA's 2014 National Conference Artist.



Deborah Nemko regularly appears in concert throughout the United States and abroad as soloist and collaborative artist in prestigious venues including Carnegie Hall, The Library of

Congress, and the Shanghai Oriental Arts Center. A committed educator, Dr. Nemko served as visiting faculty at Utrecht Conservatory during her Fulbright Award. In addition, Nemko served on the faculty of the International Master Classes in Belgium and the Grumo International Music Festival. Nemko is currently Professor of Music at Bridgewater State University.



Alexandra Nguyen maintains a diverse career as a collaborative pianist, teacher, and arts administrator. She has appeared throughout the United States and Canada, with recent performances

in Italy, Spain, and Malaysia. As Associate Professor of Collaborative Piano, she co-directs the graduate collaborative piano programs at the University of Colorado Boulder.



Dr. Fernanda Nieto was born in Argentina and has lived in the United States for 17 years. She served as a Piano and Piano Pedagogy Instructor at the Metropolitan State University of

Denver and now teaches Piano Pedagogy at the University of Northern Colorado in addition to her private studio.



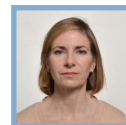
Shelby Nord (NCTM) is a graduate teaching assistant in the DMA in Piano Pedagogy program at the University of South Carolina. Her research focuses on the piano music of

Nordic composers, primarily of Swedish descent.



Christopher Norton was born in New Zealand and spent most of his working life in the UK. He now lives in Canada. He is known for the best-selling *Microjazz* series and for *Connections* for piano and

is a very popular presenter on stage and online.



Gemma O'Herlihy is a researcher at University College London Institute of Education. She teaches individual and group piano at CIT Cork School of Music Ireland. Gemma studied

performance at Music and Arts University of Vienna, Leeds University, Maynooth University and performed in Australia, Austria, England, Finland, Germany, Ireland, and New Zealand.



Bridget O'Leary performs regularly as soloist, in collaborative recitals, and with her ensembles Xiphias Trio and Fourscore. She maintains a full studio, working with all ages of

learners, and has taught virtual lessons since 2017.



Christopher Oill is an internationally renowned composer, concert pianist, and pedagogue. He writes pedagogical pieces for The FJH Music Company, Inc., assists in

production work for the Faber Piano Adventures, and owns the Oill Piano Universe. Christopher holds an MM in Piano Performance Pedagogy from Arizona State University.



Janna Olson (MM, Piano Performance and Pedagogy) resides in Edmonton, Alberta where she teaches at The King's University College. She is actively incorporating Music Learning

Theory in her large private piano studio. Janna is on the faculty of the Gordon Institute for Music Learning.



Caryn Wen Bin Ong has recently completed her DMA in Piano Pedagogy at the University of South Carolina. She is the immediate past vice-president of the MTNA

Collegiate Chapter of the UofSC and piano instructor at the Center for Piano Studies.



Katie Ostrosky, a piano teacher pursuing a PhD in Piano Pedagogy at the University of Oklahoma, combines 15 years of studio experience with

research-based techniques to help students reach their rhythmic and expressive potential.



Ana Paula Oyola was born in 1989 in San Juan, Argentina. She began her musical studies at the age of 8. She has participated in conferences, masterclasses, workshops, and concerts in venues

in Argentina and abroad.



Clara Park has appeared as both soloist and chamber musician throughout the United States, Canada, Europe, and Asia, including such venues as Beijing Concert Hall, Dame Myra

Hess in Chicago, Spivey Hall in Atlanta, and Lincoln Center's Alice Tully Hall. Park is on faculty at Augusta University.



Tony Parlapiano is a piano instructor and the creator of popMATICS, a concept-based music curriculum that approaches learning by listening and reading

through writing. Tony resides in East Longmeadow, Massachusetts, and carries a copy of his birth certificate for anyone who questions the authenticity of his last name.



Jani Parsons is an award-winning teacher at Baylor University in Texas, and is the pianist and executive director of Latitude 49. She has diverse interests in piano performance, pedagogy, chamber

music, and new music performance.



Curtis Pavey is a pianist, harpsichordist, and educator. Currently completing doctoral studies at CCM, Curtis is passionate about introducing audiences and students to a

range of musical styles, composers, and to historical performance practice.



Anastasiia Pavlenko is a Ukrainian pianist pursuing master's degree in piano performance at CU Boulder, studying under Dr. Jennifer

Hayghe. She's been serving as a Vice President of the CU Boulder Collegiate Chapter of MTNA for the past three years and is currently working as a graduate teaching assistant at CU Boulder.



Rebecca Mergen Pennington has been a member of the faculty of the New School for Music Study since 2007. She currently serves as Administrative Director.

Dr. Pennington has been a frequent performer in faculty recitals, and teaches the popular Piano Detectives Club class for kindergarten students. She holds a DMA and MM in Piano Performance from the University of Kansas, and a BM in Music Education from Concordia College.



Debra Perez is a music educator, curriculum developer, and group piano trainer. Her love for the adult learner resulted in co-creating *Musical Moments*, an RMM piano program for adults.

Along with presenting at state and national conventions, Debra also works with teachers and school districts to develop their group piano programs.



Dr. Daniel Pesca, pianist and composer, has played the premieres of over one hundred works, many written for him. He is Assistant Professor of Music at University of Maryland, Baltimore

County and has previously taught at the University of Chicago, Northeastern Illinois University, Ithaca College, and Syracuse University.



