

# NCKP 2023

**IN-PERSON**  
**JULY 26-29**

—  
**ONLINE**  
**JUNE 9-11**

**NCKP 2023**

THE  
**PIANO**  
CONFERENCE

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– Dr. John Kao



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# WELCOME

## Dr. Jennifer Snow

**CEO AND EXECUTIVE DIRECTOR,  
THE FRANCES CLARK CENTER FOR KEYBOARD PEDAGOGY**



It gives me great pleasure to welcome each of you on behalf of The Frances Clark Center to NCKP 2023: The Piano Conference. As we mark the 25th anniversary of NCKP and the 45th year of its predecessor, the National Conference on Piano Pedagogy, we are thrilled to gather in person, as well as online, to celebrate our inspiring profession. We invite you to enjoy the wealth of experiences offered by this year's program—insightful keynotes, exceptional concerts, inspiring pedagogy sessions, committee track sessions, research, the innovative PEDx, and social gatherings, meet ups, and receptions. We are honored to congratulate our esteemed Lifetime Achievement Award recipients Michelle Conda and George Litterst, as well as the Outstanding Service Recognition Award recipients.

This year's conference is the largest and most diverse in our history, with over 280 sessions and 200 invited presenters. Thank you to everyone who submitted a proposal, performance, teaching video, and poster. The program reflects wide-ranging topics as a result of your scholarship, creativity, and innovation. Registrations have surpassed our previous records, with attendees from across the world including representation from almost every state, North and South America, Africa, Australia, Europe, and Asia. It is truly an international gathering of professionals dedicated to sharing practice and celebrating excellence.

It takes a purposeful, dedicated community to create NCKP. A special thank you goes to the NCKP 2023 National Program Committee. This exceptional group worked tirelessly to review a record number of proposals, ensuring a dynamic program. We thank all the outstanding NCKP committee members and chairs whose leadership and expertise shaped the meaningful committee track sessions. The conference is only successful because of the gracious service of all our volunteers. The NCKP Executive Committee, Andrea McAlister, Sara Ernst, and Pamela Pike, provided insightful guidance throughout the planning, and the Board of Trustees enthusiastically supported the entire

process. Special congratulations to Sara Ernst, Program Director, and Michaela Boros and Anna Beth Rucker, Associate Directors. NCKP 2023 is only possible because of their professionalism, collaborative spirit, and relentless work. Thank you to the dedicated staff of the Frances Clark Center who worked tirelessly to create an inspiring experience. As a group, they are supportive, innovative, and passionate about developing an inclusive, empowering conference. 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 Sponsor Yamaha America, Concerto Sponsor The Royal Conservatory, and Prelude Sponsor Steinway Pianos. Our industry partners generously support our exhibit hall, showcases, and advertising giving attendees opportunities to explore new products, materials, and services that enhance our professional work. A special thank you to our donors who contributed to the NCKP 2023 Support Fund. Student scholarships and colleague grants were awarded at a record high this year, allowing for many more colleagues to attend. 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 ongoing professional contributions and for your investment in professional development. NCKP provides a place for us to gather and share best practices and dreams for the future. The conference provides a safe space that reflects diverse perspectives. It amplifies a sense of belonging as we meet new colleagues and friends, reconnect with established networks, and advance the profession together through shared values and purpose. We welcome you to explore and enjoy all aspects of NCKP 2023: The Piano Conference. Share, engage, and be inspired as we launch into the teaching year with renewed creative purpose.

# SCHEDULE AT A GLANCE

## WEDNESDAY, JULY 26

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9:00 AM–7:30 PM	Registration
12:00–1:30 PM	Welcome: Jennifer Snow Keynote: Karen Zorn
12:00–6:00 PM	Exhibit Hall
1:30–3:30 PM	Committee Track Sessions
3:30–4:00 PM	Exhibit Hall Time
4:00–6:00 PM	General Sessions
6:00–7:30 PM	Dinner Break
7:30 PM	Opening Concert: Piano Stories on Stage LIVE
Post-Concert	25th-Anniversary Celebration Reception

## THURSDAY, JULY 27

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7:00 AM–7:00 PM	Registration
8:00–9:00 AM	Exhibitor Showcases
9:00 AM–6:00 PM	Exhibit Hall
9:00–11:00 AM	Committee Track Sessions
11:00 AM–12:30 PM	Teaching Demonstration: Teaching Adults
12:30–1:30 PM	Lunch Hour
12:30–1:30 PM	Exhibit Hall Time
12:30–1:30 PM	Posters
12:30–1:30 PM	Celebration Concert
1:30–2:30 PM	General Sessions
2:30–4:00 PM	PEDx
4:00–5:00 PM	Exhibitor Showcases
5:00–6:00 PM	Exhibit Hall Time
5:00–6:00 PM	Celebration Concert
6:00–7:00 PM	New Professionals Event
6:00–7:00 PM	Meet Up Hour with NCKP Committees
6:00–8:00 PM	Dinner Break
8:00 PM	Concert: Sara Davis Buechner

# IN-PERSON CONFERENCE • JULY 26–29

## FRIDAY, JULY 28

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<b>7:00 AM–5:00 PM</b>	<b>Registration</b>
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<b>7:30–7:50 AM</b>	<b>Yoga</b>
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<b>8:00–9:00 AM</b>	<b>Exhibitor Showcases</b>
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<b>9:00 AM–6:00 PM</b>	<b>Exhibit Hall</b>
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<b>9:00–11:00 AM</b>	<b>Committee Track Sessions</b>
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<b>11:00 AM–12:30 PM</b>	<b>Keynote: Joyce McCall</b>
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<b>12:30–1:30 PM</b>	<b>Lunch Hour</b>
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<b>12:30–1:30 PM</b>	<b>Exhibit Hall Time</b>
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<b>12:30–1:30 PM</b>	<b>Posters</b>
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<b>12:30–1:30 PM</b>	<b>Geek Bar</b>
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<b>1:30–2:30 PM</b>	<b>General Sessions</b>
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<b>2:30–4:00 PM</b>	<b>PEDx</b>
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<b>4:00–5:00 PM</b>	<b>Exhibitor Showcases</b>
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<b>5:00–6:00 PM</b>	<b>Exhibit Hall Time</b>
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<b>6:00–8:30 PM</b>	<b>Awards Ceremony &amp; Gala Reception</b>
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<b>8:30 PM</b>	<b>Concert: Olga Kern</b>
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## SATURDAY, JULY 29

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<b>7:30–11:00 AM</b>	<b>Registration</b>
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<b>7:30–7:50 AM</b>	<b>Mindfulness</b>
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<b>8:00–9:00 AM</b>	<b>Exhibitor Showcases</b>
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<b>9:00 AM–12:00 PM</b>	<b>Exhibit Hall</b>
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<b>9:00–11:00 AM</b>	<b>Committee Track Sessions</b>
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<b>11:00 AM–12:00 PM</b>	<b>General Sessions</b>
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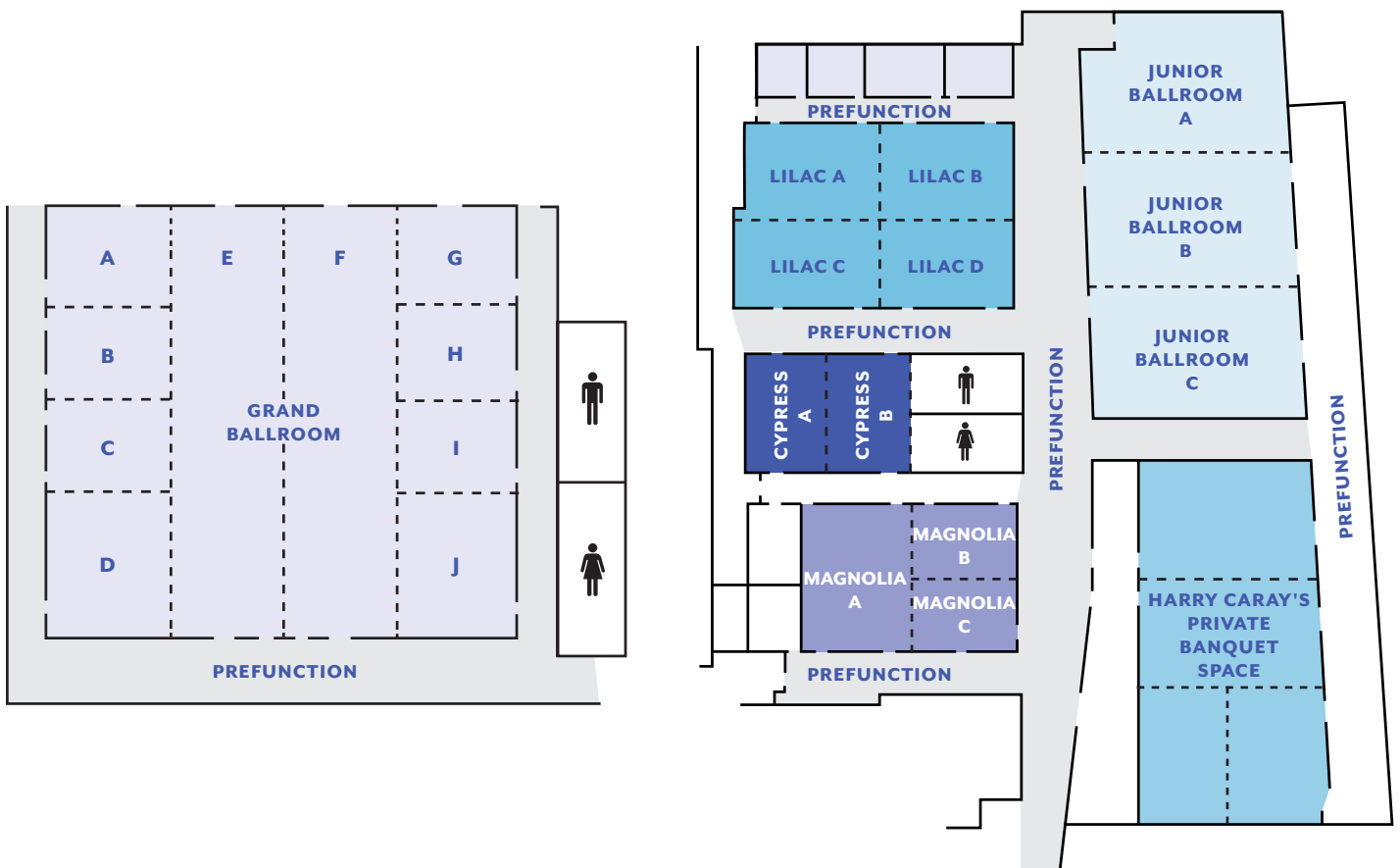
<b>12:00–1:30 PM</b>	<b>Teaching Demonstration &amp; Close of Conference</b>
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# CONFERENCE MAP

## THE WESTIN CHICAGO LOMBARD







*KEYNOTES*  
&  
*CONCERT*  
*ARTISTS*

### Sam Holland

**SATURDAY, JUNE 11**

**ONLINE EVENT | 1:00–1:50 PM**

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#### **NCKP in the Age of ChatGPT and DEI**

Piano pedagogy conferences are entering a fifth decade, in an age as filled with fragmentation and discord on one hand as it is with technological and social promise on the other. Sam Holland, one of NCKP's founders, will share reflections on the legacy, relevance, and aspirations of NCKP. With the personal insight and experience of a lifetime in teaching and leadership, Dr. Holland will celebrate our achievements and explore how understanding our past and the pedagogical principles of Frances Clark can direct our future.

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### Karen Zorn

**WEDNESDAY, JULY 26**

**GRAND BALLROOM EF | 12:00–1:30 PM**

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#### **Burt Bacharach, the UN, and a Piano Teacher Walk into a Bar: Why Cultural Diplomacy May Be Just What the World Needs Now**

All jokes aside, what does the world need now? Many of us feel it needs changing, but where do we start? The Longy School of Music and United Nations believe the arts are the answer, and there are so many paths to explore! Learn about the power of cultural diplomacy and how it is being used globally to bridge divides and shift perspectives. Hear how a culturally responsive approach to teaching lets you connect with any student, anywhere. Get a closer look at how teachers and artists in communities just like yours are using their talents for advocacy, activism, and healing.

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### Joyce McCall

**FRIDAY, JULY 28**

**GRAND BALLROOM EF | 11:00 AM–12:30 PM**

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#### **Racing Music and Musicing Race: A Perilous Parallel of the Western Canon**

Of the many obstacles we as artists, teachers, students, and advocates of the musical arts grapple with daily, race and racism, and how we fund both, continue to be persistent hurdles along our path of realizing justice. Not only do we race music, but we music race. In her 2023 NCKP keynote, Dr. Joyce McCall will address this unique parallel of the Western Canon and provide ways in which artists, teachers, students, and advocates in the musical arts, more specifically in piano, can better position themselves to confront structures in music that perpetuate systemic racism.

## Sam Holland

Samuel S. Holland is the Algur H. Meadows Dean and an award-winning professor of music at the Meadows School of the Arts, Southern Methodist University. A champion of the transformational power of arts and communication, Dr. Holland leads a team that is responsible for raising over \$200M in new funding for the Meadows School. Under his leadership, the Division of Music at SMU was ranked #1 in the nation in 2015 by *College Factual* as reported in *USA Today*. In addition to artistic and programmatic excellence, the Meadows School is nationally recognized for innovative curricula, sustainable community engagement, and its entrepreneurial approach to arts education. Dr. Holland's articles have appeared in every major English-language professional keyboard journal, and he is the author of over seventy critically acclaimed and innovative method books and recordings distributed internationally by Alfred Publishing Co. and the Frederick Harris Music Co. A performance student of John Perry and Abbey Simon, he earned a Ph.D. in music education with an emphasis in piano pedagogy from the University of Oklahoma. He has presented hundreds of lectures and recitals throughout North America, Europe, and Australia and has pioneered in the application of new technology to performance and pedagogy. Dr. Holland is a founding trustee of the Frances Clark Center for Keyboard Pedagogy, a not-for-profit educational institution in Princeton, NJ that presents the National Conference on Keyboard Pedagogy and publishes *Piano Magazine*. He is a co-founder of the Centre for Musical Minds (Frisco, TX).

## Karen Zorn

There was one overwhelming reason Karen Zorn accepted the position of President of the Longy School of Music in 2007. The school's newly adopted mission—"to prepare students to make a difference in the world"—was unlike that of any other conservatory in the world. The mission suggested a fundamentally different approach to music education. And it offered a radically different view of the kind of work that Longy students might seek, create, and engage in after graduation. In pursuit of this mission, Zorn has led Longy through a dramatic transformation. A fearless educational entrepreneur, Zorn has established partnerships, programs, and initiatives that have permanently altered the school's trajectory and positioned it as a leader in equitable music education.

She executed the pivotal merger with Bard College in 2012 and has since established numerous strategic partnerships with organizations such as the Los Angeles Philharmonic, FundaMusical of Venezuela (El Sistema), the Music for Healing and Transition Program, and countless Sistema-inspired programs across the country. Zorn cofounded Take a Stand, a collaboration between Longy, the Los Angeles Philharmonic, and Bard College, and launched the Master of Arts in Teaching degree program in Los Angeles—the first-ever degree program to be offered in conjunction with a major orchestra.

In 2013, she established the Longy Sistema Side-by-Side program on the school's Cambridge campus, bringing high-quality music education to hundreds of students from under-resourced communities throughout the northeast and offering hands-on teaching and mentorship opportunities for conservatory musicians. Recognizing the immense impact of this program, Zorn expanded musical education opportunities at the school, opening a Master of Music in Music Education degree program in 2020.

Longy has pioneered a new coaching program, empowering each student to create their own individualized path in school and beyond. In 2017, Longy launched the Music as a Healing Art program, which offers students the chance to bring their talent to a diverse array of hospitals, elder care facilities, and transitional housing centers. In 2019, under Zorn's leadership, Longy spearheaded a multi-year Diversity in Repertoire initiative which requires at least 25% of all repertoire studied and performed at Longy to be written by composers of historically underrepresented identities in classical music. Longy implemented an overhaul of the undergraduate theory curriculum to decenter the Western white-male frame. In 2021, Longy piloted the school's first fully online Master of Music in Music Education degree, expanding access to culturally responsive music education globally.

She appears annually at the Verbier Festival and has taught at the Banff Artist Residency Program, Carnegie Hall, and has been a member of the faculties of Berklee, MacPhail Center for the Arts, and the University of Missouri, Kansas City. Zorn has held positions on the Boards of the Community Music Center of Boston, The Creativity Foundation, and the Frances Clark Center for Keyboard Pedagogy. In 2014, she was recognized in *Musical America's Profiles in Courage*. Prior to her tenure at Longy, Zorn served as Associate Provost at Berklee College of Music, where she forged a global network of partnerships with organizations including the Royal Academy of Music in London, the Rimsky-Korsakov Saint Petersburg State Conservatory, and the Sorbonne Université. She held the roles of Acting Director and Director of Instruction at MacPhail Center for the Arts in Minneapolis.

A Wisconsin native and Boston resident, Zorn is herself a classically trained musician, having been educated as a pianist at Goshen College in Indiana and later receiving a master's degree in piano performance at the University of Missouri, Kansas City.

## Joyce McCall

Joyce McCall was appointed to the faculty at Arizona State University in 2021 where she teaches undergraduate and graduate courses in the School of Music, Dance, and Theatre. Previous appointments include the University of Illinois at Urbana-Champaign where she served as an Assistant Professor of Music Education and the Indiana University Jacobs School of Music where she served as a postdoctoral resident scholar and Visiting Assistant Professor in Music Education.

McCall's research—positioned within the context of frameworks like critical race theory and double consciousness theory—centers on how race and culture impact educational equity in music learning and teaching. Additionally, she examines how certain pedagogies such as culturally relevant teaching influences learning outcomes among minoritized racial populations in the music classroom. She has presented sessions and research at the American Educational Research Association, the College Music Society, the Midwest Band and Orchestra Clinic, the National Association for Music Education, and the Society for Music Teacher Education, and she has published manuscripts in *Action, Criticism, and Theory for Music Education*, *Journal of Music Teacher Education*, and the *Desert Skies Symposium on Research in Music Education*. In her most recent publication titled "Straight, No Chaser: An Unsung Blues" in the *Handbook of Critical Race Theory* (2<sup>nd</sup> edition), McCall employs critical race theory to illuminate how systemic racism in United States college music programs, particularly their music education programs, have contributed to what she refers to as an unsung blues, a collection of blues stories that have yet to be performed by those to whom they belong. These blues stories, or rather choruses of an unsung blues, reflect how Black voices as their music, culture, and epistemological perspectives have been excluded, fabricated, and filtered through frameworks of Whiteness and White, Eurocentric dominance. To confront countless choruses of an unsung blues and provide a better path forward to realizing substantive change among U. S. music schools and their music education programs, McCall suggests that they look to cultural artifacts such as Thelonious Monk's "Straight, No Chaser" and his compositional and performance styles.

McCall proudly served as a clarinetist and saxophonist in the United States Army Bands from 1999 to 2013. During her service, she was awarded the Army Achievement Medal, the National Defense Service Medal, and the Global War on Terrorism Service Medal. Previous assignments include the 151st Army Band in Montgomery, Alabama; the 41st Army Band in Jackson, Mississippi; the 36th Infantry Division Band in Austin, Texas; and the 108<sup>th</sup> Army Band in Phoenix, Arizona. She is a member of Delta Sigma Theta Sorority, Incorporated and Sigma Alpha Iota International Music Fraternity for Women.

# PIANO STORIES ON STAGE: LIVE

WEDNESDAY, JULY 26 | GRAND BALLROOM EF | 7:30 PM



Tony  
Caramia



Angelin  
Chang



Andrew  
Cooperstock



Kairy  
Koshoeva



Artina  
McCain



William Chapman  
Nyaho and  
Susanna Garcia



Nicholas  
Phillips



Jeremy  
Siskind

## PROGRAM

**Prelude and Caprice**  
**George Walker (1922–2018)**

**Selections from *A Quiet Afternoon***  
**Ned Rorem (1923–2022)**

1. A Quiet Afternoon
2. A New Game
4. The Little Boy Found
8. A Trick

**ANDREW COOPERSTOCK**

**Piano Sonata in A Minor, Op. 8**  
**Luise Adolpha Le Beau (1850–1927)**

- I. Allegro ma non troppo
- II. Andante

**NICHOLAS PHILLIPS**

**Were You There**  
**Joseph Joubert (b. 1958)**

**Etude in G-sharp Minor, Vol. 2, No. 11**  
**H. Leslie Adams (b. 1932)**

**ARTINA MCCAIN**

**Prelude and Fugue in A Minor, BWV 543**  
**J.S. Bach, arr. Franz Liszt (1811–1886)**

**ANGELIN CHANG**

**Negro Dance, Op. 25, No. 1**  
**Nora Douglas Holt (1885–1974)**

**“Valse lente” from *Deux valse***  
**Germaine Tailleferre (1892–1983)**

**TONY CARAMIA**

**Perpetual Motion Etude No. 1**  
**(“Sometimes I Wander”)**  
**Jeremy Siskind (b. 1986)**

**JEREMY SISKIND AND ANGELIN CHANG**

**Selections from *Seven Preludes, Op. 40***  
**Sergei Bortkiewicz (1877–1952)**

- IV. Sostenuto
- VI. Andantino dolente
- VII. Appassionato

**KAIRY KOSHOEVA**

**Tumbaó**  
**Tania León (b. 1943)**

**WILLIAM CHAPMAN NYAHO**

**Prelude to a Kiss**  
**Duke Ellington (1899–1974)**

**JEREMY SISKIND**

**Concert Scherzo: Didn't My Lord Deliver Daniel?**  
**Thomas H. Kerr, Jr. (1915–1988)**

**SUSANNA GARCIA  
AND WILLIAM CHAPMAN NYAHO**

# Sara Davis Buechner

**THURSDAY, JULY 27**  
**GRAND BALLROOM EF**  
**8:00 PM**

Noted for her musical command, cosmopolitan artistry, and visionary independence, Sara Davis Buechner is one of the most original concert pianists of our time. Lauded for her “intelligence, integrity and all-encompassing technical prowess” (*New York Times*), “thoughtful artistry in the full service of music” (*Washington Post*), and “astounding virtuosity” (*Philippine Star*), Japan’s *In Tune* magazine sums up: “Buechner has no superior.”

In her twenties, Buechner earned a bouquet of top prizes at the world’s premiere international piano competitions—Queen Elisabeth (Brussels), Leeds, Mozart (Salzburg), Beethoven (Vienna), and Sydney. She was a Bronze Medalist of the 1986 Tchaikovsky Competition in Moscow and the Gold Medalist of the 1984 Gina Bachauer International Piano Competition.