Pianist **Jacqueline Petitto** is an active soloist and chamber musician who has performed and given presentations throughout the United States, Canada, Latin America, China, and Hong

Kong. Dr. Petitto's unique creative and award-winning programs have captivated audiences worldwide. She has taught music at universities in Los Angeles and Hong Kong.



Dr. Stephen Pierce enjoys a multi-faceted career as a performer, teacher, presenter, clinician, and scholar. He serves on the keyboard studies faculty at the University of Southern

California and teaches privately in Pasadena. He is also an RCM Academic Ambassador and a member of the RCM College of Examiners.



Pamela D. Pike is the Spillman Professor of Piano Pedagogy at Louisiana State University and Editor-in-Chief of the *Piano Magazine*. She has published

dozens of articles, book chapters on pedagogical topics, online learning, and music leadership, and authored *Dynamic Group-Piano Teaching*, *How To Play Piano*, and *Making Music Throughout Adulthood*.



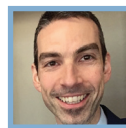
Derek Kealii Polischuk is professor of piano and director of piano pedagogy at the Michigan State University College of Music. Originally from San Diego,

Polischuk studied with Krzysztof Brzuzo before attending the University of Southern California, where he received the Doctor of Music Arts degree in Piano Performance with distinction under the tutelage of Daniel Pollack.



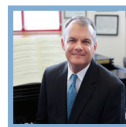
Ricardo Pozenatto is a PhD candidate in Music Education (Piano Pedagogy) at Florida State University. He serves as a group piano instructor and president of the MTNA collegiate

chapter at FSU. Ricardo has appeared as a presenter at the FSMTA, FMEA, NCKP, and GP3 conferences.



Clinton Pratt (BM, MM, NCTM) maintains a successful multi-teacher studio in Cincinnati, Ohio and has given many presentations at local, state, and national conferences. He

is President-Elect of his local MTNA chapter, an active adjudicator and RCM examiner, and is on the Editorial Committee for *American Music Teacher*.



Scott Price is Professor of Piano Pedagogy at the University of South Carolina. He is nationally recognized for his work with special learners and students with autism, and founder of the

Carolina LifeSong Initiative.



Daiane Raatz is a Brazilian piano teacher who runs an independent studio and loves using technology in her piano lessons. Mrs. Raatz teaches

courses, workshops, and mentorships for teachers on the creative use of technology for piano and music lessons.



Yannis Rammos is an internationally active pianist and published music theorist with a PhD in performance from New York University. Currently a member of the graduate piano

faculty at European University Cyprus, he has studied and held research appointments at such institutions as CUNY Graduate Center, the Sibelius Academy (Finland), and the A. Glazunov State Conservatory (Russia).



Michael Rector—pianist, musicologist and teacher—is Associate Professor of Music at the University of Wisconsin-Green Bay. His research focuses on

style change and expressivity in recorded piano music. He has performed around the world in a piano duo with Sylvia Hong.



Pianist and educator **Jeremy Reger** maintains an active performing, teaching, and coaching career. He has served on the music staff for operatic productions throughout the

United States and Brazil. Reger is also active in

recital and with the creation of contemporary opera. He is an associate professor of vocal coaching at CU Boulder.



Sally Ritchie develops music games and accessories for private and classroom teachers. With 50+ years of experience, she continues to teach 50+ students of all ages privately and in Wisconsin public schools.



Jared Rixstine, NCTM, recently completed his Med in Learning Sciences (Educational Psychology) from the University of Oklahoma where he also earned an MM in Piano Performance and Pedagogy in 2018. An active presenter at both regional and national conferences, Jared currently conducts independent research and teaches privately in Oklahoma.



Hannah Roberts is a doctoral candidate in piano performance and pedagogy at the University of Oklahoma, where she teaches group and applied piano as a graduate teaching assistant.



Spanish pianist **Marina Bengoa Roldan** is currently pursuing a doctorate in piano performance and a master's in piano pedagogy at the University of Oregon. She has received scholarships from the University of Oregon, the Chopin Society of Atlanta, and Musica en Compostela (among others) to continue her studies. One of her main passions is the promotion of Spanish music.



Omar Roy currently serves as Instructor of Piano at the University of Alabama where he teaches group piano, applied piano, and piano pedagogy. His research interests include music theory, practice efficiency, and inclusive teaching for students with learning disabilities.



Sue Ruby, NCTM, co-owns K & S Conservatory of Music and teaches at MacPhail Center for Music in Minneapolis, MN. She is co-founder of the Association of Professional Piano Instructors (APPI) and Fridays in the Valley Chamber Music Series.



Amy Rucker earned her MM in Piano Pedagogy from SMU, where she served as adjunct faculty. She is a National Teacher Trainer for Musikgarten, Adjunct Professor of Music Education at Duquesne University, Piano and Musikgarten faculty at Center for Young Musicians (Pittsburgh), and the immediate past president of ECMMA.



Anna Beth Rucker is Manager of Operations and Corporate Relations for the Frances Clark Center, Associate Director of NCKP: The Piano Conference, and a private piano teacher. She holds a master's degree in piano pedagogy from the University of South Carolina.



Dr. Sarah Rushing, NCTM, is assistant professor of piano at West Texas A&M University. Rushing enjoys playing music off the beaten path and has appeared throughout the US.

In 2013, she was featured on American Public Media's "Performance Today." Rushing completed her DMA at the University of Colorado Boulder.



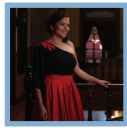
Adam Salas, NCTM, maintains a private studio in Dallas, Texas in addition to teaching at Texas Woman's University. He also served as Teaching Fellow for The New School for Music Study

in Princeton, New Jersey. Mr. Salas holds degrees from Illinois State University and Southern Methodist University.



Mary Sallee, NCTM, resides in Norman, OK where she is an independent teacher specializing in teaching adults. As a composer, she has over 100 piano, vocal, and choral publications with various

publishers. Mary freelances as a church pianist and jazz musician and is a busy volunteer at her church food pantry.



Angélica María Sánchez (Ecuador) has a broad career as a soloist, researcher, and teacher. As a soloist she is a specialist in Ecuadorian piano music, which has been performed in America,

Europe, and Asia. Sánchez has recorded albums of Ecuadorian music and has conducted workshops as well as conferences for piano teachers.



Luis Sanchez has maintained an active career as soloist, collaborative artist, and teacher. He has appeared in concerts in the United States, South America, Europe, and Asia. He is currently

Professor of Piano and Director of Keyboard Studies at Texas A&M University-Commerce. Dr. Sanchez joined the Steinway Artist Roster in 2012.



Maria Santos received her bachelor of music in piano performance with a minor in piano pedagogy at Lawrence University. She is now a graduate student and graduate assistant at Texas

Christian University, pursuing the Master of Music in Piano Pedagogy.



Paola Savvidou, DMA, NCTM, serves as Wellness Initiative Project Manager and Lecturer in Music at the University of Michigan. She has published and presented widely on the topic of

wellness and pedagogy, and has twice received Article of the Year awards from MTNA.



Dr. Bernardo Scarambone, originally from Rio de Janeiro, teaches at Eastern Kentucky University, where he is the director of the keyboard area since 2009. Dr. Scarambone

recently published the first performance edition of Giustini Sonatas, as well as the first complete recording on a modern piano.



Based in Denver, CO, **Angela Schmitt** enjoys a diverse career as pianist and educator. Angela holds a bachelor's degree in music education from Grand Valley State University, and a master's

degree in piano performance and pedagogy from the University of Colorado Boulder.

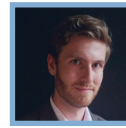


Joy Schreier has been presented at Carnegie Hall, White House, Kennedy Center, and throughout the country. She is official pianist for the Washington International Voice/String Competitions,

Metropolitan Opera Council Auditions; Assistant Conductor - Washington National Opera and Cathedral Choral Society. She received her doctorate in accompanying at the Eastman School.



Dr. Sonya Schumann is a founding member of Keys to Inclusion. Her publications as an editor, compiler, and producer can be found under Hal Leonard, Schott Music, and Schirmer. She is on faculty at San Diego State University.



Jonathan Scofield, NCTM, is a pianist and teacher in Houston, TX. He has collaborated with AURA Contemporary Ensemble, Texas Music Festival, and Moores Music in the City and

has a passion for bringing old works to new audiences and new works to old audiences.



Dr. Rochelle Sennet is an Associate Professor of Piano, and Associate Dean for Diversity, Equity, and Inclusion in the College of Fine and Applied Arts at University of Illinois at

Urbana-Champaign. She frequently performs works by J.S. Bach and African American composers. Her recent solo album, *Alkebulan's Son: The Solo Piano Works of James Lee III*, was released on Albany Records.



Dr. Kathryn Sherman, NCTM, directs the undergraduate and graduate piano pedagogy programs and teaches keyboard skills at The Crane School of Music SUNY Potsdam. She

serves as Co-Director of the biennial Crane Piano Pedagogy Conference and has presented workshops throughout the US for various local, state, and national organizations.



A pianist, educator, collaborator, and administrator, **Allison Shinnick** advocates for the transformative role that music can play in society and in the lives of individuals. Following four

years as faculty at the New School for Music Study, Allison is currently pursuing a DMA in piano pedagogy and performance at the University of Michigan.



Anna Siampani is a DMA Candidate in Piano Performance and Pedagogy at UW-Madison and serves as adjunct piano faculty at Cabrillo College. As an active performer and clinician

her work has been presented in Greece, Austria, China, and the U.S.



Dr. Stella Sick has been a pioneer in the field of long-distance instruction for many years. She has been a Managing Director of the International Piano-Competition in Minnesota since 2004. A member of the Royal Conservatory College of Examiners and an active performer, Stella teaches at Hamline University.



Jason Sifford is a freelance teacher and pianist based in Iowa City. He is a frequent presenter and adjudicator, and serves as composer/clinician for the Willis Music Company.



Shitong Sigler is a DMA piano performance candidate at Ohio State University. She currently teaches class piano and coordinates applied piano studies at Ashland University. She has given presentations on arts entrepreneurship and piano pedagogy across various conferences including NCKP, GP3, CMS regional and MTNA Collegiate Symposium and state conferences.



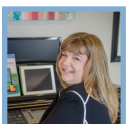
Laura Silva, MM in Piano Performance/Pedagogy, is currently a PhD student of Interdisciplinary Arts (Piano Performance/Musicology) with Dr. Christopher Fisher at Ohio University. A former principal musician for “El Sistema” of Venezuela, she is the creator of the Piano Ensembles Project. Her piano ensembles are published by Piano Safari.