Buechner has performed in every state and province of North America—as recitalist, chamber musician and soloist with top orchestras like the New York Philharmonic, San Francisco Symphony, and Philadelphia Orchestra; and in venues such as Carnegie Hall, the Kennedy Center, and the Hollywood Bowl. She has toured throughout Latin and South America and Europe; and she enjoys a special following in Asia, where she has been a featured soloist with the Sydney Symphony, New Zealand Philharmonic, New Japan Philharmonic, and Shanghai Philharmonic, among many others.

She has commissioned and premiered important contemporary scores by composers such as Michael Brown, John Corigliano, Ray Green, Dick Hyman, Vítězslav Kaprálová, Jared Miller, Joaquín Nin-Culmell, and Yukiko Nishimura. Buechner’s performance versatility extends to unique collaborations with film and dance, including tours with the Mark Morris Dance Group and Japanese kabuki-mime-mask dancer Yayoi Hirano.

Buechner has released numerous acclaimed recordings of rare piano music by composers such as Rudolf Friml (“a revelation”—*The New York Times*), Dana Suesse, Joseph Lamb, Joaquín Turina, Miklós Rózsa, and Ferruccio Busoni (including the world premiere recording of the Bach-Busoni “Goldberg” Variations). *Stereophile* magazine selected her Gershwin CD as “Recording of the Month,” and her interpretation of Hollywood Piano Concertos won Germany’s coveted Deutsches Schuplatten Preis. Most recently, her recorded traversal of the score to Carl Dreiser’s silent movie classic *Master of the House* (1925) may be heard on Criterion Collection DVD.

Sara Davis Buechner joined the faculty of Temple University’s Boyer College of Music and Dance in 2016, after previously teaching at the Manhattan School of Music, New York University, and the University of British Columbia. She has presented masterclasses and workshops at major pedagogic venues worldwide, adjudicated important international piano competitions, and is also a contributing editor for Dover Publications International. In 2017, Ms. Buechner marked her 30th year as a dedicated Yamaha Artist.

As a proud transgender woman, Sara Davis Buechner also appears as a speaker and performer at important LGBTQ events and has contributed interviews and articles about her own experience to numerous media outlets worldwide. She is a dual American-Canadian citizen who makes her home in Philadelphia.



## PROGRAM

### **Sonata in D Major, K. 284 “Dürnitz”** **Wolfgang Mozart (1756–1791)**

Allegro  
 Rondo en polonaise  
 Tema con variazione

### **Two Rhapsodies, Op. 79** **Johannes Brahms (1833–1897)**

Rhapsody No. 1 in B Minor  
 Rhapsody No. 2 in G Minor

### **Five Spanish Pieces** **Federico Longás (1893–1968)**

Bulerias (Danza Ibérica)  
 Un Sueño en Granada  
 Guajira  
 Catalana  
 Aragón

## Olga Kern

**FRIDAY, JULY 28**  
**GRAND BALLROOM EF**  
**8:30 PM**

Russian-American pianist Olga Kern is now recognized as one of her generation's great pianists. She jumpstarted her career in the United States with her historic Gold Medal win at the Van Cliburn International Piano Competition in Fort Worth, Texas as the first woman to do so in more than thirty years.

First prize winner of the Rachmaninoff International Piano Competition at seventeen, Kern is a laureate of many international competitions. In 2016, she served as Jury Chairman of both the seventh Cliburn International Amateur Piano Competition and the first Olga Kern International Piano Competition, where she also holds the title of Artistic Director. Olga Kern frequently gives masterclasses and since September 2017 has served on the piano faculty of the prestigious Manhattan School of Music. Additionally, she has been chosen as the Virginia Arts Festival's new Connie & Marc Jacobson Director of Chamber Music, beginning with the 2019 season.

For the 2019–20 season, Kern performed with the Allentown Symphony, Grand Rapids Symphony, Baltimore Symphony Orchestra, Colorado Symphony, Toledo Symphony Orchestra, New Mexico Philharmonic, Iceland Symphony Orchestra, Nordwestdeutsche Philharmonie, New West Symphony, and the Sao Paulo Symphony, as well as appearing on a United States tour with the National Symphony Orchestra of Ukraine. She was also the guest soloist at the National Symphony Orchestra at the Kennedy Center for Leonard Slatkin's 75th Birthday Celebration. She will appear in recitals in Orford, Sunriver, Fort Worth (Cliburn), Carmel, San Francisco, Sicily, Calvia, and Helsingborg. This October and November, Olga Kern will be hosting her second Olga Kern International Piano Competition. This season, she will also be a part of the jury at the following piano competitions: Sydney International Piano Competition, Gurwitz International Piano Competition, Gershwin Piano Competition, Schumann Prize Competition, and the Scriabin International Competition.

In recent seasons, Kern performed with the Moscow Philharmonic, Santa Fe Symphony, and the St. Louis Symphony, and she opened the Pacific Symphony's 2018–19 season. Kern was also a featured soloist for the Royal Scottish National Orchestra during the 2018–19 tour. She served as Artist in Residence for the San Antonio Symphony's 2017–18 season and had her debut with the National Youth Orchestra on their China tour. She opened the Baltimore Symphony's 2015–2016 centennial season with Marin Alsop. Other season highlights included returns to the Royal Philharmonic with Pinchas Zukerman and the Orchestre Philharmonique de Nice with Giancarlo Guerrero.

Olga Kern's discography includes her Grammy-nominated recording of Rachmaninoff's *Corelli Variations* and other transcriptions (2004), *Brahms Variations* (2007), and *Chopin Piano Sonatas No. 2 and 3* (2010). She was featured in the award-winning documentary about the 2001 Cliburn Competition, *Playing on the Edge*.



Photographed by Chris Lee

### PROGRAM

*Works composed or transcribed by  
Sergei Rachmaninoff (1873–1943)*

#### Études-Tableaux

Op. 39, No. 9

Op. 33, No. 7

Op. 33, No. 5

#### Variations on a Theme of Corelli, Op. 42

#### Three Transcriptions

“Hopak” by Modest Mussorgsky

“Liebesleid” by Fritz Kreisler

“Lilacs” by Rachmaninoff

#### Polka de W. R.



# PEDx

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.

**A Seat at the Piano:  
Brendan Jacklin  
and Ashlee Young**

**THURSDAY, JULY 27  
GRAND BALLROOM EF  
2:30–4:00 PM**

**EXPANDING THE CANON:  
The Limits of Repertoire Requirements**

A Seat At The Piano’s PEDx presentation examines the barriers that prevent young pianists from exploring the full breadth of music available in the classical repertoire. Even as conversations in classical music are more openly exploring how to decentralize the “canon,” audition and competition repertoire guidelines continue to promote a privileged few composers, thereby discouraging pianists from fully exploring and embracing the full range of solo piano repertoire available to them. These requirements encourage the continuation of a history of exclusion in classical music that has led to the furthering of a select few, as opposed to the inclusion of many compositional voices. This presentation interrogates the effect that repertoire requirements, set by the key players in a developing pianist’s journey—schools, festival and competitions, have on continued education and deeper understanding of classical music.



innovative in the industry. McCain will detail her recovery, struggles, and specific ways musicians desiring to overcome career setbacks can find their way to or back to the career that is destined for them. This talk is for those who want to dream big and believe they can achieve it!

**Artina McCain**

**THURSDAY, JULY 27  
GRAND BALLROOM EF  
2:30–4:00 PM**

**A RESURRECTION:  
How to Build/Rebuild a Career from Ashes**

This inspirational talk is geared to encourage and enlighten those who might be searching for their unique career path. Developing and maintaining a fruitful and meaningful career can feel like a labyrinth, especially when faced with life challenges. After a devastating injury, Dr. Artina McCain was forced to navigate a new path as a musician after not performing for six years. Currently, McCain has developed a multi-faceted career as an international performer, educator, arranger, media personality, and speaker. She will share thoughts from her recent interview with the BBC, detailing her journey to carve out a path that is unique and



**Vanessa Cornett**

**THURSDAY, JULY 27  
GRAND BALLROOM EF  
2:30–4:00 PM**

**TALES FROM TURKEY:  
Teaching Piano as a Fulbright U.S. Scholar**

What happens when the U.S. State Department decides to unleash a Midwestern piano teacher into the Turkish capital with no supervision? Join Vanessa Cornett as she shares some of her recent adventures (and misadventures) teaching at the Ankara Müzik ve Güzel Sanatlar Üniversitesi, a newly established fine arts university and conservatory in the central Anatolian region. Cornett will highlight cultural differences related to piano pedagogy and literature, performance preparation strategies, music teacher training, perspectives of group piano pedagogy, and the culture and practice of music in higher education. She will also share resources for music students and teachers interested in applying for the Fulbright program, which offers multiple opportunities for global teaching, research, and performance to artists and scholars at all levels.



**Igor Lipinski**

**THURSDAY, JULY 27  
GRAND BALLROOM EF  
2:30–4:00 PM**

**REIMAGINING THE ART  
OF THE PIANO RECITAL**

In this talk, Igor Lipinski looks back at his own experience creating a variety of recital programs, from “Piano Illusions,” a hybrid recital of piano and magic, to “Masterpieces,” a pairing of music with works of art, that brought a sense of wonder to his performances and made him think outside of the box about the changing tastes of today’s audiences.





## Sara Davis Buechner

**FRIDAY, JULY 28**  
**GRAND BALLROOM EF**  
**2:30–4:00 PM**



### MAKING MUSIC IN CHANGING TIMES

We live in changing times of appreciation and awareness of classical music and related art forms that reflect the realities of our current generation and those to come. Adapting to these trends is vital for our professions of performance and teaching. Dr. Buechner will draw upon her own unique life experiences in detailing the various plans and strategies she draws upon to provide venerated musical classics with indispensably fresh flavor.

## Ann DuHamel

**FRIDAY, JULY 28**  
**GRAND BALLROOM EF**  
**2:30–4:00 PM**



### PRAYERS FOR A FEVERISH PLANET: New Piano Music about Climate Change

Pianist Ann DuHamel presents *Prayers for a Feverish Planet*, new and recently composed music—thought-provoking, imaginative, evocative music—about the climate crisis. This PEDx session will introduce DuHamel's project and feature some of the works. Encompassing more than sixty new pieces for piano and piano/electronics by composers on six continents, the program, in the spirit of eco-activism, asks urgent questions of the listener: How do our actions generate positive change for the environment? How can we live more mindfully and conscientiously as global citizens? What sustainable impact can we create for generations to come? And—how can we use our artistic talents to make a difference?

## Leah Claiborne

**FRIDAY, JULY 28**  
**GRAND BALLROOM EF**  
**2:30–4:00 PM**



### “TO BE YOUNG, GIFTED, AND BLACK”: Creating Spaces of Belonging for the Next Generation of Pianists and Pedagogues

While listening to the sounds of jazz music that fill her childhood home, Dr. Leah Claiborne knew that she wanted to be a musician at an early age. When her parents enrolled her in classical piano lessons, she simultaneously fell in love with learning the great canon of piano literature by European composers while struggling to find a place of belonging in this field as a Black classical pianist. As a leading scholar, educator, and performer, Claiborne has forged a thriving career that responds to racism and injustices by ensuring that the next generation of pianists and pedagogues have greater opportunities and spaces in which to feel like they belong, no matter their race. This talk will unfold how she has created national and international educational resources, programming, and initiatives for the past decade while calling pianists and educators to deeply reexamine, reimagine, and reevaluate their DEI efforts for their music studios and community.

## Connor Chee

**FRIDAY, JULY 28**  
**GRAND BALLROOM EF**  
**2:30–4:00 PM**



### INDIGENOUS ROOTS, CONTEMPORARY SOUNDS: A Pianist's Journey Through Diné Heritage and Keyboard Pedagogy

Diné (Navajo) pianist and composer Connor Chee will share his journey in classical music and how he has combined it with his Indigenous heritage. At age twelve, he made his Carnegie Hall debut and has since performed at venues around the world. Chee's compositions are inspired by traditional Navajo chants and Diné culture. Chee will discuss the challenges he has faced in the classical music world as an Indigenous person and how he has learned to navigate the expectations of the genre while also incorporating his own cultural identity into his music. He will also share his thoughts on contemporary keyboard pedagogy and how it can benefit from a more diverse range of perspectives and approaches. Through his music and experiences, Chee will demonstrate the power of bridging cultural divides and embracing one's unique heritage.

## Brendan Jacklin

Dr. Brendan Jacklin is based in Nashville, TN, where he is Assistant Professor of Piano at Fisk University. He is also a co-founder of A Seat at the Piano, an initiative dedicated to promoting music by historically under-represented composers and advocating for a greater inclusivity in piano repertoire. He has premiered over fifty new works for both solo piano and chamber ensembles. His recital programs feature a blend of traditional repertoire, contemporary music, electronics, and other interdisciplinary elements. Dr. Jacklin also frequently presents at conferences such as the MTNA National Conference, NCKP, GP3, and the CMS Southern Chapter Conference on topics including Baroque ornamentation, score studying, and American piano sonatas. He completed his doctoral studies at the University of Cincinnati's College-Conservatory of Music. Outside of music, Brendan enjoys running, baking, or reading. Follow him on Instagram (@brendanjacklin) or check out his website (brendanjacklin.com).

## Ashlee Young

Ashlee Young is a dynamic pianist, educator, and content creator who leads people to find the excitement, passion and life force in music. She is a co-director of the non-profit, A Seat at the Piano, which advocates for the inclusion, study, and performance of a more representative body of piano works. She also advocates for connection through music in her podcast, Connection Experiment. After graduating from the USC Thornton School of Music with her master's degree in piano performance, she started Ashlee Young Music Studio, an online piano education business that focuses on piano education, digital courses and programs, and content. Ashlee Young Music Studio includes a team of teachers that teach private online lessons to students of all levels and several online platforms that provide piano content to thousands of piano players all over the world.

## Artina McCain

Described as a pianist with "power and finesse," "beautiful and fiery" (*KMFA Austin*), and having a "sense of color, balance and texture" (*Austin Chamber Music Center*), Artina McCain has built a three-fold career as a performer, educator, and speaker. Dedicated to promoting the works of Black and other underrepresented composers, McCain curates Underrepresented Composers Concerts for multiple arts organizations. She is an American Prize winner for her solo piano recordings of these works and won a Gold Global Music Award for her recent album project *Heritage*. In 2021, Hal Leonard published her transcriptions of *Twenty-Four Traditional African American Folk Songs*. McCain holds a doctoral degree from the University of Texas at Austin. Currently, she is Associate Professor of Piano and Coordinator of the Keyboard Area at the Rudi E. Scheidt School of Music at the University of Memphis and Co-Founder/Director of the Memphis International Piano Festival and Competition.

## Vanessa Cornett

Vanessa Cornett is Professor of Piano and Piano Pedagogy at the University of St. Thomas (Minneapolis-St. Paul), author of the book *The Mindful Musician: Mental Skills for Peak Performance*, and a 2022–2023 Fulbright scholar. Her research focuses on contemplative practices, peak performance psychology, and the mental well-being of musicians.

Dr. Cornett works with musicians and other creative artists who struggle with performance anxiety or who want to develop their mental skills for peak performance experiences. She is a certified meditation instructor with post-graduate training in sport psychology. Dr. Cornett has presented workshops in 23 states and 17 countries. She received her DMA in Piano Performance from the University of North Carolina at Greensboro.

## Igor Lipinski

Polish-born pianist Igor Lipinski made his debut in the United States with the Buffalo Philharmonic Orchestra on NPR's Performance Today. A graduate of Eastman School of Music and Northwestern University, Lipinski maintains an active concert career in the United States and has released multiple albums

under his own record label Vanishing Records. As an Assistant Professor of Piano at the University of Oklahoma, Lipinski explores a variety of unconventional and multidisciplinary recital practices to reimagine the traditional format of a piano recital. Lipinski's "Piano Illusions," a program of music and magic, has been featured in concert venues across the world from Hong Kong to New York City and by various orchestras including Rochester Philharmonic and Cape Cod Symphony Orchestra. Teller, of Las Vegas duo Penn & Teller, calls Igor an original: "He thrills you on the piano. He mystifies you with magical illusions. And he keeps you laughing with his impudent, charismatic charm."

## Sara Davis Buechner

Please see bio on page 11.

## Ann DuHamel

Hailed as a "forward thinking classical pianist" (Midwest Record) for her debut album *Rückblick: New Piano Music Inspired by Brahms* (Furious Artisans, 2020), pianist Ann DuHamel has performed in 17 countries on four continents. In addition, Ann has been an active member of the Minnesota Music Teachers Association (MMTA) for 25 years. Some of her most important contributions on the MMTA Board of Directors include spearheading the MMTA Foundation State Fellow Award and ushering forth a Land Acknowledgement to honor the Indigenous people and cultures from Minnesota.

Dr. DuHamel currently serves as Associate Professor/Head of Keyboard Studies at the University of Minnesota Morris. She earned the Doctor of Musical Arts degree in piano performance and pedagogy at the University of Iowa and previously served as Assistant Artistic Director to Paul Wirth at the Wirth Center/Central Minnesota Music School in St Cloud, MN. More at [annduhamel.com](http://annduhamel.com).

## Leah Claiborne

Leah Claiborne, DMA, promotes diversity in the arts by championing piano music by Black composers in her performances, research, and teaching. She has established the first Diversity, Equity, and Inclusion column for *American Music Teacher* where she regularly publishes articles providing resources and support to music educators across the country. Recent recognitions include the Stecher and Horowitz Power of Innovation Award, Yamaha's "40 under 40" influential music educators in America, and Emerging Artist Alumni Award presented by University of Michigan School of Music, Theatre, and Dance.

Dr. Claiborne serves as Director of Diversity, Equity, and Inclusion for the Frances Clark Center and serves as the co-chair of the DEI track for NCKP. She has performed across the United States, Germany, Italy, the Czech Republic, and Japan. Dr. Claiborne is Coordinator of Keyboard Studies at the University of the District of Columbia and teaches History of African American Music.

## Connor Chee

Navajo pianist and composer Connor Chee is known for combining his classical piano training with his Native American heritage. Chee made his Carnegie Hall debut at the age of 12 after winning a gold medal in the World Piano Competition. A graduate of the Eastman School of Music and the University of Cincinnati's College-Conservatory of Music, Chee's solo piano music is inspired by traditional Navajo chants and songs.

Chee has released four studio albums of original pieces and piano transcriptions of Navajo music. *The Navajo Piano* (2014) won Best Instrumental Recording at the 16<sup>th</sup> Annual Native American Music Awards, and his piece "Beginnings" won Best New Age Song. Chee's 2020 release, *Scenes from Diné'tah*, features piano pieces written about elements of Navajo life and culture. It was accompanied by the release of several music videos filmed on the reservation, directed by Navajo filmmaker Michael Etcitty Jr.



*TEACHING  
DEMOS  
&  
CELEBRATION  
CONCERTS*

# TEACHING DEMONSTRATIONS

## Exploring Student Learning through Shared Practice

SUNDAY, JUNE 11  
ONLINE EVENT  
1:00–1:50 PM EDT



João Casarotti



Amy Glennon



Elesa Papakosta-Smyri



Jani Parsons



Rebecca Mergen Pennington

Join leading teachers online as they share their videos highlighting student learning. The teaching demonstration includes a variety of student levels and a discussion focused on technical development and the expansion of knowledge and skills.

TEACHERS: João Casarotti, Amy Glennon, Elesa Papakosta-Smyri, Jani Parsons, and Rebecca Mergen Pennington

FACILITATOR: Sara Ernst

## Facilitating Adult Learning at the Piano

THURSDAY, JULY 27  
GRAND BALLROOM EF  
11:00 AM–12:30 PM CDT



Jackie Edwards-Henry



Yeeseon Kwon



Sarah Evans Moore



Debra Perez

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

TEACHERS: Jackie Edwards-Henry, Yeeseon Kwon, Sarah Evans Moore, and Debra Perez

FACILITATOR: Pamela Pike

Joined by students:

**Stanly Godbold** is Professor Emeritus of History at Mississippi State University. His retirement has included completing the second of his two-volume biography, *Jimmy & Rosalynn Carter: Power and Human Rights, 1975–2020*, Oxford University Press. Prior to retirement, Stanly enrolled in adult beginning piano classes and has continued piano study, on and off, primarily independently.

**Joan Myers** has been studying piano for four years. Her other interests include gardening, travel, and baking. She retired after working for several years as a billing manager at a Chicago law firm.

**Bob Roberts** is Director of Security Operations in the cyber security industry. He began music lessons as an adult, learning viola alongside his daughter on violin. A few years ago, he began dabbling in piano and has taken formal piano lessons for the past two years.

**Rebekah Sigman** is the Assistant Director of Community Relations for Northwestern Athletics. In her free time, she enjoys cross-stitching, sewing classes, her massive board game collection, attending concerts and events, and best of all—playing piano for the last four years!



Stanly Godbold



Joan Myers



Bob Roberts



Rebekah Sigman

## Exploring Foundational Principles through Shared Practice

SATURDAY, JULY 29  
GRAND BALLROOM EF  
12:00–1:30 PM CDT



Leah Claiborne



Linda M. Fields



Chris Madden



Lesley McAllister



Andy Villemez

Join leading teachers in person as they share their videos highlighting foundational principles. The teaching demonstration includes lesson videos of a variety of student levels and a discussion focused on effective coaching and interpretation, sequencing, assessment, and student creativity.

TEACHERS: Leah Claiborne, Linda M. Fields, Chris Madden, Lesley McAllister, and Andy Villemez

FACILITATOR: Barbara Fast

FRIDAY, JUNE 9 | ONLINE EVENT | 7:30–8:30 PM

**Waiting for the Aeroplane (1990)**

**John Psathas (b. 1966)**

John Psathas is a prominent New Zealand composer. In *Waiting for the Aeroplane*, he evokes an emotional response to the experience of contemporary air travel: long periods spent passing the time in a kind of awkward limbo, concluded by abrupt partings with loved ones. He states that “the emotion of farewells, the sense of distances, the power of aircraft, and the frenetic activity of airports all found their way into the piece.”