Ana Paula Simões is a Brazilian pianist and independent piano teacher. She holds a DMA in Piano Performance with a minor in piano pedagogy from Louisiana State University, and a master’s from Oklahoma City University. She is also the author of the blog *Pianolândia*, dedicated to piano pedagogy topics.



Jeremy Siskind is a Professor of Piano at Fullerton College, has 13 publications with Hal Leonard, and is a Yamaha artist. His new educational work is called “Playing Solo Jazz Piano.” His new concert work is called “Perpetual Motion Etudes for Solo Piano.”



Michelle Sisler is the founder of Keys to Imagination and MusicEdConnect.com. She frequently presents workshops across the globe and is an active author of articles, music theory games, motivation programs, and technology curriculum.



Elizabeth Smith, a native of Dallas Texas, is a diverse pianist with extensive experience in solo, collaborative, and pedagogical settings. Elizabeth holds a degree in Piano Performance with an emphasis in Piano Pedagogy from Southern Methodist University, where she graduated cum laude in 2020, and she is currently pursuing a Masters Degree in Piano Performance and Pedagogy at the University of Colorado Boulder under Dr. Jennifer Hayghe.



Mengyu Song, originally from China, currently is pursuing a doctoral degree in Piano Pedagogy at the University of South Carolina. She has earned a Master of Music degree in Piano Performance at Roosevelt University and a Master of Music degree in Piano Pedagogy at the University of South Carolina.



Bradley Sowash is a jazz pianist, composer, and educator specializing in improvisation. After many years as a touring performer and recording artist, he turned his attention to introducing “recovering classical pianists” to the joys of musical creativity in online jazz piano classes, at teacher conferences, and through his widely-acclaimed publications.



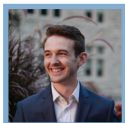
Dr. Christie Sowby, NCTM, is an American pianist, award-winning teacher, active performer, unique researcher, frequent adjudicator, familiar presenter, and dedicated pedagogue. She is an expert in high-performance techniques and believes all things are possible.



Nicha Stapanukul is a doctoral student at Indiana University with minors in music education, collaborative piano, and arts administration. She is an Associate Instructor at Indiana University and is on faculty at IU’s Young Pianists Program. She currently serves as Vice President for the MTNA Collegiate Chapter at IU.



Dr. Cynthia Stephens-Himonides is Lecturer at Kingston University, London, leading postgraduate programs in Music Education, Music Performance, and MA Music.



Timothy Stephenson is a doctoral candidate at Indiana University Jacobs School of Music who has served as an Associate Instructor in the secondary piano department and is on faculty at IU’s Young Pianists Program. Tim currently serves on the executive committee for the MTNA collegiate chapter at IU.



Elizabeth Strickland is a doctoral student at the University of Colorado Boulder studying piano performance with Dr. Jennifer Hayghe. As a teaching assistant, she enjoys teaching group piano classes and private lessons to undergraduate students.



Award-winning pianist **Jiao Sun** has performed extensively and internationally. She has taught piano in numerous settings and has presented at many major conferences. Sun is pursuing a DMA at College-Conservatory of Music in Cincinnati after earning MM and BM degrees from Eastman School of Music and an AD from CCM.



Beth Sussman received her bachelor’s and master’s degrees from The Juilliard School. She is a Master Teaching Artist with the Los Angeles Music Center and The Kennedy Center. Beth’s video “Joppity” is a free resource that features puppets and kids <https://bit.ly/2qN3KMt>. For info on the neurological connections between reading and beat go to: joppity.com



Thomas Swenson teaches at the University of North Carolina School of the Arts and the Music Academy of North Carolina. His dissertation, on teaching piano to adults, led to further articles and presentations. An active leader in MTNA, he recently received the 2020 NCMTA “Teacher of the Year” award.



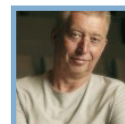
Chee-Hwa Tan has taught undergraduate and graduate piano pedagogy at the University of Denver, Oberlin Conservatory, and Southern Methodist University. She is the author of *A Child’s Garden of Verses* and other popular collections published by Piano Safari, with selections included in the repertoire collections of RCM and ABRSM.



Dr. Susan Tang is Associate Professor of piano at Northeastern Illinois University. She is artistic director of the Chicago Chamber Music Festival and also a founding member of Keys to Inclusion.



Dr. Kristin Jónína Taylor is an Icelandic-American pianist who has performed in the US and Europe. A two-time Fulbright Grant recipient, she is the Keyboard Area Coordinator at University of Nebraska - Omaha. Kristín Jónína Taylor is a Steinway Artist.



Michael Thaut, PhD, is currently a Professor of Music with cross-appointments in Rehabilitation Science, Neuroscience, and the Institute of Medical Science at the University of Toronto. Dr. Thaut is an international leader in the basic and clinical neuroscience of music and has internationally recognized research in relation to the applications of auditory neuroscience, specifically for music and rhythm, to brain rehabilitation.



Kathleen Theisen—award-winning educator, composer, conductor, pianist, organist, and soprano—performs and presents workshops throughout the NYC metro area. She teaches music in Darien (CT) Public Schools, is Director of Music Ministries at First Congregational Church, Ridgefield (CT), and is founder of multiple facebook groups.



Trevor Thornton is on faculty at the New School for Music Study and is the New Professional and Project Coordinator for the Frances Clark Center. Before

becoming faculty, Trevor was a Post-Graduate Fellow and completed the Teaching Apprenticeship program at the New School. He holds degrees from UMKC.



Vicente Della Tonia has presented on piano pedagogy and literature in Spain, Mexico, and Brazil, as well as at the national and state MTNA conferences in Colorado,

Georgia, Illinois, Minnesota, Nevada, Texas, South Carolina, and Washington. Currently, Vicente is Assistant Piano Professor and Coordinator of Keyboard Studies at Georgia State University/Perimeter in Clarkston, GA.



Astrid Morales Torres is a Mexican pianist pursuing a Doctor of Musical Arts degree in Piano Performance at Arizona State University. As an advocate of Mexican music, Astrid has

performed in the United States, Mexico, Holland, Germany, Italy, and Canada. Astrid has also been the recipient of multiple awards and scholarships.



Ligia Baleki Tossato was born in São Paulo, Brazil. She is currently pursuing a master's in piano performance and pedagogy at Baylor University. Ligia studies piano under the

direction of Dr. Terry Lynn Hudson. During her time at Baylor, she became a Nationally Certified Teacher of Music (NCTM).



Janet Tschida is an Assistant Professor of Music at Maranatha Baptist University where she teaches pedagogy and keyboard courses. She also supervises pedagogy internships in addition

to serving as director of their community music program, Maranatha Music Prep.



Christos Tsitsaros is Professor and Chairman of Piano Pedagogy at the University of Illinois at Urbana-Champaign. He studied in Warsaw, Paris, and the US where he obtained a DMA in

Piano Performance from the University of Illinois. A winner of the 1992 composition competition of the National Conference on Piano Pedagogy, he established a long-standing relationship with Hal Leonard Publishing Corporation. His works have been performed in recitals and competitions in the US and internationally.



Kristen M. Turner is a lecturer at North Carolina State University. Her work centers on race and class in American popular culture at the turn of the twentieth century. Her work has appeared in

journals and collected editions, most recently in *The Cambridge Companion to Gershwin* (2019) and *Carmen Abroad* (2020).



Charles Turon holds degrees from the Universities of North Texas and Oklahoma. Formerly Coordinator of Keyboard Studies at State College of Florida, he remains active as an independent

teacher, speaker, and adjudicator. He currently serves as co-chair of the Florida State Music Teachers Association's Wellness Committee.



Dr. Glenn Utsch received his graduate degrees from Teachers College, Columbia University, and the Manhattan School of Music. He currently teaches classical and jazz piano at

Slippery Rock University of Pennsylvania, teaching there since 1996.



Wendy Valerio, PhD is Professor of Music Education, Director of Student Teaching, and Director of the Children's Music Development Center (CMDC) at the University of South Carolina School of Music

in Columbia, SC where she teaches graduate and undergraduate music methods courses and directs and conducts early childhood music development research. Wendy is co-author of GIA's *Music Play 2* (2020) and *Music Play* (1998).



Todd Van Kekerix is Assistant Professor of Piano and Piano Pedagogy and Class Piano Coordinator at the Moores School of Music-University of Houston. His research includes pop music

pedagogy, effects of keyboard music making, and effective practice development. He has over fifteen years of high-level teacher training.



Libby Vanatta, a native of middle Tennessee, joined the faculty of Texas A&M University-Commerce in 2010, where she oversees the piano pedagogy degrees and class piano curriculum. Ms. Vanatta

is an active collaborative artist, performing locally and nationally with students, faculty, and guest artists.



Iracele Vera Livero de Souza, pianist and pedagogue, graduated with a doctorate and a Master of Music from UNICAMP. She is currently a postdoctoral fellow at USP and

is a piano teacher at the Municipal School of the State of São Paulo - EMESP. Her students have won the first prizes in national and international piano competitions.



Maria Vieira is a PhD candidate at Louisiana State University and currently teaches group piano classes as part of her assistantship. Maria has been teaching piano since her first year

of undergraduate studies. Maria is now working on her dissertation about memorization strategies and learning approaches among piano students.



Dr. Andy Villemez is an educator, author, and composer based in Cincinnati, OH where he serves as Assistant Professor-Educator of Piano and Piano Pedagogy at the University of Cincinnati.



Leila Viss owns a piano studio in Colorado and holds a church organist position. Viss is the past coordinator for the University of Denver's Piano Preparatory Program. Recognized for her

approach to pedagogy, Viss shares ideas at LeilaViss.com and podcast, Key Ideas. Viss is widely published and presents frequently.



Yanting Wang, originally from China, is pursuing a DMA degree in Piano Pedagogy at the University of South Carolina. Yanting is an active member of the MTNA. She works as piano

instructor in the Center of Piano Studies at the University of South Carolina.



Jessica Welsh, NCTM, is a DMA candidate in Piano Pedagogy at Texas Christian University. Her publications, workshops, and research presentations have been

featured nationally. She teaches group piano and operates a private studio in Dallas.



Pianist **William Westney** is internationally known as a prizewinning performer (Geneva Competition), innovative master teacher (subject of a *NY Times* article) and bestselling author

(*The Perfect Wrong Note*). His wellness philosophy emerges from five decades of active concertizing and injury-free teaching, and is based on ideas absorbed from an honored European tradition.