**ROGER MCVEY**

**Guia Prático, Albums for Piano**

**Heitor Villa-Lobos (1887–1959)**

Ó Ciranda, Ó Cirandinha (Album IX, No. 3)

Vestidinho Branco (Album VIII, No. 7)

O Corcunda (Album VI, No. 2)

Samba-Lelê (Album II, No. 4)

Manquinha (Album I, No. 4)

A Maré Encheu (Album I, No. 2)

Selected pieces from the *Guia Prático, Albums for Piano* were chosen to best represent the collection in this performance. They are short, accessible pieces of pedagogical value that highlight two distinctive facets of Villa-Lobos’ music: melodies crafted from Brazilian folk tunes and lively, syncopated rhythms. Among them are two of the most popular folk tunes that children sing in circle games—“Ó Ciranda, Ó Cirandinha” and “Vestidinho Branco”—and that Villa-Lobos also used in other major collections.

**VERENA ABUFAIAD**

**Havana**

**Camila Cabello (b. 1997)**

**arr. by Christopher Oill (b. 1991)**

Christopher Oill’s spicy arrangement of Camila Cabello’s “Havana” transforms this famous smooth latin pop song into an upbeat, virtuosic, jazzy piano solo! Christopher’s arrangement was commissioned by Clinton Pratt, who wanted a fun, jazzy piano arrangement with contrasting sections and hints of Liszt. You’ll hear virtuosic riffs along with stride bass, some improvised licks, and luscious reharmonizations, creating a real crowd-pleaser!

**CLINTON PRATT**

**Co.Ko.—un poco Loco**

**Texu Kim (b. 1980)**

I. Sangietto

II. Emperor of Ballads

III. Jingle Up!!

With “Co.Ko.” (from the title) being the abbreviation of Contemporary Korea and “un poco Loco” meaning a little crazy in Spanish (chosen for rhyming), this piece is a ten-minute musical essay in three movements, reflecting contemporary Korea, where its own traditions and Western influences mingle in a slightly crazy way.

**EUN-HEE PARK**

**Pupazzetti, Op. 27c**

**Alfredo Casella (1883–1947)**

Marcietta

Berceuse

Serenata

Notturnino

Polka

Alfredo Casella’s *Pupazzetti, Op. 27c* exists in both chamber orchestra and piano four-hands versions. The work is related stylistically to his “second period” of composition. Casella was influenced by Stravinsky, Bartok, and Debussy and translated some of their stylistic elements into a unique, personal style. Changing meter, whole-tone scalar material, quartal and quintal harmonies, and dissonance abound. The character found in the “marionettes” often suggests a slightly dark yet humorous bent.

**YUKO KATO & KEVIN HAMPTON**



**Roger McVey**



**Verena Abufaiad**



**Clinton Pratt**



**Eun-Hee Park**



**Yuko Kato**



**Kevin Hampton**

# CELEBRATION CONCERTS

THURSDAY, JULY 27 | GRAND BALLROOM EF | 12:30–1:30 PM

## **White Parasol (2008)** **Ian Dicke (b. 1982)**

*White Parasol* was written in reaction to a 2008 BBC news article: “Loss of [extensive sea-] ice in the Arctic...has global implications. The ‘white parasol’ at the top of the planet reflects energy from the Sun back into space, helping to cool the Earth. Further loss of Arctic ice will see radiation absorbed by darker seawater and snow-free land, potentially warming the Earth’s climate at an even faster rate than current observational data indicates.”

ANN DUHAMEL

## **Water: Images and Memories (2017)** **Caroline KyungA Min Ahn (b. 1975)**

The original title of the piece is *Water: Images, Reflection, and Memories*. This set reveals how versatile water can be in shape: from droplets to floods. The “Image” was written as a memoir of the Se-wol ho tragedy in Korea 2012. “Memories” is about the composer’s memory of her grandmother and is written in variations. This piece begins slow with lyrical melodies and switches to a jazzy, fast section leading to the strong climatic conclusion.

HELENA HYESOO KIM

## **Das Jahr (The Year), H. 385** **Fanny Mendelssohn (1805–1847)**

XI. November

Written in 1841 during family travel in Europe, *Das Jahr* (The Year) is a cycle of thirteen character pieces corresponding to the months of the year with a concluding postlude. The eleventh movement, “November,” begins with a sorrowful chorale symbolizing the death of the old year. Fanny Mendelssohn’s style is often harmonically adventurous. While the movement begins and ends in F minor, the middle section is a distant tritone away in B major.

TIANTIAN LIANG

## **Lullaby Variations for Solo Piano** **Jiyoun Chung (b. 1982)**

Theme	Fuga
Hymn	High
Staccato	Low
Arpeggiation	Octaves
Fuga	The Finale
Arpeggiation	

*Lullaby Variations for Solo Piano*, written by Jiyoun Chung, highlights the personal and intimate experience of her early years of parenthood. Unlike the sweet, gentle lullaby melody we often hear, Chung’s work reveals and expresses the reality of parenthood and the raw emotions that accompany this endeavor. Chung also hopes to offer empathy and encouragement to any mothers or mother figures who have or are going through these similar challenges, while also balancing a career. Note: The pianist may choose the order of variations freely except for Octaves and The Finale.

APRIL KIM

## **New Hymns (2023)** **Andy Vилlemez (b. 1988)**

II. Indignation (Psalm 44)

*New Hymns* is a collection of five movements for one keyboardist playing both piano and synthesizer. They are studies in basic features of analog synthesizers as well as soundtracks to a faith journey. While these pieces started as personal prayers, I hope they facilitate prayerful reflection for listeners of any spiritual bent.

ZACHARY LOPES

## **12 Little Preludes, Op. 13** **James Morris (b. 1998)**

*12 Little Preludes*, Op. 13 is a scenic, vibrant, and soulful set of character pieces written between 2019 and 2021 by composer James Morris. These pieces are today’s version of Schumann’s *Kinderszenen* or similar sets of character pieces from the nineteenth century. They are an important addition to the repertoire written by Black American composers.

ESTHER WANG

## **“Ritual Fire Dance” from *El amor brujo*** **Manuel de Falla (1876–1946)** **arr. Momoro Ono**

## **“Piano Man”** **Billy Joel (b. 1949)** **arr. Momoro Ono**

This performance includes two arrangements by Momoro Ono of very familiar but divergent compositions. The “Ritual Fire Dance” by de Falla is an elaboration of the piano score transcribed from the orchestral ballet score. It was Dr. Ono’s first encore during a tour of the South in the 1970s. The “Piano Man” arrangement resulted from Dr. Ono teaching it to a student in Baltimore in the late 1980s. The modifications were inspired by famous etudes.

MOMORO ONO



Ann DuHamel



Helena Hyesoo Kim



Tiantian Liang



April Kim



Zachary Lopes



Esther Wang



Momoro Ono

THURSDAY, JULY 27 | GRAND BALLROOM EF | 5:00–6:00 PM

**Forest Scenes, Op. 66**  
**Samuel Coleridge-Taylor (1875–1912)**

- I. THE LONE FOREST MAIDEN
- II. THE PHANTOM LOVER ARRIVES

*Forest Scenes*, Op. 66, is a romantic novel, with each movement being a chapter. The first two chapters introduce the main characters, “The Lone Forest Maiden” and “The Phantom Lover.” There is a pianistic exploration of the maiden’s longing for something more, and the merry arrival and joy of the phantom lover. In the end of the second chapter, their worlds meet, and the remainder of *Forest Scenes* passionately binds them together in love.

**ASIA PASSMORE**

**Passacaglia in C-sharp Minor (1940)**  
**Irene Britton Smith (1907–1999)**

Irene Britton Smith was a dedicated educator and composer, teaching in Chicago elementary schools for over forty years, while studying composition with Stella Roberts and Leo Sowerby at the American Conservatory, Vittorio Giannini at Juilliard, Wayne Barlow at Eastman, and Nadia Boulanger in Fontainebleau, France. Among her published works are the *Passacaglia in C-sharp Minor*, *Sonata for Violin and Piano*, a *sinfonietta* for orchestra, and various vocal works. Her work has been promoted by Dr. Helen Walker-Hill.

**MIRA WALKER**

**Boceto No. 4 “Acosta Leon”**  
**Leo Brouwer (b. 1939)**

Inspired by Cuban painting, Leo Brouwer, a prolific Latin American composer, composed his largest piano collection: “Diez bocetos para piano” (Ten Sketches for Piano). This sketch, No. 4, corresponds to the painter Acosta León, a representative of Creole surrealism. According to Brouwer, the fine arts have their unity in the “style.” Citing Klee, he reaffirms “what is common to the parts, is common to the whole.”

**DAVID CORDOBA-HERNANDEZ**

**5 Sketches of Water**  
**Hon Ki Cheung (b. 1990)**

- 1. The River
- 2. Soft Rain
- 3. Snow Flakes
- 4. Vapor
- 5. Still Water

Written in 2014, *5 Sketches of Water* was inspired by five quotes from poems and the Quran, describing different forms of water. The deeper meanings of the quotes were related to memories, aging, and death. The piece was written in loving memory of my Grandmother Huang Yeying, who passed away on the day I started working on the piece. (Notes written by the composer.)

**PUI YEE ANGELA LAU**

**Preludio en Re bemol Mayor**  
**Adolfo Mejia (1905–1973)**

Composer Adolfo Mejia is one of the most renowned composers in Columbia. Mejia studied in Paris for a year, which influenced his compositional style. His piano pieces include a variety of dances and also a set of preludes. These are not based on a particular traditional rhythm but rather depict a more romantic aesthetic, which is also a fundamental part of the development of Latin American piano music.

**NATALIA VANEGAS-ESCOBAR**

**An American Mosaic (2020)**  
**Richard Danielpour (b. 1956)**

- VI. Journalists, Poets, and Writers
- VII. The Visible Enemy

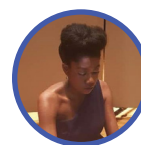
This piano cycle is a musical documentary of the pandemic which recalls social-political events and commemorates those affected by the COVID-19 pandemic. “Journalists, Poets, and Writers” is a movement that galvanizes pop and funk *ostinato* figures, as if imitating journalists typing their document. “The Visible Enemy” is a variation based on a twisted version of “America the Beautiful,” which is a metaphor for the political instability in this country.

**JACKIE YONG**

**Prelude and Fugue on a Theme by Handel**  
**Manuel Maria Ponce (1882–1948)**

Manuel Maria Ponce is considered one of the most important representatives of nationalism in music in Mexico. He wrote several piano works but a small number of them are influenced by the Baroque style. The organ sound is a clear reminiscence used in the prelude while the contrasting fugue brings a swirl into the Baroque and the Romantic styles.

**ASTRID MORALES TORRES**



Asia Passmore



Mira Walker



David Cordoba-Hernandez



Astrid Morales Torres



Pui Yee Angela Lau



Natalie Vanegas-Escobar



Jackie Yong



# AWARDS



# LIFETIME ACHIEVEMENT AWARDS

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The Frances Clark Center extends its congratulations to MICHELLE CONDA and GEORGE LITTERST as the 2023 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 2023 on Friday, July 28.



## Michelle Conda

Dr. Michelle Conda is the Head of the Keyboard Division, Chair of Secondary Piano and Piano Pedagogy, and Professor of Piano at the Cincinnati College-Conservatory of Music (CCM). She received her PhD from the University of Oklahoma, where she studied piano with Dr. Jane Magrath and pedagogy with Dr. Jane Magrath and Dr. E. L. Lancaster. Dr. Conda is a founding member of GP3, the National Group Piano/Piano Pedagogy Forum. She has written two books for group teaching: *Sensible Keyboard Skills for the College-Age Musician* and *Playing Piano by Chords* which is in its second edition. Dr. Conda still performs with her husband, Bob Conda, and for the Cincinnati Community Orchestra, with her most recent performance being MacDowell's Second Piano Concerto. She is active in MTNA and has done committee work and presentations for the Frances Clark Center for Keyboard Pedagogy. Lately, she has been researching issues of microaggression in the university community.



## George Litterst

George Frederick Litterst is a well known music educator. A frequent clinician at national music educator conferences, he is an author, performer, and music software developer. A classically trained pianist, he presents multi-media performances on technology-equipped acoustic pianos. For many years, he was an associate editor for *Clavier Companion* and is currently co-author of the "Tech Connect" column for *American Music Teacher*. As a music software developer, he is co-author of the intelligent music display app SuperScore, the score-following app Home Concert Xtreme, the intelligent music blackboard Classroom Maestro, and the long-distance teaching and performing app Internet MIDI—all published by TimeWarp Technologies.

# OUTSTANDING SERVICE AWARD

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**MARIO  
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CHRISTENSEN**



**LEAH  
CLAIBORNE**



**KELLIE  
CUNNINGHAM**



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FAST**



**YEESEON  
KWON**



**E.L.  
LANCASTER**



**LESLEY  
MCALLISTER**



**ARTINA  
MCCAIN**



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NELSON**



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YOUNG**



**KAREN  
ZORN**

JUNE 9–11

ONLINE EVENT SCHEDULE

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***JUNE 9–11***

All times for online event in EDT.

Video archive of the online event available on Whova until September 10, 2023.



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**SPECIAL SHOWCASE PRESENTATION | THURSDAY, JULY 27, 4:00 - 4:50 PM**

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## FRIDAY, JUNE 9

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**7:00 PM**

**Celebration Concert**

**8:00 PM**

**25th Anniversary Party**

## SATURDAY, JUNE 10

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**1:00–2:00 PM**

**Plenary Keynote: Samuel Holland**

**2:00–3:25 PM**

**Committee Track Sessions**

**Collaborative Performance**

2:00–2:50 PM

*Pound and Scream: Singing While Playing, for the Collaborative Pianist*  
Jocelyn Dueck

**Teaching Adults**

2:00–2:50 PM

*Teaching with “Heart and Soul”: Engaging Older Beginners through Rote Teaching*  
Hannah Roberts

**Teacher Education in Higher Ed and Performance Practice**

2:00–2:50 PM

*Perspectives on Practicing*  
Angelin Chang, Andrew Cooperstock, Catherine Kautsky,  
April Kim, Jerry Wong

**Technology**

2:00–2:50 PM

*Can You Hear Me Now? Tips on Improving the Online Piano Lesson Experience*  
Mario Ajero

**Young Musicians: Birth to Age 9**

2:00–2:50 PM

*Taking a Musical Approach to Reading Notation*  
Gregory Chase

**Business and Entrepreneurship**

3:00–3:25 PM

*Priming Gen Z for Creative Careers and Entrepreneurship with the Piano Major*  
Lynn Worcester Jones

**Teacher Education in Higher Ed**

3:00–3:25 PM

*Developing a Community of Piano Teachers*  
Juan Pablo Horcasitas, Katharyn Nelson

**International Track**

**ESPAÑOL / SPANISH**

2:00–2:25 PM

*Alicia de Larrocha en su centenario: su influencia, actitudes interpretativas y perspectivas pedagógicas / Alicia de Larrocha in Her Centenary: Her Influence, Interpretative Style and Pedagogical Perspectives*  
Ricardo de la Torre, Lark Powers

2:30–2:55 PM

*Obras de mujeres compositoras mexicanas como recurso pedagógico en el aula de piano. / Works by Mexican Women Composers as a Pedagogical Resource in the Piano Studio.*

María Fernanda del Peón

3:00–3:25 PM

**Lecture Recital**

*Compositoras Argentinas - Dos siglos de música / Argentine Women Composers - Two Centuries of Music*

Melina Marcos

**PORTUGUÊS / PORTUGUESE**

2:00–2:25 PM

*A Pedagogia do Piano no Brasil: disciplinas pedagógicas nos cursos de bacharelado em música / The Piano Pedagogy in Brazil: Pedagogical Disciplines in Bachelor of Music Courses*

Henrique Segala Villela

2:30–2:55 PM

*Construindo uma carreira próspera e sustentável como professor de música / Building a Successful and Sustainable Career as a Music Teacher*

Cintya Soares

3:00–3:25 PM

*“Meu tempo é hoje”: particularidades do ensino-aprendizado de piano na velhice / “My Time is Today”: Particularities of Piano Teaching/Learning in Old Age*

Ana Maria Janunzzi de Salles

**3:30–4:00 PM**

**Social Event**



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**SAVE THE DATE**  
**ISMTA State Conference**  
**November 3–4, 2023**  
**Northern Illinois University**  
**DeKalb, Illinois**

## 4:00–5:25 PM

### General Sessions

4:00–4:25 PM

*Engaging the Mind and the Heart: Effective Questions and Emotional Intelligence in the Music Studio*

Hayden Coie

4:00–4:25 PM

*Performance and Anxiety: A Scientific Approach to Managing Stress for the Complete Performer*

Sonya Schumann

4:00–4:25 PM

*Piano for the Children of the World: Online Group Piano Classes for Beginners*

Nathan MacAvoy

4:30–4:55 PM

*Design Your Portfolio Career: A Practical 3-Step Framework for Building a Profitable and Sustainable Music Career*

Ashley Danyew

4:30–4:55 PM

*Embracing Diversity in Your Studio: A Pedagogical Exploration of Underrepresented Chinese Keyboard Literature*

Shuk-Ki Wong

4:30–4:55 PM

*Expanding Your Options: How to Accommodate Students with Different Hand Sizes*

Sarah Leonard

4:30–4:55 PM

*Level Up: How to Arrange (and Teach) Popular Music for Performance*

Kate Acone

5:00–5:25 PM

*The Pace Dilemma: How to Keep Your Group Students Learning Together AND Still Ensure They Thrive Individually*

Melanie Bowes

5:00–5:25 PM

*Pedagogical Piano Gems from the Baltic Region*

Agnieszka Zick

5:00–5:25 PM

*Reflections of Diversity, Inclusion, and Equity in an Imperial Piano Album*

Evren Kutlay

## 4:00–5:25 PM

### International Track

#### ESPAÑOL / SPANISH

4:30–4:55 PM

*La enseñanza-aprendizaje de la lectura a primera vista en el piano en los conservatorios de música / The Teaching/Learning of Sight Reading at the Piano in Music Conservatories*

Beatriz Corredor-Blanco

#### ENGLISH

4:00–4:25 PM

*Collaborative Piano Teaching and Working Around the World*

Regiane Yamaguchi

4:30–4:55 PM

*Brazilian Piano Concertinos for Children by Ernst Mahle (1929)*

João Paolo Casarotti

5:00–5:25 PM

*Brazilian Perspectives on Piano Pedagogy 2020–2021: A Bibliographic Research Project*

Luciana Hamond, Queila Guimarães

## 6:00–7:00 PM

### Piano Education Press Publication Party

## SUNDAY, JUNE 11

### 1:00–2:00 PM

#### Teaching Demonstration

### 2:00–3:25 PM

#### Committee Track Sessions

##### Collaborative Performance

2:00–2:50 PM

*Piano as Orchestra: Creating Artful Orchestral Reductions*

Cecilia Lo-Chien Kao

##### Creative Music Making

2:00–2:50 PM

*Teaching Lyric Writing in the Context of Private Piano Lessons*

Benjamin Kapilow

##### Diversity

2:00–2:50 PM

*Pioneering Pedagogues, Classical Canadians, and Two Female Composers Who Made History*

Bridget O'Leary

##### Inclusive Teaching

2:00–2:25 PM

*Exploring Dyslexic Students' Strengths in the Context of Instrumental Music Lessons*

Kristl Kirk

2:25–2:55 PM

*Supporting Students with Anxiety in the Music Studio*

Erin Parkes

##### Independent Music Teachers

3:00–3:25 PM

*Pirates, Superheroes, Olympic Games, and an Outer Space Adventure: A Creative Approach to Assessment in the Piano Studio*

Ashley Danyew

##### Research

3:00–3:25 PM

*It's Never Too Late—Lived Experiences of Amateur Adult Piano Learners*

Pei-Chen Chen

##### Wellness

3:00–3:25 PM

*Hand Gym for Beginners: Exercises to Strengthen Little and Big Hands*

Carina Joly

### International Track

#### ESPAÑOL / SPANISH

2:00–2:25 PM

*Conciencia corporal y sonora en el estudio y la interpretación instrumental / Physical and Sound Awareness in Instrumental Practice and Performance*

Monica Zubczuk

2:30–2:55 PM

*Cosas que desearía que mi maestro hubiera sabido: Comprensión básica del cerebro con TDAH para profesores de piano neurotípicos. / Things I Wish My Teacher Had Known: Basic Understanding of the ADHD Brain for Neurotypical Piano Teachers*  
Lorena Gonzalez Brougher

3:00–3:25 PM

**Lecture Recital**

*Repertorio Pedagógico de Compositores Latinoamericanos para Piano / Pedagogical Piano Repertoire by Latin American Composers*  
Astrid Morales Torres

**PORTUGUÊS / PORTUGUESE**

2:00–2:25 PM

*Livro Divertimentos – uma abordagem ampla e criativa na iniciação ao piano. / Divertimentos—A Broad and Creative Approach to Piano Initiation.*  
Laura Longo

2:30–2:55 PM

**Panel**

*Revisão, digitalização, transcrição em Braille e gravação de peças para piano didáticas inéditas de compositores brasileiros / Revision, Digitization, Braille Transcription, and Recording of Unpublished Didactic Piano Pieces by Brazilian Composers*  
Guilherme Barros, Fabiana Bonilha, Claudia Deltregia, Hudson Garcia, Deise Mara Gouvêa, Allan Heller, and Leticia Bonaldo Surian Teixeira

3:00–3:25 PM

*O impacto do estresse da rotina do pianista na saúde mental à partir das neurociências / The Impact of the Stress of the Pianist's Routine on Mental Health Based on Neurosciences*  
Viviane dos Santos Louro

**3:30–4:00 PM**

**Posters**

**Pedagogy Posters, Discussion Group 1**

*Creating Diverse Piano Ensembles: Planning, Preparing, and Performing an 80-Fingers Piano Program*  
Bradley Bee, Grant Crowder, Helena Rosa, and Ivy Smith

*The Influences of Gamelan on Lou Harrison's Concerto for Piano with Javanese Gamelan—Discussing the Reading, Technicality, and Musicality Challenges for Piano Section*  
Pei-Han Lin

*Preventive Strategies for Small-Handed Pianists from Injuries on Repertoire with Large Hand Spans*  
Nawaporn Ruangthap

*Teaching Baroque Dance Steps in Piano Lessons*  
Zhenyu Gao and Sisi Gao

**Research Posters, Discussion Group 2**

*More than Just Traditional: Indigenous Classical Composers from the US and Canada*  
Angela Miller-Niles

*Piano Sight Reading in the Past Decade*  
Jenny Jieun Park and John Andrew Tarbet

*Transparency in the Collegiate Group Piano Class*  
Christina Lai

**Research Posters, Discussion Group 3**

*20<sup>th</sup>-Century Chinese Piano Repertoire by Living Chinese Composers for Advanced-Level Students*  
HongYi Chen and Yuru Ma



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## Congratulations

to our long time friend and colleague George Litterst on receiving the  
**2023 Frances Clark Center Lifetime Achievement Award!**

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*Bror Beckman's Herb Garden Flowers, Op. 20: Impressionistic and Late-Romantic Miniatures for Early- to Late-Intermediate Students*  
Shelby Nord

*The "Hunt" for the Best Beethoven Edition—Sonata in E-flat Major, Op. 31, No. 3*  
Anna Ahlquist

*Music for Piano and Winds*  
Yeon-Kyung Kim

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## 4:00–5:25 PM General Sessions

4:00–4:50 PM

### Interactive Workshop

*Centering Community and Justice in Entrepreneurship*  
Annie Jeng

4:00–4:25 PM

*Adaptive Athletic Strategies for Optimal Performance: Is Stretching Enough?*  
Hye-Gyung Ji

4:00–4:25 PM

*How to Prep the Worship Pianist*  
Leila Viss

4:00–4:25 PM

*The Alchemy of Artistic Tone Production*  
Michael Seregow

4:00–4:25 PM

*The Unknown Clementi Sonatinas, Op. 36*  
Arthur Houle, George Litterst

4:30–4:55 PM

*Hitting the Wall: Tips to Help Students Break through When Progress Stalls*  
Thomas Lanners

4:30–4:55 PM

*How to Choose and Use Sight-Reading Apps to Enhance Student Learning Experience*  
Irem Ozay, Anna Beth Rucker

4:30–4:55 PM

*Lost in Diversity: Expatriates in Asia and Their Compositions for Piano*  
Olivia I-Hsuan Tsai

4:30–4:55 PM

*Progressive Training of Healthy Piano Technique on Selected Standard Teaching Repertoire*  
Yuan Jiang, Thaya Kongpakpaisarn

5:00–5:25 PM

*A Case for Cultivating Pedagogy Skills in the Pre-College Pianist*  
Melissa Terrall

5:00–5:25 PM

*A Journey through the Piano Salon Music of Nicaragua*  
Fanarelia Guerrero López

5:00–5:25 PM

*Let's Get Up and Move! A Collaboration between Educators of Physical Therapy and Piano to Improve Musicians' Tone*  
Dana Daniel-Blake, Jason Terry

5:00–5:25 PM

*Unlocking the Secrets of Modern Music: Exploring Contemporary Classical Piano Repertoire in the Teaching Studio*  
Mark Stevens

## International Track

### ESPAÑOL / SPANISH

4:00–4:25 PM

*Enseñando a Enseñar: métodos, recursos e ideas a implementar en la enseñanza de Pedagogía del Piano a nivel universitario. / Teaching How to Teach: Methods, Resources and Ideas to Implement in the Teaching of Piano Pedagogy at the University Level.*

Oscar Macchioni

4:30–4:55 PM

*Celia Torr : Estudio pedag gico y puesta en valor de su repertorio para piano solo / Celia Torr : The Pedagogical Value of Her Solo Piano Repertoire*  
Florencia Zuloaga

### ENGLISH

4:00–4:25 PM

*Exploring Almeida Prado's 14 Nocturnos for Solo Piano*  
Daniel Linder

4:30–4:55 PM

*The Piano Works of Jaime Leon: A Pedagogical Approach*  
Felipe Calle

5:00–5:25 PM

*Mexican Women Speak Piano*  
Isabel Ladr n de Guevara

5:00–5:25 PM

*Towards Inclusion and Representation: A Peruvian Piano Teacher's Journey*  
Priscila Navarro

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## 5:30–6:00 PM Closing Gathering

# NCKP 2023 ONLINE ARCHIVES

—  
Video archive  
of the online event available  
on Whova  
until September 10, 2023  
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All attendees registered for the in-person  
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JULY 26-29

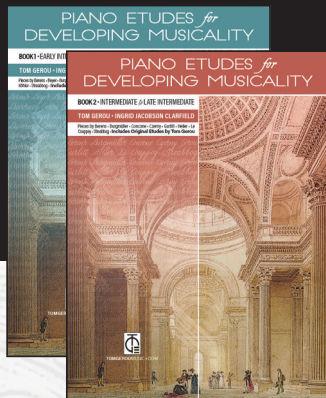
IN-PERSON CONFERENCE SCHEDULE

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*JULY 26-29*

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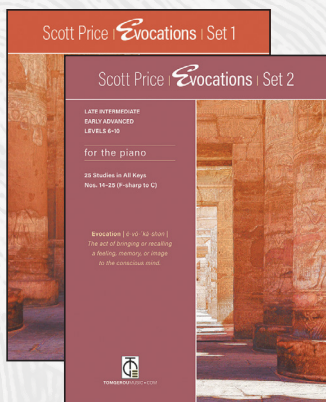
*Technique & Musicality:  
You Can't Have One  
Without the Other*

## Piano Etudes for Developing Musicality

Tom Gerou • Ingrid Clarfield

Book 1 Early Intermediate to Intermediate

Book 2 Intermediate to Late Intermediate

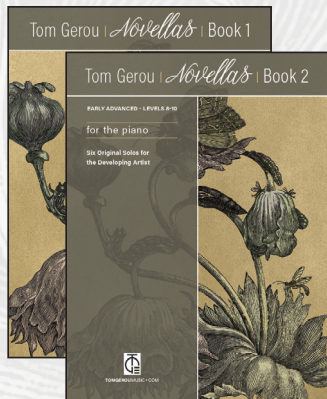


## Evocations by Scott Price

25 Original Studies in All Keys

Set 1—Early Advanced

Set 2—Early Advanced

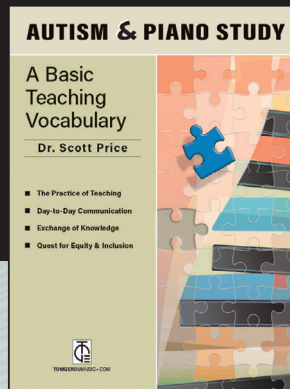


## Novellas by Tom Gerou

Original Solos for the  
Developing Artist

Book 1—Late Intermediate

Book 2—Early Advanced



*The Definitive Text for  
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## Autism & Piano Study: A Basic Teaching Vocabulary

by Dr. Scott Price

*This scholarly edition defines the practice of piano teaching and navigating an instructional process that meets the needs of students with autism.*

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# WEDNESDAY, JULY 26

9:00 AM–7:30 PM

Registration Open

## Afternoon Schedule

12:00–6:00 PM

Exhibit Hall Hours

12:00–1:30 PM

Welcome Event: Jennifer Snow  
& Plenary Keynote: Karen Zorn

1:30–3:30 PM

Committee Track Sessions

4:00–6:00 PM

General Sessions

1:30–3:30 PM

Committee Track Sessions

Technology, Grand Ballroom CD, Day ½  
*To Boldly Go: Fortune Favors the Brave*

Since the first NCKP in 2001, the Technology Committee has played an important role in fulfilling the vision of the Frances Clark Center, providing resources for music education at the piano, emphasizing teacher preparation, cooperation, innovation, and advocacy. The primary mission of the committee is to bring compelling technologies to the attention of teachers, help teachers develop facilities with new technologies, demonstrate creative opportunities provided by these technologies, and to lead the community discussion of best practices for applying these technologies to shared educational and performance goals. The Technology Committee recognizes that the recent pandemic has stimulated greater use of and interest in applicable technologies among music educators, and that the community of piano teachers and students is poised to apply newly acquired skills in more advanced and creative ways. The Committee is excited to present a Technology Track that meets these expectations.

1:30–2:20 PM

*How Do the Teachings of Frances Clark Inform Our Use of Technology?*

George Litterst

Frances Clark inspired music educators to approach their craft with insight into the human psyche, enabling them to facilitate the development of the musician that lives within every child. This session examines principles that are embodied in her instructional materials and uses them to provide a framework for implementing modern technologies in piano instruction—with the goal of creating independent learners.

2:30–2:55 PM

*10 Tech Hacks for the Modern Studio*

Ryan Greene

Attend this session to learn outside (and inside)-the-box ways to apply current technologic innovations to your studio! These hacks can enhance aspects of the studio environment as well as the lesson planning process. We will explore hardware, apps, smart home tech, cloud services, and other tools. These hacks are gleaned from the presenter's teaching experience in a variety of settings, the creation of a music school, and his lifelong enthusiasm for technology.

3:00–3:25 PM

*Using Discord to Create an Online Music Studio*

Anthony Ty

Learn how to use Discord to create an online studio space where your students can connect outside their normal lesson time, share their progress, and perform for one another. It can also be a platform for you, the teacher, to give online

masterclasses and feedback to your students throughout the week. In the “age of the internet,” Discord can be used to develop a strong community within your studio, leading to more motivated students.

**Inclusive Teaching, Grand Ballroom GH, Day ½**

The Inclusive Teaching Committee is designed to allow teachers to learn more about designing learning and creative music experiences for students with autism, ADHD, dyslexia, and other special needs. Well-known specialists in inclusive teaching and members of the community will speak with their own voices about the unique processes of learning for differently abled individuals and how they may achieve their full potential with an adaptive approach. Attendees will enjoy interactive presentations that feature research-based approaches, videos of students in action, and helpful pedagogical strategies for lesson planning, concept presentation, learning and practice, and creative music-making design. Wellness issues will also be included such as managing anxiety for students with unique needs. Questions from attendees will be welcomed. This track will be a celebration of what all students may achieve through an adaptive approach in teaching.

1:30–2:20 PM

*The Student with ADHD: Eurhythmics and Movement in Teaching Meter and Rhythm*

Jasmine Harry

This session presents a possible way to redesign traditional learning of meter and rhythm for students with ADHD in private lessons through Dalcroze Eurhythmics. Attendees will learn about the benefits of Dalcroze eurhythmics for the student with ADHD, learn specific movement techniques to incorporate in the lesson, and movement activities for use in teaching rhythm patterns, dynamics, articulation, phrasing, and other important stylistic concepts discussed in a lesson.

2:30–3:20 PM

*You've Got it Backwards: The Special Abilities of the Dyslexic Student*

Olivia Colomaio

This session celebrates the unique and innate strengths of students with dyslexia, explores accommodations for success in music lessons, and offers visual examples of the dyslexic perspective. Accommodations such as score modification and de-emphasis of reading will be discussed, as will the strengths of the dyslexic brain, such as visuo-spatial cognition, aural skills, and intrinsic motivation. With this knowledge, teachers will be able to adapt their teaching to develop a more inclusive studio.

**Business and Entrepreneurship, Grand Ballroom IJ, Day ½**  
*Where Do I Go From Here?*

*Empowering Personal and Professional Growth*

Over the last few years, we have seen incredible transformation in how we teach, share content, serve our communities, and more. Some educators have felt empowered by the vast amount of change while others have felt overwhelmed or stuck. In all likelihood, you have felt both in different aspects of your personal and professional lives. Whether your experience has been mostly positive, negative, or somewhere in between, the newly designed Business and Entrepreneurship Committee sees the opportunity for growth. We are excited to share an all-star slate of presenters for the 2023 conference centered around the theme, “Where Do I Go From Here? Empowering Personal and Professional Growth.”

1:30–2:20 PM

*From Solo to School*

Clinton Pratt

Thinking about hiring other teachers? Should you move into a commercial space? How do you get more students and increase income? Having grown from a solo teacher to a successful multi-teacher commercial studio owner, the presenter will share what he has learned so you can do the same! This session also includes tips on how to advertise for free, create a website, and use social media. Bring your questions for a lively discussion!

2:30–2:55 PM

*Metrics for Music Studios: What You Should Track and Why*

Nicola Cantan

You can improve student retention, profitability, and parent satisfaction in just a few minutes each month. This presentation will show you how to track your metrics and make them sing! A guided question-and-answer period will be included.

3:00–3:25 PM | Q&A with Presenters  
Nicola Cantan, Clinton Pratt, and Andy Villemez

### Teaching Adults, Magnolia A, Day ½ *Keep Them Coming Back!*

Adults begin or resume piano study with lots of enthusiasm. That enthusiasm may wane as technical demands increase. Teacher/facilitators can benefit from strategies and “tools” to retain adult students and keep the joy in their music making. The two-day Teaching Adults Track, featuring presentations and teaching demonstrations, was designed to offer tried-and-true strategies and activities for joyful music making that encourages students to keep coming back for more. Presentations will help attendees learn how to create satisfying musical experiences for third- and fourth-age students, and successful adult retreats. Teaching demonstrations will show how to: combine distance and face-to-face instruction for ensemble work, create optimal online lesson experiences, and enhance private lessons or group classes with chord instruction, lead sheets and other creative activities.

1:30–2:05 PM

### *Creating Optimal Musical Experiences for Third-Age and Fourth-Age Learners*

Pamela Pike

Music facilitators who create engaging experiences and accommodate the unique needs of older learners enable adults to make music well into their later years. This presentation explores accommodations within the physical studio space and best practices for continued musical development as older learners experience physical and cognitive changes that impact playing and learning piano. Ideas for planning effective lessons will be shared and participants will experience appropriate musical activities for fourth-age music students.

2:05–3:05 PM | Panel

### *Together and Online*

Yeeseon Kwon, Sarah Evans Moore, Debra Perez, Mary Sallee, and Thomas Swenson

Instructional options for adult piano students in the 21st century abound, complete with benefits and challenges. This session will feature successful strategies for online, hybrid, and face-to-face instruction: (1) Ensemble work with distance adult students, including video clips of lessons and a live performance; (2) A live demonstration of online instruction with internet MIDI software and hybrid instruments; (3) Video clips of work with solo repertoire and other musical activities from face-to-face lessons or classes. Joined by Adult Students:

Sarah Baxter is a Mechanical Engineering Professor at the University of St. Thomas in Minnesota. She has studied piano in person and virtually since 2017.

Freddi Greenberg is an attorney working with clients in the electric and gas industries. Learning the “language” of reading music has opened a new world for her.

Dan Pinkert was a corporate lawyer who often attended music concerts. Upon retirement, he enhanced the pleasure in listening to music by learning to play the piano.

3:05–3:20 PM | Q&A with Presenters

Yeeseon Kwon, Sarah Evans Moore, Debra Perez, Pamela Pike, Mary Sallee, and Thomas Swenson

### Young Musicians: Birth to Age 9, Magnolia BC & Lilac D, Day ½

#### *Learning Music from the Inside Out*

The Young Musicians—Birth to Age 9 Committee desires to cultivate an excitement for nurturing young musicians into lifelong musicians by creating a strong network of teachers. Building a community of teachers that converges proficient piano instructors with excellent early-childhood music specialists has the potential to revolutionize our approach when teaching piano to young musicians. As our network grows, we specifically endeavor to support teachers aspiring to implement an “inside out” approach as the pathway to literacy for young musicians. The Young Musicians Committee will provide valuable strategies for developing musicianship, rhythm, and technique in young beginners by applying an “inside out” approach. Many of the musical and technical challenges young students face during lessons can most effectively be addressed by engaging in research-based activities such as singing, chanting,

moving, and improvisatory activities. While our sessions focus on younger children, presenters will frequently demonstrate how the activities are adaptable to students of all levels and to any curriculum.

### Magnolia BC

1:30–2:20 PM | Keyboard Lab

#### *Off-bench: How Activities Away from the Keyboard Facilitate Music Understanding at the Piano*

Krista Jadro and Hannah Mayo

On a piano-teaching journey, undoubtedly there are bumps in the road. Teachers may find themselves asking, “Why can’t my student do this? What can I do to help?” Join us as we discuss common goals and challenges in the piano studio and offer research-based activities away from the piano to guide every one of your students to reach their full musical potential at the piano.

### Lilac D

2:30–3:20 PM

#### *Don’t Miss a Beat! Strategies for Rhythm Success with Transfer Students* Joy Morin

Using strategies based on Edwin E. Gordon’s Music Learning Theory (MLT), this session offers practical activities for addressing rhythm issues in transfer students. Gain fresh, pedagogically sound ideas to use in your lessons immediately!

### Teacher Education in Higher Ed, Grand Ballroom AB, Day ½

#### *Educating Tomorrow’s Keyboard Teachers*

Since its origins in NCPP, this conference has taken a leadership role in shaping pedagogy curricula. White papers from the conference and from The Frances Clark Center have shaped courses and degrees in piano pedagogy. The starting point for this session is an exploration of the results of a survey conducted in winter 2023. The survey will explore aspects of curriculum as currently practiced in the profession, in order to understand how teacher training has evolved since the last conference survey in 2004. We will proceed to a panel discussion focusing on underrepresented curricular areas such as physical wellness; mental wellness; accommodation of disabilities; diversity, equity and inclusion; and non-traditional learning paths. Following this panel discussion, the session will break into small working groups of attendees. This will be a highly interactive session, in order to provide opportunities to help build the curricular guidelines of tomorrow.

1:30–2:00 PM

#### *Introduction*

David Cartledge and Andrea McAlister

2:00–2:45 PM

#### *Panel Discussion*

Leah Claiborne, David Cartledge, Diana Dumlavwalla, and J. P. Murphy

2:45–3:20 PM

#### *Discussion Groups*

The Teacher Education in Higher Ed committee will explore the needs of tomorrow’s keyboard teachers through small-group work. Activities will allow attendees to focus on the future of the teacher-training profession. Each group will be asked to consider the needs of hypothetical future teachers who are engaged with tomorrow’s curriculum. The goal is to identify how we might reshape our pedagogy curricula to meet the needs of the future, building on the survey results, post-it-notes, and panel discussion.

3:30–4:00 PM

### Exhibit Hall Time

4:00–5:25 PM

### General Session

Grand Ballroom CD | Panel

#### *Cultivating Creative Composers*

Katherine Fisher, Julie Knerr Hague, Joy Morin, and Clinton Pratt

Moderated by Christopher Goldston

How can teachers create an environment for students in which creativity (or the ability to improvise and compose) will flourish? How can teachers start to compose for their own students? This panel discussion will cover many ideas by leading teachers about composition within the piano studio, each with a unique angle. Learn, create, improvise, notate, and even publish—from the young, beginning student, to the seasoned, adult composer, this panel discussion promises to inspire!

**4:00–4:50 PM**  
**Lightning Talks**

**Grand Ballroom II | Lightning Talks**

***Singing in the Piano Lesson: Zoltán Kodály’s 333 Elementary Exercises in Solfège Singing***

Megan Rich

This session will introduce Zoltán Kodály’s pedagogical source: the *333 Elementary Exercises in Solfège Singing*. This book is a useful resource for teachers who wish to include singing and ear training in short segments in the piano lesson. Several examples of varied difficulty from the book will be shared, as well as videos of an elementary student using the book in various ways.

***Sound Safari***

Grace Sorenson

Come on a Sound Safari and learn how to increase your student’s awareness of their sound as they play. These fun safaris provide a place in a lesson for experimentation and discovery, create a positive and silly environment for your students, and can help students find their artistic voice. What sounds can your studio discover?

***Discovering China’s Groundbreaking Piano Method, the Xindi Applied Piano Pedagogy: An Exploration of its Emergence, Curriculum, and Innovation***

Shuk-Ki Wong

*The Xindi Applied Piano Pedagogy* (XAPP) is one of the latest piano methods in China. Developed by Professor Xindi, the Dean of the Xinghai Conservatory of

Music, XAPP is a revolutionary, 12-series piano method formulated to transform China’s current piano education landscape into an interest-centered approach where pianists learn repertoire that is closely related to their culture and daily lives. This session will expand knowledge in Asian pedagogical materials and enhance awareness in intercultural issues.

***Piano Exams in Different Cultures: A Comparative Study of Piano Exams by the Chinese Musicians Association and the Royal Conservatory of Music***  
Qiwen Wan

The past decade has witnessed a dramatic interest and increase in the number of students studying piano in China. Consequently, there are a substantial number of piano students that participate in piano examination systems. This presentation compares one of the most important and standardized piano examinations in China hosted by the Chinese Musicians Association (CMA) to one of the most popular piano examinations in North America hosted by the Royal Conservatory of Music (RCM).

***A Haunted Halloween: A Group Workshop that Will Literally Have Your Students Glowing with Excitement!***

Valerie Merrell

What student wants to sit on a bench the week of Halloween for a traditional lesson? Answer: None! There is too much excitement. Instead of fighting it, channel that energy into music learning they will be raving about! Music history, rhythmic/melodic dictation, ensemble, improvisation, intervals, a multi-instrument historical interpretation of storybooks—it all comes to life through black lights and highlighters. Teachers can channel holiday excitement into collaborative music learning students will love!

***A Path of Success: Pedagogical Considerations about Leveling and Sequencing Piano Repertoire***

Ricardo Pozenatto

The sequence of repertoire that is introduced to advancing piano students is essential to the development of their healthy technique and well-rounded musicianship. Leveling compositions, which is integral to sequencing repertoire, is much more than simply labeling a piece with a number. This lightning talk

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highlights pedagogical considerations that can support inexperienced piano teachers to plan and sequence their students' repertoire more confidently. One exercise about how to level and sequence piano repertoire will be shared.

## 4:00–4:50 PM General Sessions

### Grand Ballroom AB

#### *The Neuroscience of Practice*

Randall Faber

Repetition, repetition, repetition. What exactly is happening in the nervous system? Exploring the Where, Why, and How might reveal best practices for practice!

### Magnolia BC | Keyboard Lab

#### *Jazz Voicings in Under an Hour!*

Jeremy Siskind

Piano teachers often wonder—why do jazz chords sound so different when I play them versus when a jazz pro plays them? The answer, in a word, is "voicings." In this presentation, pianist and pedagogue Jeremy Siskind will give a crash course on everything classical-trained pianists should know about jazz voicings including Type A/B voicings, modal voicings, thickened line voicings, shell voicings, shared-hands voicings, and more.

### Lilac D

#### *Music for Vulnerable Populations: How Our Brains are Wired for Positive Outcomes*

Lois Svard

This session explores the use of music with vulnerable populations such as the homeless, Alzheimer's patients, wounded veterans, people in war zones, and pre-term babies. It looks closely at how our brains are wired for music and how this hardwiring allows music to address the pain, memory loss, disenfranchisement, or trauma of vulnerable individuals when nothing else does. There are also lessons to be learned for musicians who are not members of a vulnerable population.

## 4:00–4:25 PM

### General Sessions

### Grand Ballroom GH

#### *A Global Perspective: The Phenomenon of Korean Piano "Hagwon" and Successful Women Entrepreneurs*

Jiheon Hong-Park

Many successful pianists of Korean heritage begin their musical journey in small, fairly unglamorous, local afterschool programs known as Piano Hagwon. This presentation will feature stories of Korean musical women entrepreneurs who make a significant contribution to the country's overall artistic and educational development. This global perspective will inspire attendees to embrace creativity and innovation in their small business practices.