Shannon Wettstein-Sadler, pianist, holds a DMA from Univ. CA San Diego, a MM (honors) from New England Conservatory, and a BM (highest distinction) from KS Univ. Recordings on

Bridge, Centaur, Tzadik, Innova, Koch, Mode, MSR, New Focus, Neuma, and Ravello. Grammy nominated, she is faculty, St. Cloud State Univ.



Connie Wible, Mercer Island, Washington, is a pianist, composer, teacher, and public speaker. She has developed and adapted piano instruction for children on the Autism Spectrum

along with dyslexia and behavior disorders.



Beatriz Yacante studied piano at the UNSJ. She has presented concerts and premiered works by Argentine and international composers. Her students have received prizes and distinctions

in local and international competitions.



QuanZhou Yan received his Bachelor of Music in Piano Performance at Rostov State Rachmaninoff Conservatory in Russia and Master of Music at Texas Christian University. He is

now a DMA student and graduate assistant at Texas Christian University, under the guidance of Dr. Tamás Ungár and Dr. Ann Gipson.



Eliana Yi (MM in Piano Performance and Pedagogy, 21') is a graduate teaching assistant at Southern Methodist University's Pedagogy Preparatory Department. She teaches students

of all ages both privately and at SMU. She specializes in performing on the DS 5.5 alternative keyboard, a keyboard designed for pianists with smaller hands.



Suyoun Yi is from Seoul, Korea. She holds a Bachelor of Music degree in Piano Pedagogy from Texas Christian University and will have her Master of Music degree from Texas Christian

University in May 2021 under the direction of Mr. Harold Martina and Dr. Ann Gipson. She is currently working as a piano instructor at Parker Piano Studios in Fort Worth, Texas.



A native of Malaysia **Karen Kai Yuan Yong** is currently pursuing a DMA in Piano Pedagogy at the University of South Carolina.

As a graduate assistant she serves as a group piano team leader and a piano instructor. She is also active as a researcher and her work has been presented in various conferences.



Meggie Young, Associate Professor in the department of music at the Ohio State University at Lima, teaches group piano classes, applied piano lessons, and coordinates High Impact Practices for the campus.



Cicilia Yudha, versatile pianist and chamber musician, is Associate Professor at Youngstown State University. She has presented at the Ohio Music Teachers

Association Conference, the College Music Society (CMS) National Conference, and CMS Regional Conferences. Yudha is a recipient of the Steinway Top Teacher Award.



Dr. Soohyun Yun, NCTM, is Director of Piano Studies at Charleston Southern University, where she teaches studio and group piano, and small chamber. As an active performer,

pedagogue, clinician, adjudicator, presenter, and scholarly writer, Yun has appeared in state, national, and international venues in Asia, Europe, and the US.

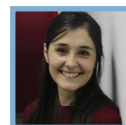


Pianist **Akina Yura** teaches piano at The College of Saint Rose and Rensselaer Polytechnic Institute.

An advocate of contemporary Japanese compositions, her CD, *Mutsuo Shishido Complete Works for Piano* is available from MSR Classics. She holds a DMA from the University of Miami and is a cofounder of Kaleidoscope MusArt.



Mimi Zhang is pursuing a DMA degree in piano performance and pedagogy at the University of Oklahoma. She is an active teacher, performer and collaborator in her community.



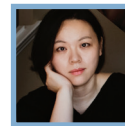
Andrea Zanni is a teacher and researcher at the Music Department of the National University of San Juan (Argentina). She has developed

her piano career from an early age, performing concerts and advanced studies both nationally and internationally.



Fernanda Zanon holds a doctoral degree in music education from the Federal University of Minas Gerais (2019), a Master of Music degree from the University of Aveiro (Portugal - 2016), a

Bachelor of Music in Piano and a Music Degree from the Federal University of Minas Gerais (2011 and 2013). She currently works as a partner and teacher at Ateliê da Música and is a member of Grupo Quinto, a group of pianists that develops interactive musical performances.



Ying Zhao holds a master's and DMA degree from Pennsylvania State University and now teaches privately in northern Virginia. Ying also serves on the Northern Virginia Music Teacher

Association committee board.



Argentine pianist and pedagogue **Monica Zubczuk** has been a Senior Professor since 1991. She graduated from the National University of Art in Buenos Aires and has recorded four albums

as a piano soloist. She has performed concerts, presented at conferences, and led masterclasses in her country and abroad. In 2020, she wrote the book *Corporal, Auditory and Emotional Aspects in Music Interpretation*, available in Latin America and Spain.



Florencia Zuloaga, native of Argentina, is a versatile performer who thrives at the intersections of classical, Latin American, and jazz.. She is currently pursuing a Doctor of Musical Arts degree

at the University of Nebraska Lincoln with an emphasis on piano performance with the guidance of Paul Barnes.

EXHIBITORS



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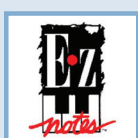
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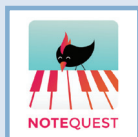
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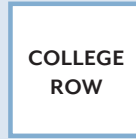
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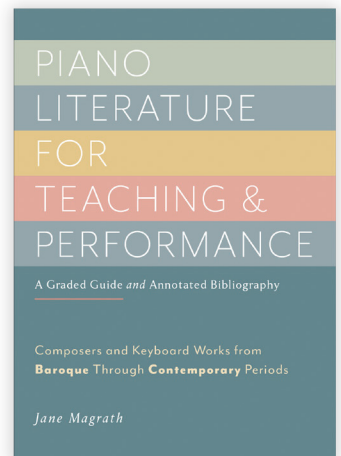
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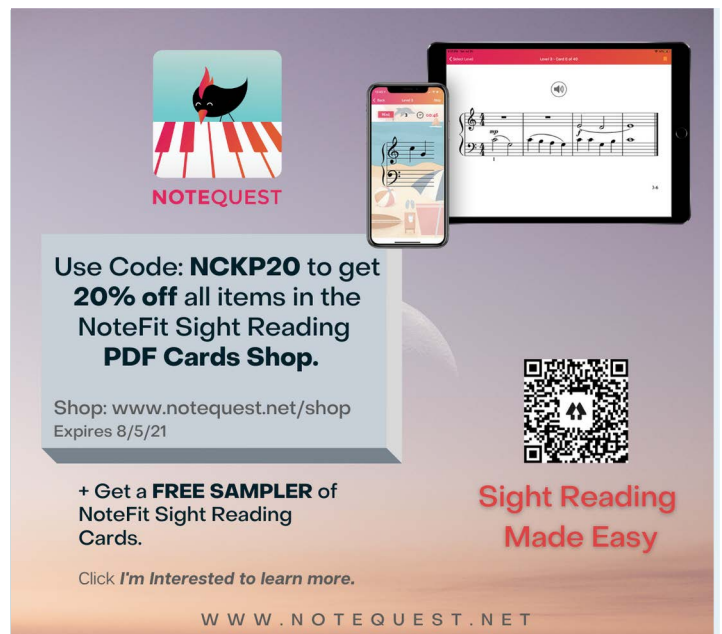
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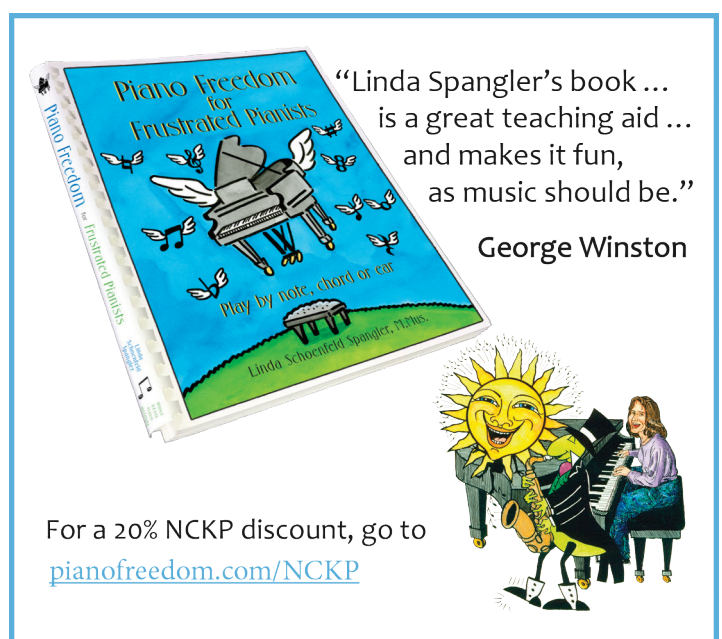
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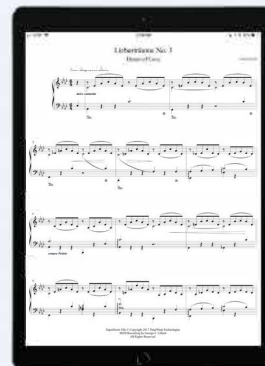
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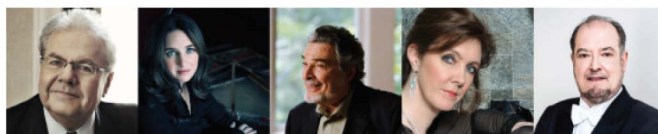


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The Frances Clark Center for Keyboard Pedagogy is a not-for-profit educational institution (501c3) that serves the advancement of piano teaching, learning, and performing through highest quality resources, initiatives, and programs. The Center includes: NCKP: The Piano Conference, *Piano Magazine*, The New School for Music Study, and Teacher Education Programs. The Frances Clark Center was founded in 1998 to advance the philosophy of world-renowned teacher and innovator Dr. Frances Clark. Dr. Clark believed passionately in the transformative power of music making in the life of every person, regardless of age or ability, and that the quality of a person's musical life was directly attributable to the quality of teaching they experienced.

DIVISIONS

NCKP: The Piano Conference

Celebrating over forty years of excellence and innovation, the mission of the conference is to provide education, inspiration, and resources to teachers who are dedicated to nurturing lifelong involvement in music making for all students. NCKP is an international, biennial meeting of music educators, performers, researchers, and industry leaders representing all fifty states and over twenty countries. NCKP2021.com.

Piano Magazine

Piano Magazine is the foremost publication for piano teaching, learning, and performing. It provides highest quality, curated and peer-reviewed articles on teaching and performance practice, learning, research, interviews, and special topics. Available in both print and digital, the *Piano Magazine* also has a dedicated website which features the magazine, a searchable database of articles, and access to the Frances Clark Center Teacher Education Initiatives, including Timeless Teaching Videos, Webinars, Piano Teach Learn Facebook Group, and Online Courses. claviercompanion.com.