### Magnolia A

#### *Unlocking Inner Musical Expression through Aural Understanding, Visceral Engagement, and Freedom of Physical Movements*

Chan Kiat Lim and Siok Lian Tan

To deliver a convincing performance, performers must engage the audience not only through the sound they produce but also through expressive physical gestures. A communicative performance requires the performer to have a deep musical understanding, emotional connection, and appropriate body movements in response to the music's technical and expressive goals. This presentation will discuss an approach to unlocking students' musical expression through aural exposure, musical understanding and internalization, and freedom of physical movements.

### Cypress AB

#### *Counterpoint in the Tropics: 15 Costa Rican Inventions by Manuel Matarrita*

Jorge Briceño González

Manuel Matarrita's *15 Costa Rican Inventions* is a collection of fifteen small piano pieces based on several Costa Rican songs and dances. These works use fragments of existing works as a starting point. Although they do not follow formal or strictly academic contrapuntal schemes, they are an addition to the literature that can function as a stepping stone or alternative to J. S. Bach's Inventions in the development of piano students.

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**Lilac B**

**Reaching Out, Giving Back: Creating a Just Community**

Oscar Macchioni

This presentation will provide a window into more than 20 years of community outreach programs in El Paso, Texas, through live performances at low-income neighborhoods, schools, libraries, community centers, and juvenile and unaccompanied minor detention centers.

**Lilac C | Lecture Recital**

**A Heart in the Highlands: Helen Hopekirk's Celtic Piano Music for the Studio and Stage**

Hannah Roberts

This lecture recital presents Celtic-inspired character pieces for piano by Scottish American composer Helen Hopekirk (1856–1945). The session explores Hopekirk's significance as one of the first professional female composers in America and presents selected miniatures from Hopekirk's Celtic-inspired compositions for piano. By sharing detailed commentary about the music, as well as performances of these works, this lecture recital equips pianists and teachers to understand and craft effective performance interpretations of Hopekirk's piano music.

**Magnolia A**

**Mazurkas, Waltzes, Minuets, and other Pedagogical Dances by Women Composers**

Jenna Klein

This session will share late-beginner, intermediate, and early-advanced dance pieces by women composers. Descriptions of each piece will include distinguishable features, important stylistic practices of each dance, potential challenges, pedagogical benefits, resources for accessing scores, and brief performed excerpts of selected works. The dances discussed will include works by Amy Beach, Cecile Chaminade, Elisabetta de Gambarini, Elizabeth Jacquet de la Guerre, Josephine Lang, Clara Schumann, Maria Szymanowska, and Germaine Tailleferre.

**Cypress AB**

**"Hardest First" and "Not the Same Piano Twice": Transformative Practice Tips for Group, Applied Piano**

Barbara Fast

Practice strategies that go beyond simple repetition are frequently forgotten. "Hardest First" and "Not the Same Piano Twice," two practice strategies easy to implement, are explored in this workshop. Practical ideas for both group piano and individual piano lessons will be shared.

**4:30–4:55 PM**

**General Sessions**

**Grand Ballroom GH**

**Stacking Engagement Layers to Enhance Group Piano Instruction**

Brenda Wristen

Keeping all students continuously engaged and maintaining appropriate pacing are central challenges when teaching piano in groups. This session will introduce and demonstrate a new instructional framework that allows group piano teachers to foster individual student mastery within group activities while prioritizing holistic musical experience.

**Lilac B**

**Latin Infusion: A Spotlight on Two Cuban Composers**

Jeriel Jorguenson

This session will discuss the Cuban *contradanza*, placing special emphasis on its two greatest pioneers: Manuel Saumell and Ignacio Cervantes. Music of Latin America provides both students and teachers with opportunities to expand their repertoire, and the music written by these two composers are prime examples of how this can be done.

**Lilac C | Lecture Recital**

**Ethel Smyth's Cello Sonata in A Minor, Op. 5: A Lecture Recital**

Eneida Larti and Miranda Wilson

A passionate activist and fierce composer, Dame Ethel Smyth left a significant mark both through her compositions and her deep involvement with the women's

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suffrage movement. Smyth pursued composition studies in Germany and her style, while singular, features important compositional elements of the late-19th century. This lecture recital will present the audience with significant biographical details about the composer and will explore the *Sonata for Cello and Piano in A Minor*, Op. 5.

#### Lilac A

##### *Pianist's Projects: Curating Interesting Programs*

Donald Berman

With a brief introduction on the history of the piano recital and Hollywood's portrayal of what it means to be a pianist, we will explore the sweet spot of project-based careers and discuss workshops on curating interesting programs.

### 5:00–5:50 PM

#### General Sessions

##### Grand Ballroom AB

##### *Expanding the Repertoire of the Modern Pianist*

Tony Caramia

This presentation will describe the motivation, syllabus, and results of a new one-semester course designed for the Senior Performance majors at Eastman. Students were directed to seek an advanced-level composition that they had never performed, perhaps by a composer outside their normal sphere of choices. The "final exam" consisted of a full program of eight pieces they had researched: each student described why they chose the pieces and then performed one of them in its entirety. Written and verbal assignments from the students showcase how the next generation of performers is actively seeking to enhance the listening experience for all.

##### Grand Ballroom GH | Lecture Recital

##### *Three Women of Chicago*

Catherine Kautsky

Three of the early-20th century's most important women composers have inextricable connections to Chicago: Ruth Crawford Seeger, Florence Price, and Margaret Bonds all spent important portions of their career here. Learn about their lives in this city, hear about the obstacles they faced, meet the people who influenced them, and listen to their music.

##### Magnolia BC | Keyboard Lab

##### *Ornamentation Made Fun and Easy!*

Ivan Hurd

Do you find ornamentation to be frustrating, confusing, or simply frightening? Come learn about the history, influence, and application of ornamentation through repertoire. Attendees will experiment and improvise with ornamentation in this interactive presentation. Ornamentation will be made approachable, memorable, and fun!

##### Lilac C | Lecture Recital

##### *Musas: Uncovering Lost Piano Works by Latin American Women Composers*

Gabriela Calderón Cornejo

Piano recital with commentary on the album and anthology *Musas*, which strives to uncover and highlight a collection of at-risk compositions by Latin American women born before 1950.

##### Lilac D

##### *Versatility at the Piano: Exploring a Developmental Curriculum for Aspiring Collaborative Pianists*

Jenna Braaksma

This session will focus on training aspiring collaborative pianists through the creation of a developmental, collaborative piano grading rubric and curriculum. Recommendations will be given for an effective use of the grading criteria, order in which to introduce the collaborative skills, insight into pedagogical repertoire, and proper sequencing of the teaching pieces. Teachers will be provided with information regarding collaborative piano repertoire databases and practical resources that can be integrated into collaborative training during private lessons.

### 5:00–5:25 PM

#### General Sessions

##### Grand Ballroom GH

##### *Teaching Piano through the Stages of Adulthood*

Thomas Swenson

As adults get older, their priorities and abilities continually change. While it is sometimes effective to cluster all adults into a single category, this session seeks to highlight some of the shifts that often occur through several stages of adulthood. In understanding some of the traits of each stage, teachers are able to adapt as this unique teacher-student journey unfolds.

##### Magnolia A

##### *"I Couldn't Touch the Piano for Years" When Teaching Turns Toxic—A Survivor's Story*

Sonnet Johnson

A teacher whose student was devastated by the discriminatory and toxic environment at a well-known university piano program speaks out about educating ourselves on abuse, recognizing the warning signs, and proactively protecting our students. It took two decades for this student and other victims of the abusers to step forward, tell their stories to the media, and precipitate an investigation. There are important lessons to be learned for all of us.

##### Cypress AB

##### *Discovering Tailleferre: Underrepresented Piano Duet and Two-Piano Repertoire of Germaine Tailleferre*

David Mach and Mimi Zhang

The only woman of Les Six, Germaine Tailleferre composed a remarkable piano duet and two-piano repertoire ranging from elementary to advanced levels. The presenters will perform selections from six of these works. Additionally, an analysis of the historical context, style, interpretation, and techniques present will be discussed. It is the presenters' intent that this presentation will spark interest in Tailleferre's exceptional output for the piano.

##### Lilac B | Lecture Recital

##### *Exploring the Artistry of Max Morath and His Piano Rags*

Glenn Utsch

Max Morath (b. 1926) is one of the leading experts and promoters of ragtime piano music of the 20th and 21st century. Ragtime music historian Rudi Blesh called Morath a "one-man ragtime army." This lecture recital explores the life and original piano rags of Morath as well as presenting his ideas on interpreting ragtime piano music.

##### Lilac A

##### *The Neuro-Scientific Approach to Expertise*

Jan Loeffler

This presentation deals with the neuro-scientific and psychologically relevant aspects pertaining to instrumental practice, to make students conscious of the processes involved in acquiring a highly specialized skill, and to empower them to examine their own approaches to practice. Thus, students will be able to harness their innate skills and improve those aspects which need honing and tweaking. Understanding principles of effective practice provides students with a roadmap to improve instrumental proficiency through repeatable, conscious practice strategies.

### 5:30–5:55 PM

#### General Sessions

##### Grand Ballroom CD

##### *The Piano Music of James P. Johnson*

Aaron Stampfl

Many classically trained pianists tend to cease their exploration of ragtime after Scott Joplin. Fortunately, recordings of the father of Harlem stride, James P. Johnson, have been transcribed and are accessible. This session will provide teachers an overview of the works of James P. Johnson, with particular attention given to pieces that have instructional value for piano students of various levels.



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Thursday, July 27th  
8:00 am Grand Ballroom GH  
Presenter: Aaron Garner

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Learn More

**Grand Ballroom GH****Cognition-Based Practice For the Advanced Musician:  
A Practice-Based “Unmaster” Class**

Sheryl Iott

In this un-master class the presenter will work with advanced musicians on works still in progress, focusing on one or two areas of technical or musical difficulty and teaching appropriate problem-solving and practice strategies that support cognitively sound learning and encourage future performance with security and personal expression. Working in a way that aligns with our brain's innate cognitive processes maximizes efficiency, supporting thorough and comprehensive learning and helps avoid the risk of injury.

**Magnolia A****The Teacher as The Method: Learn to Depend Less on Books  
and More on Individual Expertise**

Christina Whitlock

Method books offer an extensive variety of knowledge; a fact for which we are all grateful. Nevertheless, all teachers understand the temptation to let the book lead, rather than themselves. This session will challenge attendees to embrace their unique musical perspectives to provide an experience that is truly one-in-a-million; using methods to support their instruction, and not vice versa. Attendees are promised practical takeaways to implement immediately with early-, mid-, and late-elementary students.

**Cypress AB****Propelled by Joy: The Neuroscience of Skill Learning  
and the Accomplishment of Meaningful Goals**

Bob Duke

Music practice, intelligently planned, affords learners opportunities to create experiences that present surmountable challenges, expend cognitive and physical effort, and reach rewarding goals, the accomplishment of which contribute to feelings of competence, personal satisfaction, and joy.

**Lilias B****Piano Physics 101: The Science of Sound**

Richard Van Dyke

Piano Physics 101 focuses on the introduction of the basic principles of sound creation at the piano and how the natural overtones enhance color and dynamics in performance. Ways to use pedal, touch, and the art of listening to create a more artistic and dramatic performance will be discussed. Examples from well-known repertoire, including Debussy's *La Cathédrale Engloutie*, will be used to apply these concepts in our daily teaching.

**Lilac A****Publish or Perish: How Women Composers Defied Obscurity  
when Publishers were Scarce**

Penny Lazarus

How did women overcome barriers of gender, class, and race when publishing their music? How did music survive from century to century? How do we know about music we don't know? The history of music is also the history of music reproduction. Female composers creatively navigated a publishing industry that would not take a woman's composition seriously. Their ideas resonate today in a publish-or-perish world of selling music for print.

**Evening Schedule****6:00–7:30 PM****Dinner Break****7:30 PM****Opening Concert: Piano Stories on Stage LIVE  
Followed by the 25th-Anniversary Celebration****THURSDAY, JULY 27****Morning Schedule****7:00 AM–7:00 PM****Registration Open****8:00–9:00 AM****Exhibitor Showcases****9:00 AM–6:00 PM****Exhibit Hall Hours****9:00–11:00 AM****Conference Track Sessions****11:00 AM–12:30 PM****Plenary Teaching Demonstration:  
Teaching Adults****8:00–8:50 AM****Exhibitor Showcases****Grand Ballroom AB****Catch Up with Keith Snell**

Neil A. Kjos Music Company

Keith will present his newest *Master Composer* and *Piano Repertoire* collections. The emphasis of this session will be answering the question he is asked most often: “In what order should the repertoire pieces be taught?”

**Grand Ballroom CD****Inspiring Today's Students: Piano, Comic Books,  
and Anything but “Mary Had a Little Lamb”**

My-Melodies Publishing

Students are more passionate when they explore their interests and develop their own relationship with the music. Learn how to inspire today's students by letting student interests lead the way to bringing fun into lessons.

**Grand Ballroom GH****Your Sight Reading is Atrocious!**

Piano Marvel

If you can read music, thank a teacher. There are four main components we should be teaching our students to develop their sight reading, but first and foremost, it must be FUN! Join us for a fun event where the first 75 attendees will receive a sight-reading goody bag. Come play with us!

**Grand Ballroom IJ****Inspiring the Next Generation of Musical Minds and Hearts***Faber Piano Adventures*

Every generation of students is going to keep changing. How do we as piano teachers embrace that change? Join Randall Faber in a lively discussion of how both new and seasoned teachers can continue to inspire and motivate new generations of students in the midst of a changing world and technological advances.

**9:00–11:00 AM****Committee Track Sessions****Technology, Grand Ballroom CD, Day ½  
To Boldly Go: Fortune Favors the Brave**

9:00–9:50 AM

**Back to the Future: The Interdependence of In-Person, Online, and Hybrid Piano Instructions**

João Casarotti and Daiane Raatz

In this session, discussions will focus on the interdependence of the in-person, online, and hybrid instructions. Furthermore, music teachers will gain valuable information about how they and their students can benefit from the many tools acquired from all three modalities. Attendees will leave with practical and creative technological tools for the teacher of the future.

10:00–10:50 AM

**Clone Yourself! Making Video Lessons Work for You**

Jennifer Foxx

Asynchronous learning creates an environment for students to learn on their own time. In this session, learn valuable steps towards creating a successful learning environment, while at the same time freeing up valuable teacher time.

**Inclusive Teaching, Grand Ballroom GH, Day ½**

9:00–9:25 AM

**Inclusivity in the College Classroom: Solving the Problem of Participation**

Elizabeth Yao

College classroom lecturers have always struggled with how to increase student participation, especially from those students that are reluctant to participate due to shyness, insecurity about speaking English (for ELL students), learning disabilities, or any other number of reasons. This session will provide new ways of thinking about classroom participation, strategies for incorporating inclusive practices, and elements of Universal Design for Learning to ensure an intentional approach to promoting diversity, inclusivity, and student confidence.

9:30–9:55 AM

**Autism and Blindness: A 10-Year Case Study of One Young Lady's Success in Music Making**

Scott Price

Experience the journey of a young lady with autism and blindness as she overcomes her disabilities to learn to play the piano. Techniques of adaptive pedagogy will be highlighted including creative music making.

10:00–10:50 AM

**Exceptional Learners in Focus: Strategies for Students with ADHD**

Katherine Ostrosky

This session explores strategies for teaching piano students with ADHD. Research-based interventions and practical applications are provided along with an overview of the most relevant aspects of ADHD in the context of piano study.

**Business and Entrepreneurship, Grand Ballroom IJ, Day ½**  
**Where Do I Go From Here? Empowering Personal and Professional Growth**

9:00–9:50 AM

**HEARing • SEEing • SPEAKing: Generating Studio Income with Musicianship Classes**

Deborah How and Nancy Woo

Are you looking to generate more studio income? Students with strong musicianship skills learn music with greater ease and develop more confidence. They enjoy success in their music making and become built-in advertising and marketing for your studio. By offering innovative musicianship classes that integrate ear training, sight playing, and rhythm reading; teachers not only generate additional income, but also increase student retention rate and build brand loyalty—both keys to financial success. A Q&A session will conclude the presentation.

10:00–10:25 AM

**Developing Effective Studio Policies for the Independent Music Teacher**

Heather Smith

Well-developed business policies are essential to keeping your music studio running smoothly. Whether you're a new teacher or a seasoned professional, learn what to include in your studio policies and why. Come away from this interactive session with ideas for your own studio.

10:30–10:55 AM | Q&amp;A with Presenters

Deborah How, Clinton Pratt, Heather Smith, Andy Villemez, and Nancy Woo

**Teaching Adults, Magnolia A & Magnolia BC, Day ½**  
**Keep Them Coming Back!****Magnolia BC**

9:00–9:55 AM | Keyboard Lab

**"Yes to Lead Sheets" A-chording to Adults!**

Jackie Edwards-Henry, Debra Perez and Mary Sallee

Most adult piano methods address the topic of chord construction, frequently with the goal of harmonic simplicity in repertoire. The goal of this interactive group piano session is to demonstrate: (1) Simple and effective ways to teach and use chords with beginning adult classes; (2) How to work with lead sheets; (3) How to create ensembles from lead sheets.

**Magnolia A**

10:00–10:35 AM

**Piano Retreats for Adult Students—  
An Immersion Model for Optimal Student Growth**

Alison S. Barr

In this session, we'll explore the power of the adult piano retreat's immersion model and its long-term reverberations for participants. The beginnings and evolution of these retreats will be presented along with experiences of transformation at various participant levels. The development of a unique philosophy, spectacular offerings, and essential community-building components will be examined, and a guided question-and-answer period will end the session.

10:35–10:50 AM | Q&amp;A with Presenters

Alison S. Barr, Jackie Edwards-Henry, Debra Perez, and Mary Sallee



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## Teacher Education in Higher Ed and Performance Practice, Grand Ballroom AB, Day ½

### *The Creative Professional: Guiding the Next Generation*

As college and university professors guide the next generation of teachers, leaders, and advocates, it is our responsibility to prepare these new professionals for the realities of the job market. While obtaining the elusive tenure-track job continues to be a goal for many, it is not the only path available or desired. This joint presentation between the Teacher Education in Higher Ed and Performance Practice Committees will explore this transition from graduate student to independent professional. The first panel will feature speakers who will discuss various pathways to their current profession, while speakers on the second panel will examine marketing, branding, and entrepreneurship for the new professional. Discussion groups after each panel will allow participants to share ideas and solutions.

9:00–9:05 AM | Introduction  
David Cartledge and Andrea McAlister

9:05–9:30 AM | Panel Discussion  
**Career Pathways and the New Professional**  
Angelin Chang, Andrew Cooperstock, Eldred Marshall

This panel will reflect on their careers in music, teaching in higher education, creative and socially relevant programming, networking, competitions, and more.

9:30–9:50 AM | Discussion Groups  
**Career Pathways and The New Professional**  
The small-group work will allow attendees to reflect on their own professional journeys and consider how the professional landscape has evolved over the decades.

9:50–10:15 AM | Panel Discussion  
**Marketing, Branding, and Entrepreneurship**  
Erin Bennett, Nicholas Phillips, Stephen Pierce  
Music graduates often face a promising yet uncertain future. Panelists will discuss how they prepare students to become successful musical citizens who are ready to find their unique voices within the profession.

10:15–10:45 AM | Discussion Groups  
**Entrepreneurship & Curriculum Design: What Should We Be Teaching in Our Classrooms?**  
Small groups will discuss how we can assist the new professional in navigating their professional lives after graduation.

10:45–10:50 AM  
**Wrap Up**  
David Cartledge, Andrew Cooperstock

## Young Musicians: Birth to Age 9, Lilac D, Day ½

### *Learning Music from the Inside Out*

9:00–9:50 AM  
**Moving Music: Inspiring our Newest Learners with Creative Teaching**  
Janna Olson

This session will explore purposeful activities that encourage and inspire beginning piano students to discover the wonderful aural world of music. Sequencing learning at early stages builds skills for music literacy and meaningful music making. Our goal is to help our students bring music to life. This session offers a practical overview of successful, creative lesson strategies for connecting students to the singing, breathing, and moving qualities of music.

10:00–10:50 AM  
**Junior Virtuosos: Technique and Movement for Beginners**  
Benjamin Steinhardt

This session addresses common questions about laying the foundation for healthy technical development of beginning pianists. The presentation draws on a variety of approaches including Alexander Technique, Feldenkrais, Iyengar Yoga, Taubman Approach, and Dalcroze. Through the use of imagery, movement, and creativity, complex technical concepts are presented in a way children can understand them.

## 11:00 AM–12:30 PM Plenary Teaching Demonstration: Teaching Adults

## Afternoon Schedule

12:30–1:30 PM  
**Exhibit Hall Time**

12:30–1:30 PM  
**Lunch Hour**

12:30–1:30 PM  
**Celebration Concert**

12:30–1:30 PM  
**Posters**

1:30–2:30 PM  
**General Sessions**

2:30–4:00 PM  
**PEDx**

4:00–5:00 PM  
**Exhibitor Showcases**

5:00–6:00 PM  
**Exhibit Hall Time**

5:00–6:00 PM  
**Celebration Concert**

12:30–1:30 PM  
**Pedagogy Posters**

### Junior Ballroom Foyer

*Archipelago Gem: An Exploration of Trisutji Kamal's Sunda Seascapes*  
Meldy Tanako

*The Elementary School Keyboard Ensemble: A Joyful Path to Piano Learning and Orchestra Exploration*  
Sara Astrid Ayala Schrubski

*Enhanced Collegiate Course Instruction with Learning Management System for a Digital Era*  
Chee Hyeon Choi

*Exploring Folk Music through Piano Duets: Accessible Four-Handed Pieces Inspired by Traditional Music Elements*  
Yi Chang, Carmen Ching, and Ling Wei

*Exploring Technical Solutions for Small-Handed Pianists*  
Ceren Su Sahin

*Fingering Outside the Box: A Guide to Alternative Scale Fingerings*  
Zachary Adamson

*Fit 4 Piano: A Pedagogical Analysis through Muscle Injury Prevention*  
Jackie Yong

*Healthy Piano Technique: Strategies for Preventing Injuries and Developing Strong Foundations*  
Michael Finlay

*Hidden Treasure: Lili Boulanger and Her Thème et Variations for the Advancing Pianist*  
Yu Qian

*The Pedagogical Piano Works of Miriam Hyde*  
Sarah Rushing

*Teaching Piano Students with Hearing Loss*  
Julia Beck

*Turning Play into Play: Nurturing Intrinsic Motivation in Music Students*  
Ann Gipson

## 1:30–2:20 PM General Sessions

**Grand Ballroom AB**  
**"My Arms Hurt"—What Piano Teachers Can Do When Playing-Related Pain Strikes**

Barbara Lister-Sink

Pain is the body's warning sign that something is wrong. Even very young students may begin experiencing pain at the piano at an early age. But how should piano teachers respond? What are our responsibilities? The presentation will offer detailed, practical guidelines for recognizing the first warning signs, determining the causes, lending emotional support, knowing when and how to seek outside help, and helping in the return to joyous, pain-free playing.