The New School for Music Study

The New School for Music Study is a leading center in piano education and provides a wide range of programs and classes for piano students of all ages and abilities. The New School delivers Teacher Education Programs for the Center through its Post-Graduate Fellowship, Comprehensive Practical Teaching Program, Virtual Teaching Practicum, Residency Program, and the Summer Intensives. 2020 marked the 60th anniversary of the founding of the New School for Music Study by Frances Clark and Louise Goss. nsmspiano.org.

Teacher Education Courses

The Frances Clark Center offers opportunities for professional growth through its online courses and micro-courses. Online courses currently available include: *The Beginner Course: Establishing Strong Foundations for Young Pianists*, *A Pianist's Guide to Teaching Online* (Spanish language version available), *The Inclusive Teaching Course: Teaching Piano to Students Who Are Special Learners*, and *Unsung Heroes in Piano Pedagogy: 20 Pieces by Black Composers to Use in Your Studio Now*. claviercompanion.com/courses.

Publications

The Frances Clark Center provides educational support for piano teachers through publications including NCKP Conference Proceedings, *Questions and Answers* by Frances Clark, *A Piano Teacher's Legacy* by Richard Chronister, and *The Success Factor in Piano Teaching* by Elvina Pearce, all available at amazon.com. Fall 2021 will bring the highly anticipated release of Jane Magrath's *Piano Literature for Teaching and Performance: A Graded Guide and Annotated Bibliography*.

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We dedicate NCKP 2021: The Piano Conference to each of you. We honor the commitment to professional development demonstrated by your investment of time and resources in order to attend NCKP 2021. Our hope is for NCKP to be a valuable and inspiring experience that supports excellence in teaching practice and advances the future of music education in the global community.

We express gratitude to the following individuals who have contributed time, expertise, and leadership to the success of NCKP 2021: The Piano Conference:

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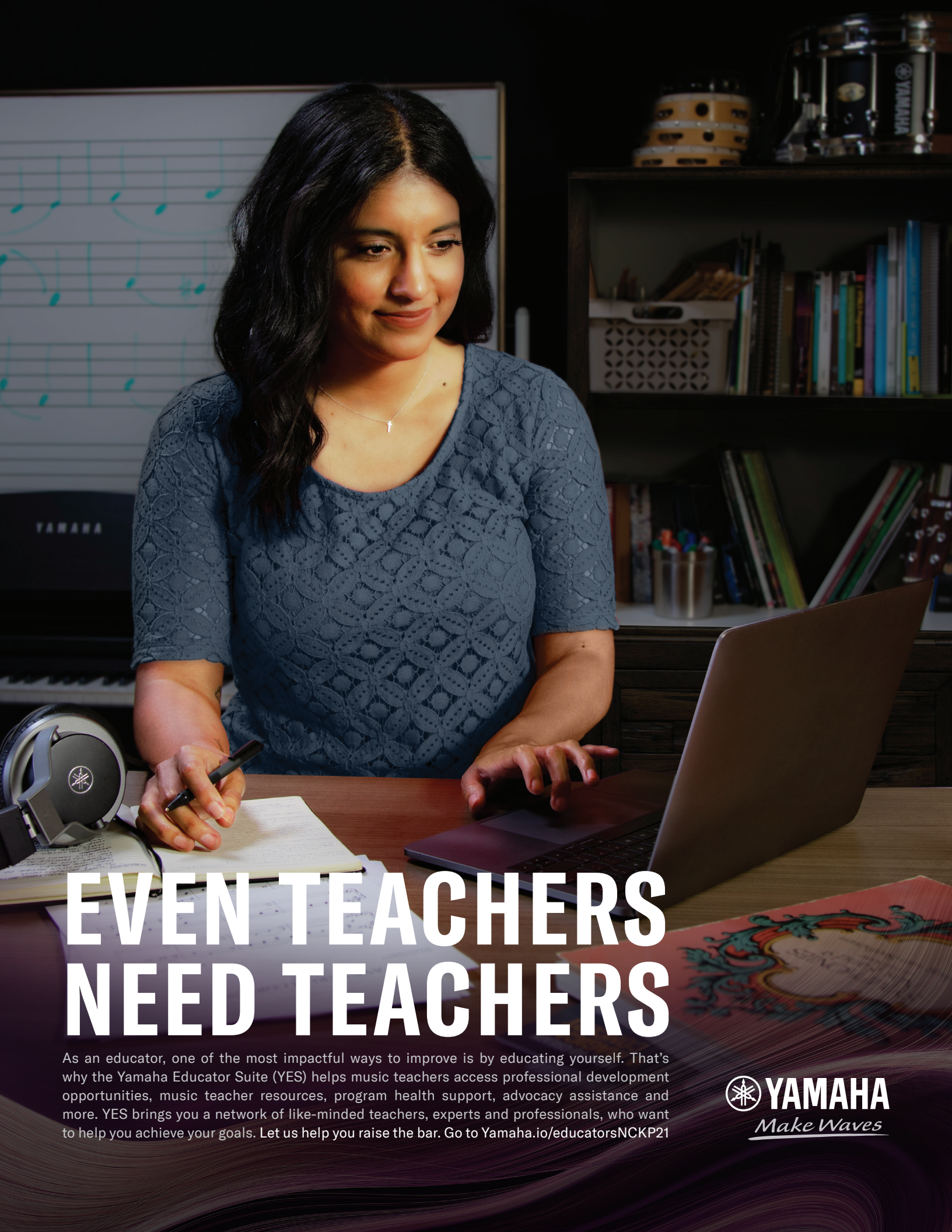
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