**Grand Ballroom CD | Panel**  
**Creating Powerful Piano Community**  
Valerie McInroy, Dino Mulic, and Joyce Wilcox

Gain fresh ideas for bringing together students and parents, independent music teachers, local music teacher associations and ensembles, area businesses, local

government, national organizations, universities, professionals, music enthusiasts, and more to support music and the arts in your community. Learn how to create a powerful piano community in this step-by-step presentation.

**Grand Ballroom IJ | Lecture Recital**  
**Deep River: Uncovering the Pedagogy Behind the Negro Spiritual for Solo Pianists of All Skill Levels**  
Leah Claiborne

What do Bach *Inventions*, Mendelssohn *Song Without Words*, and the Negro Spiritual all have in common? All of these collections teach the greatest skillset any pianist can learn—which is the ability to make the keyboard sing! In this lecture recital, Dr. Leah Claiborne will uncover how Spirituals can be used to help the pianist develop highly artistic and fundamental musical and technical skill sets by using various Black composers' piano arrangements of Spirituals.

**Magnolia BC | Keyboard Lab**  
**Keyboard DJ: How to Remix Any Tune for Your Group Piano Class**  
Diana Dumlavwalla and Melody Morrison

This hands-on workshop will guide participants through the process of remixing repertoire and technical exercises using preset beat patterns, instrumental backing tracks on digital keyboards, and premade YouTube videos and apps. By utilizing creative activities that fuse elements of modern popular music with traditional piano curriculum, we can engage students in new learning opportunities that are fresh and fun! Attendees will leave the session with strategies they can immediately use in their classes and studios.

## 1:30–1:55 PM General Sessions

**Grand Ballroom GH**  
**Guiding the Atypical but Passionate Piano Student**  
Phyllis Lehrer

This presentation will explore unorthodox approaches used in guiding four atypical piano students through eight months of piano study between 2021 and 2022. Students selected were seven, eleven, sixteen, and seventy-two years old and had virtual and/or in-person weekly private lessons. Pedagogical choices for reading,

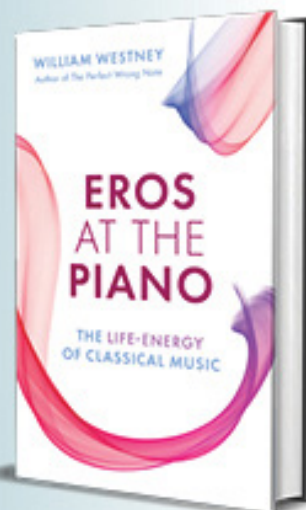
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William Westney

## Eros at the Piano

### The Life Energy of Classical Music



Following the widespread popularity of *The Perfect Wrong Note*, William Westney takes a fresh and creative look at the human dimension of classical music-making and why it matters more than ever. Westney takes us on a remarkable journey, weaving together the philosophical concepts of Eros with the art and practice of classical musicians.

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technique, theory, repertoire, and building musicianship often involved trading more traditional and sequential methodology for improvisation and invention.

### Magnolia A

#### ***Creative Composing: Embrace Creativity, Nurture Musicality***

Nancy Modell

All children *can* compose. Self-expression through composition is a gratifying, joyous, and enriching activity for both student and teacher. Explore how students can develop creativity and imagination through musical storytelling. Discover how the individual needs of each student may be addressed during the creative process to integrate composition in your lessons, adapted to each student's performance and reading level. Be inspired to try this at home!

### Cypress AB

#### ***Reading is Easy! Achieving Fluency in Musical Literacy***

Margarita Denenburg

Do your students struggle with reading? Are they frustrated and have difficulty sight reading and learning new material? This presentation includes chronological steps of teaching musical literacy. These are easy, engaging, memorable steps that can be easily applied at any stage of musical learning.

### Lilac B | Lecture Recital

#### ***Learning Music from Japan through Pedagogical Piano Pieces***

Yoshiko Arahata

Pieces by Akira Miyoshi, Akira Yuyama, and Shinichiro Ikebe are some of the most frequently performed pieces in Japan. Selected intermediate- to advanced-level pieces from collections *A Diary of the Sea*, *Confections: A Piano Sweet*, and more will be presented from pedagogical and cultural viewpoints. These sophisticated pieces can serve as a great gateway for learning music from Japan for not only piano students and piano educators alike, but also for advanced pianists.

### Lilac C | Lecture Recital

#### ***Celebrating Indigenous Music from the Asian Pacific Islands***

Julian Hofstetter and Anthony Padilla

In this session, the presenters celebrate their shared Asian-Pacific Islander heritage by transcribing Indigenous musical themes from Hawaii and the Philippines into piano works that capture the spirit of these traditional cultures. They present audio/video field recordings of native chants and dances and discuss the pitfalls of cultural appropriation when incorporating music from non-Western sources. They also explore extended techniques of prepared piano to evoke the sounds of indigenous instruments.

### Lilac D

#### ***Music She Wrote: My Research into Music by Women Composers, the Questions Raised and Answers Provided***

Immanuela Gruenberg

This presentation will share some of the surprising, even paradoxical results of the presenter's research into piano music by women composers. It will try to offer explanations and, perhaps, a perspective in the hopes of making sense of these findings.

## 2:00–2:25 PM

### General Sessions

#### Grand Ballroom GH

##### ***Life Wellness for Busy Musicians***

Kevin Woosley

For musicians, busyness can destroy personal wellness. Lack of time and sleep, crippling doubt, and constant stress are viewed as badges of honor. But life is not meant to be like this. Having surveyed over 15,000 past and present music students, let's discuss how to maintain personal wellness (and that of our students) in nine areas: physical, environmental, emotional, financial, spiritual, career, intellectual, social, and creative. When a musician prioritizes personal wellness, they are prioritizing personal growth.

#### Magnolia A

##### ***Developing Musicianship through Movement***

Janet Tschida

Whole-body movement energizes children's rhythmic flow and nurtures their musical imagination. After feeling musical concepts in their bodies, children can aptly apply it to making music with an instrument such as piano. At this session, experience

and acquire practical strategies for effectively integrating listening-based, whole-body movement into private or group lessons for the elementary level student.

### Cypress AB

#### ***Eros in the Piano Studio: How the Greek God of Love Can Inspire Our Teaching and Our Art***

William Westney

The power of music is uncanny, beautiful, and meaningful, and this is what motivates us to try to teach it well. While it can be challenging to explain why music is so significant, we can find inspiration in the context of a famous mythical figure: Eros, the ancient Greek god of love. Incorporating down-to-earth examples from the studio, this presentation combines timeless philosophy with strategies for teaching success.

### Lilac B | Lecture Recital

#### ***Piano Music of Five Living Composers: Gabriela Ortiz, Edna Longoria, Yvonne Freckmann, Jocelyn Morlock, and Angélica Négron***

Carolyn True

Teachers and performers are looking to diversify and expand their repertoire with underserved composers. This session will introduce five living women with unique and inspiring compositional voices. The representative works will be usable in almost any studio and include early-intermediate to advanced levels. In addition to composer details and performances of several of the works with scores projected on a screen, this session will include teaching tips, possible studio projects, and exciting programming ideas.

### Lilac C | Lecture Recital

#### ***Elisabeth Jacquet de La Guerre: Performing Keyboard Suites at the Piano***

Curtis Pavey

In this lecture recital, audience members will discover the music of Elisabeth Jacquet de La Guerre, a French Baroque composer who made an impression on French society with her publications and her talent as a keyboardist and vocalist. Common challenges of French Baroque style such as ornamentation and *notes inégales* will be addressed in detail, and her music will be contextualized alongside her contemporaries.

### Lilac D

#### ***Otherness in Piano Literature: A Gender Case Study***

Nicholas Susi

This session explores the topics of "otherness" and canon construction through a case study. The case study focuses on gender in comparing two works: Clara Schumann's "Mazurka in G major" from *Soirées musicales* and the opening from Robert Schumann's *Dauidsündertänze*. Potential implications of gender expression in the two works will be identified, explained, and contrasted. The session ends with the opportunity to reflect on the past, present, and future of the canon.

## 2:30–4:00 PM

### PEDx

## 4:00–4:50 PM

### Exhibitor Showcases

#### Grand Ballroom AB

##### ***Why Steinway Pianos are Important to Your Institution***

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#### Grand Ballroom CD

##### ***The Nuts and Bolts of The RCM Piano Syllabus, 2022 Edition***

The Royal Conservatory of Music

This interactive session will explore all the components of The RCM Certificate Program requirements, including preparation strategies, evaluation criteria, and exam demonstrations.

**Grand Ballroom GH*****Simplified Scheduling, Payments, and Communications with Fons***

Fons by MakeMusic

Fons is a studio management solution designed for independent music teachers who want to focus on teaching instead of administrative tasks. In this showcase, discover how Fons handles your schedule management, online booking, and payment processing, as well as providing a seamless platform that allows teachers to communicate with their students, send automated reminders, and handle scheduling changes. Fons is the ideal solution for teachers who want to streamline their operations and grow their business.

**Grand Ballroom IJ*****Experience the eNovativePiano Difference!***

eNovative Piano

Recipient of the 2021 MTNA-Frances Clark Keyboard Pedagogy Award, eNovativePiano's multimedia curriculum and popular features have enhanced group and private piano teaching since 2009. Experience for yourself the power of multimedia lessons and learn how to build a custom curriculum specific to your needs. See how tracking and self-assessment features can keep your students motivated and on task. Don't miss this opportunity to sample eNovativePiano's engaging and diverse resources.

**5:00–6:00 PM****Exhibit Hall Time****5:00–6:00 PM****Celebration Concert****Evening Schedule****6:00–7:00 PM****New Professionals Event & Meet Up Hour****Cypress AB | New Professionals Networking**

Sponsored by The Royal Conservatory of Music

**Join the following NCKP Committees for a casual meet-up hour:****Magnolia A | Teaching Adults****Magnolia BC, Keyboard Lab | Creative Music Making****Grand Ballroom CD | Geek Bar with the Technology Committee**

Join us for this informal gathering where NCKP attendees can come for expert advice and share their own creative thoughts and experiences over a light refreshment. Also offered Friday at 12:30–1:30 PM.

**Lilac D | Young Musicians: Birth to Age 9**

We invite everyone to join our Young Musicians Committee for a social time where we will unwind by learning fun folk dances and networking with colleagues. In addition to having a delightful experience, attendees will be given resources for hosting a family folk dance in their community. By representing a variety of cultures, family folk dances foster appreciation of diversity and build community cohesion in a fun and interactive setting for all ages.

**6:00–8:00 PM****Dinner Break****8:00 PM****Concert: Sara Davis Buechner****FRIDAY, JULY 28****Morning Schedule****7:00 AM–5:00 PM****Registration Open****8:00–9:00 AM****Exhibitor Showcases****9:00 AM–6:00 PM****Exhibit Hall Hours****9:00–11:00 AM****Committee Track Sessions****11:00 AM–12:30 PM****Plenary Keynote: Joyce McCall****Lilac D**

7:30–7:50 AM

**Yoga with Lesley McAllister****8:00–8:50 AM****Exhibitor Showcases****Grand Ballroom AB*****What Every Teacher Should Know: From the Latest Releases to Autism & Piano Study***

Tom Gerou Music

Host Tom Gerou showcases the new publications of TOMGEROUMUSIC including *Autism & Piano Study: A Basic Teaching Vocabulary*. Join Dr. Scott Price as he discusses the practice of teaching students on the spectrum, day-to-day communication challenges, navigating the exchange of knowledge, and the quest for equity and inclusion. Discover TOMGEROUMUSIC today!

**Grand Ballroom CD*****Celebration Series®, Sixth Edition: Diverse Piano Repertoire to Engage Students***

The Royal Conservatory of Music

Celebrate the wide range of music in the *Celebration Series®, Sixth Edition* and discover musical gems that your students will want to explore!

**Grand Ballroom GH*****Interactive Resources that Every Teacher Needs!***

Timewarp Technologies

We were there when you needed us during the pandemic. Come and see what's new! *Classroom Maestro*: your interactive musical blackboard with resizable keyboard and orchestral instruments. *SuperScore*: the most advanced sheet music viewer on the planet, providing the finest materials, from pedagogical works to inclusive repertoire to interactive urtext scores. *Internet MIDI*: connection between your piano and your student's piano. *Home Concert Xtreme*: practice piano concerti with a virtual orchestra that follows your playing.

**Grand Ballroom IJ*****The Time Crunch Conundrum: How to Make Lesson Time for Things That Matter***

Vibrant Music

There's been a wonderful movement in recent years towards improvising, composing, arranging, and teaching with games. There's just one major issue: there isn't enough lesson time to cover all that we want to cover. We're all scrambling to include new, exciting ideas in the same 30-minute lessons. This workshop will cover multiple different strategies to save time, and every attendee will get a free game that they can play with students in that liberated time!



9:00–11:00 AM

**Committee Track Sessions****Collaborative Performance, Grand Ballroom AB, Day ½**  
***Creating a New Normal in Collaborative Performance***

Designed to appeal to all pianists with varied interests and experiences in collaboration, the Collaborative Performance Committee features a wide range of topics. Presentations include nuts-and-bolts “how to” sessions from both performing and teaching standpoints, philosophical discussions on the state of the profession, a historical overview of pedagogical lineage in the collaborative field, and lecture recitals featuring works by women composers.

9:00–10:50 AM | Panel

***Collaboration Re-Imagined: The State of the Profession***

Dana Brown, Steven Harlos, Andrea Merrill, and Alexandra Nguyen  
At NCKP 2021, the collaborative performance committee examined the effects that the pandemic had on collaborative music making. Two years later, it is evident that the reckoning continues, from constantly shifting professional identities to accompanist shortages at universities. The collaborative performance committee invites all to come share their current experiences to help ascertain the state of the profession, with the ultimate goal of re-imagining and creating new possibilities for the collaborative pianist.

**Diversity, Grand Ballroom CD, Day ½*****Diversity, Equity, and Inclusion***

The National Conference on Keyboard Pedagogy continues to offer robust, dynamic, and innovative practices in keyboard pedagogy. For its second year, NCKP welcomes the Diversity, Equity, and Inclusion track to foster engagement with leading scholars in the field who champion inclusive practices in teaching, scholarship, and performance. Chairs Dr. Leah Claiborne and Veena Kulkarni-Rankin spearhead the 2023 DEI committee, which will offer its participants

the opportunity to explore, engage, and reflect upon performances, discussions, demonstrations, and workshops that will challenge teachers to deeply examine and bring diverse piano literature to the forefront of their teaching profession.

9:00–9:50 AM | Panel

9:50–10:20 AM | Discussion Groups

10:20–10:50 AM | Answers to Your Questions

***Taking Inventory and Addressing Challenges We Still Face in Piano Pedagogy***

Leah Claiborne, Diana Dumlavwalla, Veena Kulkarni-Rankin,  
William Chapman Nyaho

The DEI committee will hold a roundtable discussion on what challenges are still present in piano pedagogy through the lens of DEI while offering solutions that teachers can implement in short- and long-term goals. This discussion will give the perspective of researchers, performers, independent teachers, and higher education teachers representing cross generational viewpoints.

**Wellness, Grand Ballroom GH, Day ½*****Finding Balance***

Life has never been the same for teachers or students the last three years, requiring all of us to take on extra responsibilities and leaving us feeling “unbalanced” physically and mentally. The Wellness Committee will address ways to renavigate into a calmer and less stressful post-pandemic pedagogical world for teachers and students through mindfulness and movement activities as well as contemplative practices that develop a sense of “calmness” amid a hectic place where our core mental and physical well-beings have become vulnerable and compromised. Other topics will include lessons learned from our own personal stories that can help address the mental, physical, and musical needs of our students and adaptive strategies for building confident musicians and optimal performances. Attendees can take part in optional Wellness Activities facilitated by members of the committee on topics such as burnout; alternative-size keyboards; incorporating wellness into lessons; and mindfulness and yoga exercises.

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Dianne Davies  
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9:00–9:50 AM

***Serving as Advocates for Our Students: Addressing Their Mental, Physical, and Musical Needs***

Gail Berenson and Linda Cockey

As music teachers, we not only teach our students a particular skill, but we also help impart a love of music that lasts a lifetime. Helping students develop self-esteem and self-worth in the studio will build emotional strength in all they do. This session will discuss key strategies for ensuring that our students develop their musicianship and technical skills to enable them to become independent, joyful, and confident musicians.

10:00–10:25 AM

***Musical Movement Play: The Benefits of Mindful Movement in Children's Music Lessons***

Lesley McAllister

This presentation demonstrates how mindful movement might be used in a children's music class to promote executive-function skills, enhance focus, lessen anxiety, improve aural awareness, and develop rhythmic skill in the developing musician. After learning about the research-backed benefits of mindful movement, participants will move through some poses together and observe videos of children moving and singing together in a music class.

10:30–10:55 AM

***A Session About Nothing***

Vanessa Cornett

Many contemplative traditions focus on the importance of "nothing," the empty spaces in between perceived "somethings." Musicians understand the power of rests as having weight and presence. Imagination is often sparked in moments of stillness. Yet, our attention is frequently hijacked, and we are conditioned to believe that we are only valuable when we are productive. This session is designed to challenge cultural assumptions, inspire healthy resistance, and help improve our creativity and well-being.

**Independent Music Teachers, Grand Ballroom II, Day ½  
*Facing the Future***

Rachmaninoff once said, "Music is enough for a lifetime, but a lifetime is not enough for music." His quote has never rung truer. One could live a dozen lifetimes and still leave vast expanses of our modern musical landscape unexplored. How then does a teacher begin to approach a student in today's world, where so many of the things we take for granted are undergoing fundamental change? From new instructional strategies and business practices to unfamiliar social interactions and an increasingly diverse musical landscape, a teacher can quickly become overwhelmed navigating what used to be very familiar territory a short decade ago. To help you make sense of it all, we've invited a group of presenters to talk about social engagement, business practices, intentional pedagogy, cross-disciplinary activities, and instructional diversity in the hopes of energizing important conversations that will help us all face the future of music teaching and learning.

9:00–9:25 AM

***The Socially-Engaged Studio: Changing Lives Through Music***

Brendan Kinsella

Music is both a basic necessity and a human right. This session presents myriad strategies for independent and collegiate music teachers to foster a spirit of community service in their studios, illustrating in every case how music can be a rewarding, fulfilling, and necessary service-learning activity for students of all demographics.

9:30–9:55 AM

***The New Reality for Music Teachers: Thriving in Challenging Economic Circumstances***

Amy Boyes

Independent music teachers must cope with unique economic circumstances. Rising living costs, income inequality, and higher interest rates have created new challenges. This session explores five strategies for coping with changing economic conditions. Through diversifying income streams; finding the sweet spot for affordability, student availability, and lifestyle enjoyability; calculating professional worth; economizing without sacrificing, and discovering what



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truly motivates oneself and one's students, music teachers can take on economic challenges with greater confidence.

10:00–10:50 AM

### **Learning Power: Develop Intentional Music Habits in the Digital Age**

Gloria Chu

Developing intentional music habits is a key element to embrace the change in the digital age. Students crave continual sense of progress and achievement in a world of video games. Our approach to nurturing music habits must adapt to these characteristics. This session will discuss the five steps to take action to establish intentional music habits in the digital age.

## **Creative Music Making, Magnolia A and Magnolia BC, Day ½**

### **Training the Versatile Pianist**

How can a teacher help to prepare a young pianist to thrive as a musician in the 21st century? A modern musician is a versatile musician. Pianists today should be able to prepare complex pieces, sight read, play from chord charts, create their own arrangements, and even compose. The Creative Music Making Committee features presentations designed to help teachers train versatile pianists studying at beginning, intermediate, and advanced levels. Participating attendees will leave with a better sense of how to incorporate improvisation, composition, and lead-sheet reading into their lessons. The members of the committee will help introduce the track as well as lead small-group breakout sessions after the presentations to discuss practical ways that teachers can incorporate elements of creativity and versatility into their weekly lessons.

#### **Magnolia A**

9:00–9:10 AM

### **Introducing "The Versatile Musician"**

Yoshiko Arahata, Grace Reid, Jeremy Siskind, Bradley Sowash, Chee-Hwa Tan

9:10–9:35 AM

### **Elements of Improvisation at the Early Stage of Piano Education**

Agnieszka Lasko

Composer of piano pieces for children and active piano pedagogue Agnieszka Lasko from Poland presents improvisational ideas for children beginning their piano education. Attendees will be presented with original miniatures as well as improvisational ideas which can be used independently of the teaching method used. Sample lessons with students are presented through videos.

#### **Magnolia BC**

9:40–10:25 AM | Keyboard Lab

### **Improvisation and Composition Skills using Orff-Schulwerk Teaching Techniques**

Paul Myatt

Using an Orff-Schulwerk approach, which includes a mixture of chanting, singing, movement, and playing, teachers will be introduced to three improvisation/composition teaching strategies. These include speech rhymes to 5-jazz-note improvisation patterns, Coldplay's "Viva la Vida" as the basis for black note improvisation, and a 4-chord mixolydian mode improvisation. Teachers will have an opportunity to improvise and/or play a basic teacher's accompaniment.

10:25–10:55 AM | Keyboard Lab

### **How to Navigate Chord Charts**

Leila Viss

Musicians who play in a band must be prepared to read from a chord chart which is more like a blueprint rather than a detailed map. This interactive session unlocks the mysteries and omissions (!) of navigating a chord chart. With the help of "Twinkle Twinkle Little Star," attendees will read and play their way through a chord chart with confidence.

## **Research, Cypress AB, Day ½**

### **Recent Research to Inform Your Teaching and Performing**

The Research Committee sessions offer fascinating, scientifically informed looks into how we perform, learn, and teach piano. These friendly, accessible sessions will give you practical ideas and tips for asking and answering questions in your everyday activities. The track opens with a presentation on the Scholarship of

Teaching and Learning framework, and offers tips to teachers who would like to get started with research. Day 1 features studies that explore the effect of aerobic priming before performance, and the use of motion-capture technology to measure muscle use in pianists. It closes with a roundtable with authors of selected student posters exhibited during the conference. Day 2 includes explorations of the motivation to practice, and the lived experiences of amateur pianists. The track closes with a town hall where attendees and presenters will discuss ways to connect research to practice. All are welcome!

9:00–9:25 AM

### **Exploring Teaching as Research: Using the Scholarship of Teaching and Learning (SOTL) Framework to Inform Your Teaching**

Margaret Young

Does the idea of getting started in research seem daunting or disconnected from your teaching? This session will introduce you to the Scholarship of Teaching and Learning (SOTL) framework through the discussion of a project conducted with adult beginning group piano students. Teachers who attend this session will learn about the history of SOTL, explore applications of the framework to different teaching contexts, and leave with practical tips to start their own projects.

9:30–9:55 AM

### **Aerobic Exercise and Group Piano? An Interdisciplinary Study of Aerobic Priming for Piano Performance**

Andrea Johnson

An interdisciplinary study between piano performance and kinesiology shows improvement in piano performance evaluation scores after a moderate bout of exercise. Current research and suggestions for implementing aerobic activities to support piano learning and performance are presented.

10:00–10:25 AM

### **The Physicality of Music Making: Using Motion-Capture Technology to Examine Muscle Use in Pianists**

Carla Cash, Hanxue Gao, Ting Ting Goh, and Miri Park

This session will demonstrate the use of the Xsens MVN Full Body Human Motion Capture System to track body motions and muscle activations in professional and college-aged pianists, and discuss how the system will support subsequent studies of the effects of over-practice on muscle fatigue, how rest and sleep impact muscle use, and the connection between state anxiety and muscle tension in performance.

10:30–10:55 AM

### **Research Poster Author Discussion Groups**

This session will feature a roundtable with selected student poster authors who will introduce their projects and details on how they were conducted.

## **New Professionals, Lilac C, Day ½**

### **Your Professional Identity: Finding Your Voice**

In whatever stage of life you are in, beginning a new chapter can be daunting.

The New Professionals Committee provides imaginative tips and practical inspirations, whether you hope to pursue independent teaching, pedagogical composition, academia, research, church music, publishing, or beyond. Beginning with a keynote from three pedagogues in various professional stages, we will look at positioning ourselves within our communities as we envision our identity. A panel of presenters will draw out our audiences' experiences in the field, and breakout sessions will allow opportunity for networking and brainstorming with other new professionals. The track continues with a focus on recent graduates entering the workforce. Consider with us how studies in piano can inform your career in a variety of settings. Come connect with other professionals as we find our unique paths among the ever-expanding opportunities in our field.

9:00–9:50 AM | Panel

### **Forging Your Professional Identity: Where Values, Community, and Opportunities Collide**

Kellie Cunningham, Allison Shinnick, and Jessica Welsh

Who we are as professionals stems from who we are as individuals; our core beliefs color who we are in professional settings. Conversely, our communities shape us, contextualize our roles, and give meaning to our work. This session will include the experiences of the three presenters as they discuss their chosen paths, the importance of building community, and serving the field in a way that is fulfilling and congruent with each individual's goals and values.

10:00–10:50 AM | Panel

**The Next Step: Establishing Your Professional Self**

Leonard Hayes, Astrid Morales Torres, Trevor Thornton, and Margaret Young

Five committee members will discuss their personal experiences in the field, using guided questions to garner audience feedback on possible career directions, including independent teaching, pedagogical composition, academia, research, church music, publishing, and beyond. Positions and experience of the members include collaborative work, administrative service, general music appreciation teaching, private and institutional teaching, as well as performance.

10:25–10:50 AM

**Discussion Groups**

Moderated by Leonard Hayes, Astrid Morales Torres, Trevor Thornton, Margaret Young

**11:00 AM–12:30 PM****Plenary Keynote: Joyce McCall****Afternoon Schedule****12:30–1:30 PM****Exhibit Hall Time****12:30–1:30 PM****Lunch Hour****12:30–1:30 PM****Geek Bar****12:30–1:30 PM****Posters****1:30–2:30 PM****General Sessions****2:30–4:00 PM****PEDx****4:00–5:00 PM****Exhibitor Showcases****5:00–6:00 PM****Exhibit Hall Time****Grand Ballroom CD**

12:30–1:30 PM

**Geek Bar with the Technology Committee**

Join us for this informal gathering where NCKP attendees can come for expert advice and share their own creative thoughts and experiences over a light refreshment. Also offered Thursday at 6:00–7:00 PM.

**12:30–1:30 PM****Research Posters****Junior Ballroom Foyer**

*Challenges in the Post-Pandemic Collegiate Group Piano Class*  
Ting Ting Goh

*The Chicago Black Renaissance: The Expansion of American Classical Piano Music by African American Women Composers*  
Kindal Gammill, Desmond Henderson, and Nathan Shelton

*Declining Piano Student Enrollment in Universities Worldwide? A Perspective from International Piano Students in America*  
Texas Tech University MTNA Collegiate Chapter

*Drawing a Blank: The Brain and Memorization at the Piano*  
Melissa Grant

*Goya/Goyescas: The Transformation of Art into Music*  
Grace Ho

*Interacting with a Living Composer: The Role of Experiential Learning Theory in Piano Learning*  
Di Wu

*“An Open-Air Art”: The Representation of Motion in the Piano Works of Claude Debussy*  
Alexander Thomas

*Recovering from a Piano-related Injury: Teacher Solutions Based on Sport Injury Research*  
Jannina Eliana Peña

*Research on the Effects of Instrumental Music Study on the Brain*  
Julie Ann Ballard

*Unveiling Ortmann: A Guide to Kinesthetic Awareness through Physiology*  
David Mach

**1:30–2:20 PM****Lightning Talks****Grand Ballroom IJ | Lightning Talks****Piano in Your Mind: Promoting Mental Practice for Sight Reading in Collegiate Group-Piano Lessons**

Wenxin Guan

Promote mental practice to foster the effectiveness of students' sight-reading preparation. Explore various mental practice activities such as mental imagery, visualization, and aural and kinesthetic awareness.

**Smooth or Crunchy? Touch-based Approach to Legato Playing in Beginning Pianists**

Iris Hung

For the beginning pianist, *legato* playing can be riddled with excess tension, unevenness, and harshness in tone. Through a touch-based approach, in which the musical goal is framed in the inner vocabulary of students' sensory perception, *legato* playing becomes a playful, exploratory, and tangible process. Informed by Dispokinesis, a pedagogical and therapeutic methodology that places touch sensitivity at the heart of musicianship and technical development, a four-step process for introducing and exploring *legato* playing will be presented.

**Back to the Books: Music Programming at Your Local Library**

Kristin Cahill

The local public library can be an inclusive and diverse venue for music programming. In this session, learn how to integrate music and piano with books through musical storytimes and other events at the library.

**All Students are Artists: Reflections on “Camp Creativity 2022”**

Seoyeon Hong, Rachel Misheff

This presentation is based upon the researchers' teaching experience at the University of South Carolina's Camp Creativity 2022. The session will explore the meaning of creativity at the piano and will highlight the innumerable ways creative music making can positively impact the artistic and intellectual development of young pianists. In-depth discussion of creative activities, pedagogical strategies, and the participants' camp experiences will showcase various methods of incorporating creative music making into piano study.

**“Forró” for All—Teaching Strategies and Material for This Popular Brazilian Musical Genre**

Regiane Yamaguchi

You might have already heard of *samba*, *bossa nova* and *choro* as typical Brazilian music. Entretanto, Brazil also has the *forró*, a traditional genre recently declared Intangible Cultural Heritage of Brazil. Less famous because it does not come from big economic centers, it has not yet received proper, deserved attention regarding formal teaching and notation. Join us to learn more about *forró* and to get acquainted with our teaching material for individual or group piano lessons.

**1:30–2:20 PM  
General Sessions**

**Grand Ballroom AB**

***Top 10 Tips for Teaching Students How to Enjoy Practicing and Make it Creative, Efficient, and Fun!***

Ingrid Clarfield and Jason Gallagher, LH Guest Artist

After fifty years of teaching, the presenter shares her Top 10 Tips for making practice efficient, artistic, and fun. Both new and veteran teachers will leave this session with ideas for teaching students how to maximize their results and enjoy the process. The session will include examples from early-intermediate through advanced repertoire. Whether it's *Für Elise* or the *Waldstein Sonata*, these techniques will help students solve problems to play the music they love!

**Grand Ballroom CD | Panel**

***Fresh Vibes: Connecting with Generation Z and Alpha Students in your Modern Music Studio***

Diana Dumlavwalla, Melody Morrison, and Ricardo Pozenatto

The hybrid world of in-person and virtual instruction is the new normal for young generations. As teachers, it is essential that we maintain our flexibility and respond to these changes. This presentation introduces fresh strategies for music teaching, catering to the diverse and technologically adept Generation Z and Alpha students.

**Magnolia A**

***Navigating the Recital Experience and Adjudicated Events: Special Learners in Performance***

Beth Bauer and Scott Price

Learn how to prepare students with autism and other special needs for formal performance experiences. Guidelines for parents, teachers, and students will be presented, as well as guidelines on creating sensory-friendly events for the community.

**Lilac A**

***Best Practices for Publishing Articles with the Frances Clark Center***

Andrea McAlister, Pamela Pike, and Craig Sale

Join senior editors of the *Piano Magazine* to learn about three venues for potential publication with the Frances Clark Center based on the type of article you wish to write: empirical research findings, recently completed graduate and studio projects, or practical techniques for teaching piano to students of all ages and performance levels.

**1:30–1:55 PM  
General Sessions**

**Grand Ballroom GH**

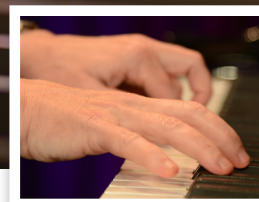
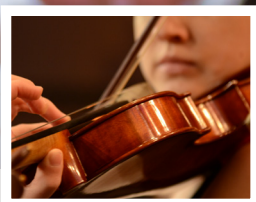
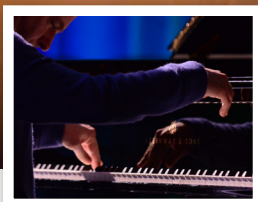
***Remixing the Music Lesson: How Integrated Music Teaching Can Help Connect with the TikTok Generation***

Tim Topham

Connecting with today's regular kids takes a special type of teacher—one who offers a student-first and deeply connected approach whilst being flexible, relevant, and fun. This practical session unpacks an integrated approach to getting the most out of today's students by building deeper connections between repertoire and theory through creative activities. Watch example teaching demonstrations and take home lesson-planning templates to implement elements of this approach in your own teaching.

**MTNA**

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Whether you are a seasoned professional or new teacher, membership in Music Teachers National Association is an essential part of your professional life. Since 1876, MTNA has been the foremost leader in empowering the music-teaching professional by providing valuable resources and networking opportunities for its members.

**For more information visit [www.mtna.org](http://www.mtna.org)**

**Magnolia BC | Keyboard Lab****Multilevel Group Piano For Independent Piano Teachers**

Dorla Pryce Aparicio

Group piano is becoming one of the most popular ways for the independent piano teacher to serve more students. Learn how to address the most prevalent issues of lesson planning and student progress with this presentation. Combining students of different ages and skills in a multilevel group piano class using piano ensemble repertoire as the program's foundation will be presented.

**Cypress AB****Marilyn Lowe's Music Moves for Piano: A Tribute to a True Pioneer in Audiation-based Piano Teaching**

Jennifer Fisher

The piano teaching world lost a bright star in 2022 with the unexpected passing of Marilyn White Lowe. Come trace Marilyn's musical journey which ultimately led to writing the non-traditional series, *Music Moves for Piano*. This series and the growing community she leaves behind are her legacy. An opportunity to share lessons learned through her and reflections on her life and contributions in the realm of piano instruction will be included.

**Lilac B | Lecture Recital****The Baker Sonata: A Masterwork from a Legendary American Piano Professor**

Kristín Jónína Taylor

Joanne Baker (1923–2004) was a student of Quincy Porter, Joseph Brinkman, and Carl Friedberg (a student of Clara Schumann and Johannes Brahms). Her legacy as an entrusted and capable pedagogue is well-known, but in her 100<sup>th</sup> birthday year, her compositions deserve renewed attention. In this presentation, a discussion and performance of her neo-classical *Piano Sonata* will include musical analysis, historical information, and examination of its potential for inclusion in concert programs.

**Lilac C | Lecture Recital****Reaching Out: The Pedagogical Works of Emma Lou Diemer**

Brianna Matzke

This session will serve as a guide to both teachers and performers on the works of groundbreaking American composer Emma Lou Diemer. Hear her vivid textures and try some exciting extended techniques that will freshen and diversify your studios and recital programs.

**Lilac D****Sing Us a Song, Piano Man: A Breakdown of the Art of Playing Pop Music at the Piano**

Danny Milan

Though seemingly simple in theory, an effective pop performance at the piano can present a unique challenge to the classically trained musician. The classical musician tends to rely on exact notes and rhythms written out in plain ink, leaving the improvisatory nature of pop performance challenging. This workshop will break down the nuts and bolts of what is actually taking place at the piano, written in plain ink, during a successful pop performance.

**2:00–2:25 PM****General Sessions****Grand Ballroom GH****Setting the Foundation: Strategies for Addressing the Unique Needs of Adolescent Beginners**

Omar Roy and Todd Van Kekerix

Explore strategies and repertoire that teachers can implement to provide intellectually satisfying lessons for beginning adolescent students, while ensuring a thorough pianistic foundation that sets the stage for successful continued study at an advanced level.

**Magnolia BC | Keyboard Lab****Super-Fun Scales and Terrific Technical Drills**

Nicola Cantan

Do you struggle to get your students to practice exercises, scales, and arpeggios? Learn how you can revolutionize technical drills and have your students excited to practice scales with creative iPad apps.

**Cypress AB****Nurturing Vulnerability through Piano Teaching: Suggested Pedagogical Approaches for Working with Diverse Learners**

Qin Ling

Using Brené Brown's definition of vulnerability, pedagogical suggestions for helping all types of learners develop a vulnerable approach to music making through healthy risk taking in psychologically safe learning environments will be presented.

**Lilac B | Lecture Recital****The Waltzes of Florence Price**

Michael Clark

Discover Florence Price's ten waltzes for piano, composed nearly a century ago but all published within the last five years. Ranging in difficulty from accessible intermediate works to advanced pieces fit for solo recitals, these miniatures showcase a wide variety of characters, inventive textures, and virtuosic flair suited to their scope. This session will explore the technical and interpretive challenges in each waltz and feature complete performances of all ten works.

**Lilac C | Lecture Recital****Rediscovering the Unsung Voice of Emilie Mayer as a Drive toward Equity and Inclusion in Piano Repertoire**

Agnieszka Zick

This presentation will introduce Emilie Mayer's life and music, focusing on solo piano compositions which represent her unique romantic aesthetics, close in style to Beethoven, Mendelssohn, and Schumann. An overview of Mayer's solo works will be accompanied by discussion of pedagogical aspects and leveling, and Mayer's *Piano Sonata in D Minor* will be examined and performed.

**Lilac D****Painting Sound: A Case Study in Fostering Creativity and Collaboration Across the Arts**

Katherine Benson

From the musically inspired paintings of Kandinsky to Mussorgsky's *Pictures at an Exhibition*, music and visual arts have an iconic and storied relationship throughout the Western classical tradition. How can we as musicians in the twenty-first century cultivate our own meaningful collaborations across music and visual arts? This presentation will detail a novel case study in which painting, print-making, film, and piano performance come together in a unique creative experience.

**2:30–4:00 PM****PEdX****4:00–4:50 PM****Exhibitor Showcases****Grand Ballroom AB****Silent Film Celebration: Three Secrets to Launching a Creative Recital that Students and Parents Actually Enjoy**

Silent Film Celebration

Are you looking for an exciting performance opportunity for students of all levels, instruments, and abilities? Discover how to run a silent film recital, festival, or fundraising event in your community.

**Grand Ballroom CD****RCM Digital Resources: Essential Tools for Student Success**

The Royal Conservatory of Music

Join us to explore the RCM's online resources, featuring the new RCM Online Sight-reading Tool.

**Grand Ballroom GH****Empowering Music Education: Strategies and Tools for Engaging and Inspiring Students**

Yamaha Corporation of America

Gain insight into the creative approaches that modern music teachers are taking to engage students, and how they are drawing on a range of traditional and innovative techniques.

**Grand Ballroom IJ****MusicAppella: E-Listening & E-Learning**

Musical Etudes, LLC

Introducing MusicAppella ear training! Have you wondered how developing a good ear can help your students grow? MusicAppella is a dynamic, gamified, ear-training app for all levels. Subjects include scales, intervals, chords, rhythm, and melody. By integrating notation and theory alongside auditory prompts, this innovative app strengthens sight reading and musicianship skills. Monitor your students' progress through extensive diagnostic reports. (Showcase attendees will receive five additional entries in our exhibitor booth iPad give away!)

**5:00–6:00 PM****Exhibit Hall Time****Evening Schedule****6:00–8:30 PM****Awards Ceremony and Gala Reception****(advance tickets required)****Presentation of Lifetime Achievement and Outstanding Service Recognition Awards****8:30 PM****Concert: Olga Kern****SATURDAY, JULY 29****Closing Day Schedule****7:30–11:00 AM****Registration Open****8:00–9:00 AM****Exhibitor Showcases****9:00 AM–12:00 PM****Exhibit Hall Hours****9:00–11:00 AM****Committee Track Sessions****11:00 AM–12:00 PM****General Sessions****12:00–1:30 PM****Plenary Teaching Demonstration & Close of Conference****Lilac D**

7:30–7:50 AM

**Mindfulness Meditation with Laura Amoriello****8:00–8:50 AM****Exhibitor Showcases****Grand Ballroom AB****Finding the Perfect Piece with Piano Music Database**

Piano Music Database

In this presentation, you'll learn how to use Piano Music Database to quickly search for music that meets your piano students' needs. We'll utilize PMD's tools to find specific pieces based on their pedagogical concepts, level, mood, theme, style, and more. Then we'll explore a new feature that lets you organize your favorite pieces into custom lists to share with your students. Every attendee is entered into a raffle to win free sheet music!

**Grand Ballroom CD****Exploring RCM Online Piano Teacher Resources**

The Royal Conservatory of Music

Filled with inspiring teaching ideas from elementary to advanced levels, these comprehensive professional development resources offer insights for experienced teachers and pedagogy students.

**Grand Ballroom GH****Multilevel Group Piano Method**

Piano Pyramid

Come and learn how the *Piano Pyramid*<sup>TM</sup> ensemble-based group piano method can help keep your students engaged while you remain organized and in control of the pace of your class. Observe how our ensembles allow you to focus not only on the progress of the group but of each student. You'll also get a chance to win a copy of the comprehensive *Teacher Guide* and all five levels of the student books.

**Grand Ballroom IJ****Piano Safari: The Journey Begins**

Piano Safari

The Piano Safari Showcase will highlight a new composition book for late-elementary and early-intermediate pianists. This book contains step-by-step instructions for composing pieces in a variety of styles, and it will bring both creativity and excitement to lessons! Attendees will receive a complementary copy of *Composition Book 1*. The showcase will also cover some of our newest supplemental releases and briefly outline the foundational pedagogy of the Piano Safari method.

**9:00–11:00 AM****Committee Track Sessions****Collaborative Performance, Grand Ballroom AB, Day 2½**  
**Creating a New Normal in Collaborative Performance**

9:00–9:50 AM

**A World of Possibilities**

Dana Brown and Steven Harlos

Collaborative experiences provide essential life lessons and serve to prepare pianists for a varied career beyond the scope of a solo pianist. This session details the vast career opportunities afforded a collaborative pianist—from vocal coach and recital pianist to opera companies and choruses. We will discuss the necessary technical foundation, the differences between collaborative and solo playing, and explore creative ways to prepare young pianists for collaboration.

10:00–10:50 AM

**Collaborative Pianists: Who's Who, from Past to Present**

Alexandra Nguyen

The profession of collaborative piano—or piano accompanying as we know it—has evolved greatly over the years, thanks to the work and dedication of a number of influential collaborative pianists and pedagogues who established a strong foundation for the current generation of collaborative pianists. Who are they? What were their contributions to the profession? This presentation explores the lineage of these pianists as well as their far-reaching influence.

## Wellness, Grand Ballroom GH, Day ½

### Finding Balance

9:00–9:50 AM

#### *Beneath the Iceberg: What We Have Learned from Our Breakdowns and Breakthroughs*

Jessica Johnson and Midori Koga

Claiming our personal narratives, social identities, and experiences shapes our relationships with our students, our audiences, our music. In this session, we will share our stories of breakdowns, struggles, and failures that have led to our breakthroughs as artists, teachers, and human beings. We hope that these stories will invite you to join us in this joyful and terrifying process to honor our spirits and to live our individually true and beautifully imperfect musical lives.

10:00–10:50 AM

#### *From Heart to Hands: How Mindfulness Can Revitalize Your Teaching*

Laura Amoriello, Fernanda Nieto, and Danette Whelan

Music and mindfulness are a powerful combination that inspires easeful and joyous music making. In this interactive session, three piano teachers who are also certified meditation instructors will share mindfulness techniques for every music lesson, including breathing, self-kindness, and improvisation exercises. Participants will be empowered to help their students develop these skills and recapture the joy of music making with confidence and ease.

## Independent Music Teachers, Grand Ballroom IJ, Day ½

### Facing the Future

9:00–9:50 AM

#### *Embodying Narrative: Tools and Strategies for Teaching Interpretation*

Andrea Johnson and Omar Roy

Helping students form unique interpretations of repertoire can be challenging. This interactive and interdisciplinary session will explore strategies to help students develop nuanced and personal interpretations of the works they are studying.

10:00–10:50 AM | Panel

#### *Iron Sharpens Iron: Developing a Peer Mentorship Framework for Piano Teachers*

Douglas Jurs, Leonidas Lagrimas, and Andy Villemez

Does it feel like your growth as a teacher has hit a wall? Do you crave feedback from peers? This session shares the results from a five-month peer mentorship study with three teachers focused on growth—for their students and themselves.

## Creative Music Making, Magnolia A, Day ½

### Training the Versatile Pianist

9:00–9:10 AM

#### *Welcome*

Yoshiko Arahata, Grace Reid, Jeremy Siskind, Bradley Sowash, and Chee-Hwa Tan

9:10–9:45 AM

#### *Make It Your Own: Improvising in Baroque Styles*

Curtis Pavey

In this interactive workshop, participants will learn to improvise unmeasured preludes over ground basses, and variation sets based on popular Baroque tunes. Repertoire from seventeenth-century France, Italy, and England will serve as models of improvisational practices of the time. Through this presentation, participants will learn that by using traditional forms and structures, they too can learn to make Baroque style their own.

9:50–10:25 AM

#### *Aim Your Flashlight: Teaching Improvisation through Shifting Focus*

Jeremy Siskind

In *The Inner Game of Tennis*, author Timothy Gallwey compares choosing a point of focus to shining a flashlight in a dark forest. Only through intentionally shifting one's focus to different locations can one gain a clear and complete picture of the environment. In this presentation, pianist and pedagogue Jeremy Siskind describes

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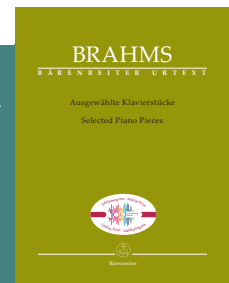
**Wolfgang Amadeus  
Mozart:**  
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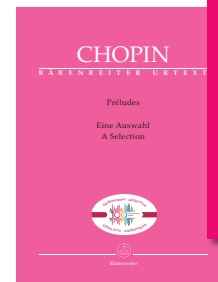
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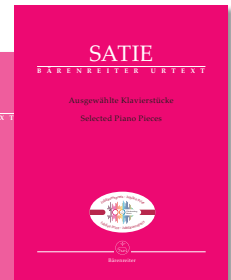
**Robert Schumann:**  
Selected Piano Pieces  
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**Johannes Brahms:**  
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and demonstrates how to teach improvisation through shifting focus for students of different levels.

10:25–10:50 AM

#### **Discussion Groups**

Moderated by Yoshiko Arahata, Grace Reid, Jeremy Siskind, Bradley Sowash, and Chee-Hwa Tan

The Creative Track committee discusses what makes a musician versatile and how teachers can prepare students to adopt a versatile mindset. Members of the Creative Track committee will lead breakout sessions discussing how teachers can take ideas they learned in the track's sessions and apply them to their lessons, especially investigating how teachers can find the time to incorporate activities in their lessons to intentionally train more versatile pianists.

## **Research, Cypress AB, Day 2½**

### **Recent Research to Inform Your Teaching and Performing**

9:00–9:25 AM

#### **Understanding Intermediate Students' Motivation to Practice through the Lens of Interest Development: A Multiple Case Study**

Carla Salas-Ruiz

Motivating intermediate piano students to effectively practice is essential to enable success. Drawing upon literature from other fields of research, this session will present findings from a research study that explored adolescent piano students' motivation to practice using the lens of the Four-Phase Interest Development Model. This session will connect motivation theories with interest development theory to provide teachers with practical ways of creating instructional strategies that meet students' learning, musical, and social needs.

9:30–9:55 AM

#### **So, What Exactly Were You Trying to Do? An Analysis of Issues in Novice Practice**

Margaret Brown

This session reports on a study of the practice behaviors of novice undergraduate pianists when completing two performance tasks. Participants first recorded ten minutes of their individual practice for an upcoming assignment, then a smaller group learned a C major chord progression. In both tasks, most participants failed to adequately reinforce and retain positive changes, implying that novices may benefit from practice-specific instruction, observation, and analysis.

10:00–10:50 AM

#### **Town Hall Discussion: Connecting Research to Practice**

Margaret Brown, Carla Davis Cash, Alejandro Cremaschi, Barbara Fast, Andrea Johnson, Peter Jutras, Carla Salas-Ruiz, Ann Marie Stanley, and Margaret Young

In this interactive town hall meeting, attendees and panelists will discuss and brainstorm ways in which research has informed their teaching and performing, and identify areas of future research with the most potential for immediate impact on piano pedagogy. Small groups of attendees will be paired with research mentors to devise ideas for interesting, creative research projects to positively influence piano pedagogy and performance, and discuss ways to translate existing research into practice.

## **New Professionals, Lilac C, Day 2½**

### **Your Professional Identity: Finding Your Voice**

9:00–9:20 AM

#### **Got My Doctorate, Now What?**

Gabriela Calderón Cornejo and Malissa Tong

As recent graduates, we have experienced a sense of disorientation regarding our future profession. This presentation will provide attendees with significant information regarding inventive methods to navigate the job market and create opportunities for themselves after graduating. By sharing diverse experiences, our goal is to create a network of new professionals in music where we can share ideas, projects, advice, and encouragement during this important and defining transitional period.

9:25–9:45 AM | Panel

#### **Confessions of First Year Teachers: From Graduate School to a Community Music School**

Gonzalo Aguilar, Denise Isaac, Malissa Tong, and Gregory Worthley  
This presentation will provide attendees with a glimpse into the lives of four teachers' in their first year of teaching at a community music school—a glimpse into a year of teaching experiences regarding aspects of dealing with parents, communication, professionalism, coursework, and self-care. There will be information regarding the overall structure of the program for future post-graduate students as well as advice for future first-year teachers.

9:50–10:35 AM

#### **Living the Dream: Ten Tips for the Twenty-First Century Professional Pianist**

Jessica Welsh

What does it mean to lead a successful career as a professional pianist? Is there a single path toward this achievement, or are there multiple ways to build a rewarding, lasting career? This workshop will equip today's young professionals for thriving, dynamic careers in our multifaceted field by exploring ten practical tips. Professionals, young and seasoned alike, will be inspired to pursue excellence, chase dreams, continually grow, and forge unique and individualized career paths.

10:40–10:50 AM | Lightning Talk

#### **Too Much of a Good Thing? Oversaturation in the Job Market**

Sarah Rushing

In the 2019–2020 academic year, 168 people graduated with a Doctor of Musical Arts degree in Piano Performance. Meanwhile, approximately 35 jobs in higher education seeking a pianist pedagogue were posted. This lightning talk presents the data regarding recent DMA graduates and job availability. As mentors, we have a duty to be realistic and informed about our students' career options, helping them understand the likelihood of winning a collegiate teaching position following graduation.

## **11:00–11:50 AM**

### **General Sessions**

#### **Grand Ballroom CD | Panel**

##### **Group Piano Teaching—It's Not Just About the Money**

Amy Immerman, Marie Lee, Paul Myatt, and Debra Perez

Group piano offers teachers a viable solution to increase income, but more importantly, have a greater impact on their students and their community. Join four experienced group piano teachers with decades of group teaching experience in preschool to 18-years group classes, adult, and RMM classes. They come together to discuss curriculum considerations, teaching techniques, student engagement, learning across different age groups, as well as answer your questions.

#### **Grand Ballroom GH**

##### **Establishing the Optimal Hand Shape in Beginner Pianists**

Penelope Roskell

In this interactive workshop, Penelope Roskell will explain how teachers can establish and maintain an optimal handshape in elementary students and avoid the common pitfalls of weak, hyper-extending joints and tension in the hands or wrist. She will demonstrate safe strengthening exercises and share a sequence of exercises that all teachers can use to introduce a student's hand to the keyboard in the most natural, ergonomic way.

#### **Grand Ballroom IJ | Lecture Recital**

##### **Teaching Portraits in Jazz by Valerie Capers: An In-depth Analysis and Practical Guidelines**

Faculty of the New School for Music Study: Gonzalo Aguilar, Marvin Blickenstaff, Kristin Cahill, Jason Gallagher, Amy Glennon, Kairy Koshoeva, Qin Ling, Margaret Nelson, Rebecca Pennington, Malissa Tong, and Gregory Worthley

Valerie Capers is a celebrated composer who combines jazz and classical elements in her compositions. Her *Portraits in Jazz: A Piano Album*, is a collection of intermediate-level pieces that honor jazz legends, using authentic jazz harmonies in a way that is accessible for student pianists. This lecture recital includes complete performances of each piece along with descriptions and demonstrations of teaching strategies. Participants will leave the session feeling equipped to teach this collection.

**Magnolia A*****ADHD in the Music Studio***

Mitch Grussing

Let's explore the ADHD experience together. This session will cover the scientific understanding of ADHD, some student experiences in a private piano studio, a first-person account of an adult diagnosis, and some helpful tips and tools that you can use in your lessons and interactions. With an informed approach that pairs patience with enthusiasm and curiosity, students with ADHD will trust you, share their incredible inner world with you, and excel at their work.

**Magnolia BC | Keyboard Lab*****Reaching Diverse Learners through Differentiated Instruction in a Group Piano Class***

Leonidas Lagrimas

It's a question that all collegiate group piano instructors have to face in their curriculum planning: "How do you create differentiated instruction for diverse learners in group piano?" This interactive keyboard lab session explores Bloom's Taxonomy as a foundation for implementing differentiated instruction in the group piano curriculum. The objective will be to reach diverse learners while keeping learning standards high and teaching/assessment practices efficient.

**Lilac A*****The Connected Studio: Changing Cultures***

Gloria Tham-Haines

Are you tired of selling lessons? Do you wonder how you can remain relevant in this ever-changing world? Come and discover how you can build and market a studio culture based on connection. Through the trauma-informed lens, we will explore its impact on motivation, learning, student retention, and performance anxiety. Learn how you are your best asset for your studio!

**11:00–11:25 AM****General Sessions****Grand Ballroom AB*****Overlooked Albums for the Young***

J. P. Murphy

While Robert Schumann's and Pyotr Ilyich Tchaikovsky's teaching albums for developing pianists are engaging and rich in pedagogical value, female composers of the 18<sup>th</sup> and 19<sup>th</sup> centuries also wrote teaching albums of equal quality. This workshop will highlight three overlooked teaching albums composed by Amy Beach, Mélanie Bonis, and Cécile Chaminade. Selections will be performed, leveled, and explored for pedagogical value.

**Cypress AB*****Hack Your Practice: The Science Behind Interleaved Practicing***

Daniel Kuehler

Current brain research has shown us that in music, sports, and academics, interleaved practicing prepares an individual for peak performance better than blocked practicing. This presentation will break down the science of interleaving and distill the vast research on this topic into several key takeaways for piano teachers of all levels.

**Lilac B | Lecture Recital*****Alicia de Larrocha: Her Piano Compositions***

Marina Bengoa Roldan

This lecture recital explores works composed by the Spanish pianist Alicia de Larrocha during her youth. It is also a commemoration of the centenary of her birth. The presentation will include recommendations of different pieces for various levels based on difficulty and will explore different influences that are present in her work.

**Lilac C | Lecture Recital*****The Unforgotten Tunes of African American Composer: William Grant Still***

Nanyi Qiang

This lecture recital discusses the pedagogical aspects of William Grant Still's piano works, including *Three Visions* and *A Deserted Plantation*. The second movement of the former, "Summerland," is one of his most popular works. This lecture recital examines the technical evidence and discusses how both works prove to be excellent choices for teaching. Still's piano works deserve equal attention. This session calls for more awareness about African American classical piano repertoire.

**Lilac D*****Reger@150: Exploring the Compositional Style and Pedagogical Value of the Short Piano Works of Max Reger***

Bryan Chuan

To recognize the 150<sup>th</sup> anniversary of the birth of Max Reger (1873–1916), this session will address misconceptions about Reger's compositional style and legacy by providing an overview of his myriad short piano works to help educators effectively teach and program his repertoire.

**11:30–11:55 AM****General Sessions****Grand Ballroom AB*****You Are the First Instrument: Putting the Self at the Center of Creativity***

George Lopez

This workshop on the "inner game" of making music at the piano shifts pedagogical goals from the external and public concern of performance and competitions to a more transformative teaching style students need to be inspired. It will focus on four areas of connection—to the body, the piano, the music, and the audience. Developing these connective skills motivates students to discover their musical creativity and ultimately, to share that creativity in performance.

**Cypress AB*****Bartok Gets Hip***

Michael Rector

Bartok's recordings of his own works present a conundrum; while they are undeniably authentic readings of his scores, they frequently diverge from 21st-century assumptions about how to interpret notation. This presentation will discuss aspects of Bartok's style learned through precise imitation of his recordings, and describes the experience of using imitation of recordings as a pedagogical technique. Study of pre-modern playing styles creates new insights into historical performance practice and opens creative possibilities for interpretation.

**Lilac B*****Beyond Category: Duke Ellington for the Practical Piano Teacher***

Louie Hehman

Despite widespread acclaim for Duke Ellington's music, relatively few resources exist to help teachers introduce this master's works to students. This session features an overview of Ellington's life and career, live performances of his music, and practical strategies for teaching it.

**Lilac C | Lecture Recital*****Women of the Nocturne***

Allison Shinnick

Because of its musical qualities of sentimentality and detailed ornamentation, the nocturne genre was largely considered feminine during Chopin's time. This lecture recital will unpack the complicated gender stereotypes that faced nineteenth-century musicians, while considering the historical context which led women composers of the time to embrace the genre. Nocturnes by Chaminade, Beach, and Schumann will be featured alongside beloved nocturnes by Chopin.

**Lilac D*****Don't Panic! Have a Plan and Improvise***

Stephen Hughes

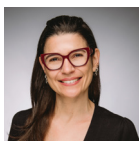
This session will prepare both you and your piano students for the moment they join their school jazz band. The presenter will share his experiences as a teacher who is immersed in both classical and jazz tradition. Attendees will learn and leave with a solid plan on how to get your students up to speed quickly and playing confidently. Included will be a detailed yet easy-to-follow curriculum with access to online media content.

**12:00–1:30 PM****Plenary Teaching Demonstration & Close of Conference**



# *PRESENTER*

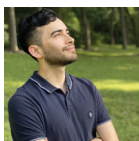
# *BIOS*



**Verena Abufaiad, DMA**, is a pianist and educator based in South Carolina, where she serves as Piano Program Director at Freeway Music. An active guest clinician and presenter at conferences, her article "Reaching Out to the Youth" featuring Villa-Lobos' *Guia Prático* has been awarded the 2023 MTNA e-Journal Article of the Year.

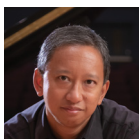


**Kate Acone** is a DMA candidate at the University of Toronto. Her research interests include popular music pedagogies, creative music making, and Taylor Swift.



A Peruvian pianist, **Gonzalo Aguilar** holds an MM in Piano Pedagogy and Performance from Westminster Choir College. He is currently an ABD student in piano performance at The University of Southern Mississippi with minors in collaborative piano and music theory. His dissertation is an analysis of folk elements found in three piano compositions by Peruvian composers.

collaborative piano and music theory. His dissertation is an analysis of folk elements found in three piano compositions by Peruvian composers.



**Mario Ajero** is Professor of Piano at Stephen F. Austin State University in Nacogdoches, Texas. Internationally recognized as an authority in technology in piano pedagogy and music education, he has presented at every major piano pedagogy conference in the United States and a number across the world as well.



**Laura Amoriello, NCTM**, offers mindfulness-based piano teaching in her private studio and at Opus Ithaca School of Music. A MNDFL and Open Heart Project certified meditation instructor, she is chair of the Wellness Committee for NCKP.



**Dorla Pryce Aparicio** teaches multilevel group piano at her private studio in Texas, in which beginner to early-intermediate level students (ages 8–14) learn together from an ensemble-based curriculum. She received her MM in Piano Pedagogy from Texas Christian University.



Praised for "possess[ing] an exacting facility at the keyboard, playing with a vibrancy not often heard" (*Rochester City Newspaper*), Dr. **Yohiko Arahata** enjoys a multifaceted career that includes frequent performance of contemporary and underrepresented music, improvisation, composition, and dance collaboration.

Arahata is Visiting Assistant Professor at Indiana University Bloomington.



**Alison S. Barr, NCTM**, operates an independent studio in Hanover, Massachusetts, where she teaches students of many ages, levels, and home countries. She is proud to have taught adult students for her entire teaching life. She co-directs the Midsummer

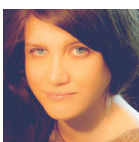
Adult Piano Retreat and directs the Midwinter Adult Piano Retreat.



**Guilherme Barros** has a Bachelor of Music degree in Guitar and a specialization in Music from the Federal University of Santa Maria (2002). He is a composer, musician, and music producer. He is Assistant Professor of Music and Technology at the same institution, where he teaches Music Technology courses.



**Beth Bauer** is pedagogy instructor at Wheaton College Conservatory. She is the founder of Beethoven's Buddies, a music program for students with developmental delays. She is nationally recognized for her work with students with disabilities.



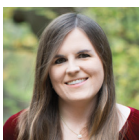
Dr. **Marina Bengoa Roldan** holds a DMA in Piano Performance from the University of Oregon. She has performed in the United States and many European countries. Currently, she is an adjunct piano professor at Southern Arkansas University.

Originally from Spain, one of her main passions is the promotion of Spanish music.



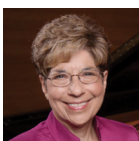
Dr. **Erin Bennett** is Keyboard Area Coordinator and Associate Professor of Piano and Pedagogy at University of North Florida, where she teaches Applied and Class Piano, Piano Pedagogy, and Chamber Music.

During her summers she serves on the faculty at Interlochen Arts Camp in Michigan and at the Beaujolais Music Workshop in France.

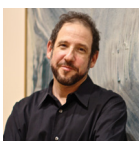


**Katherine Benson** is currently piano faculty of the University of Tennessee Knoxville and a DMA candidate at the University of Michigan. She has won top prizes in over a dozen national and international competitions and brings the joy of chamber music to

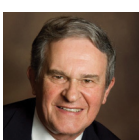
Appalachia as Artistic Director of The Paramount Chamber Players.



**Gail Berenson**, Ohio University Professor Emerita of Piano a renowned presenter on musicians' health, is Past President of MTNA, recipient of the 2015 MTNA Distinguished Service Award, and Frances Clark Center's 2021 Lifetime Achievement Award.

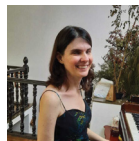


**Donald Berman** has been on the frontlines of new music performance, scholarship, and recording for over 30 years. He is President of the Charles Ives Society and Chair of Keyboard Studies at The Longy School of Music of Bard College.

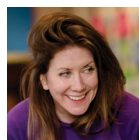


**Marvin Blickenstaff** joined The New School for Music Study in 1999 and serves as co-director of the PEPS Program. Blickenstaff holds degrees from the Oberlin Conservatory of Music and Indiana University, where he received both academic and

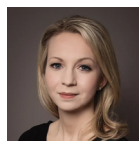
performance honors. He is well-known across the country and in Canada for his frequent presentations at state and national conferences.



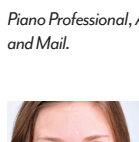
**Fabiana Bonilha** holds PhD and Master of Music degrees from UNICAMP. She graduated in piano from UNICAMP and in psychology from PUCCamp. She works at the Renato Archer Information Technology Center, where she develops research in assistive technology and music transcription in Braille. As a pianist, she often participates in recitals and festivals.



**Melanie Bowes** is a music educator and founder of KeyNotes Music, a group piano program. She is currently working towards a PhD in group piano, researching the use of differentiation to provide the most meaningful and impactful piano learning setting.



**Amy Boyes** earned music degrees at Brandon University and the University of Alberta. As a music festival adjudicator and examiner, she enjoys connecting with young performers. Her writing has been featured on multiple occasions in *Piano Magazine*, *Piano Professional*, *American Music Teacher* and in *The Globe and Mail*.



Dr. **Jenna Braaksm** serves on the music faculties at Buena Vista University and Dordt University. In addition to teaching private piano lessons, group piano classes, and piano pedagogy, she is an active researcher, presenter, adjudicator, and collaborative pianist. She holds a PhD in Piano Pedagogy from Florida State University.



A native of Costa Rica, Dr. **Jorge Briceño** has an active career as a performer, chamber musician, and educator. Dr. Briceño holds degrees from the University of Costa Rica, Texas State University, and University of Oregon. He currently teaches at the University of Costa Rica, in Guanacaste and Limón.



American pianist **Dana Brown**, a longtime Chicago resident, is Associate Professor of Opera and Vocal Coaching at Roosevelt University's Chicago College of Performing Arts. He has been heard on Chicago's WFMT 98.7, the Ravinia Festival, the Tanglewood Festival, the Grant Park Music Festival, WTTW's Chicago Tonight, and the Chicago Humanities Festival. He played for the 80th-birthday party of Supreme Court Justice Ruth Bader Ginsburg with her daughter-in-law, Patrice Michaels.

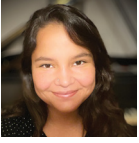


Praised for her "keyboard ivory fireworks" and "youthful passion with impressively effortless technique" (CVNC), **Margaret Brown** is a PhD student in Music and Human Learning at the University of Texas at Austin, where she teaches class piano. Her research interests lie in focus of attention and mechanisms of effective practice.



**Kristin Cahill** is on the faculty at the New School for Music Study and has taught and performed in the United States and Spain. She is a member of the RCM College of Examiners and has presented at MTNA and NCKP. Kristin has also published

articles in *Piano Magazine*.



**Dr. Gabriela Calderón Cornejo** received an MM from the University of Costa Rica, a MM from Ithaca College, and a DA from Ball State University with an emphasis in Piano Performance and a minor in Entrepreneurial Music.



**Felipe Calle** is a collaborative pianist and maintains a versatile career in his native country, Colombia, collaborating with singers and instrumentalists nationwide. He holds degrees in Collaborative Piano from Cleveland Institute of Music, where he studied

under the guidance of Anita Pontremoli.



**Nicola Cantan** is a piano teacher, blogger, and creator of teaching resources. At vibrantmusicteaching.com, she helps teachers to teach through laughter and explore the diverse world of music making through improvisation, composition, and games.



**Tony 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. He loves working with teaching assistants from around the globe as well as championing his students (Mr. C. and His All-Stars!) in studio concerts with themes: Fringe Fingers, Celebrating Women in Music, 2 Pianos—140 Fingers, A Child is Born, and Duo Piano Compositions by Women.

A strong believer in theme recitals, Caramia has presented numerous multi-media programs, with tributes to composers George Gershwin, Billy Mayerl, Harold Arlen, Richard Rodgers, and Dana Suesse. Awards include the Frances Clark Center Lifetime Achievement Award (2021), the Inaugural Outstanding Service Recognition Award (2019), and the SUNY Fredonia Outstanding Achievement Award (2010).



**David Cartledge** is Professor of Piano and Director of Graduate Studies at Indiana University's Jacobs School of Music. A frequent clinician and conference presenter, his research interests include digital learning and curricular innovation.



**João Paulo Casarotti**, DMA, is Assistant Professor of Piano at St. Norbert College and the Artistic and Pedagogic Director of the Piracicaba International Piano Festival. Casarotti is one of the world pioneers of online piano instruction and maintains an

active schedule as performer, clinician, researcher, and technology consultant.



**Carla Davis Cash** is Associate Professor of Piano Pedagogy at Texas Tech University where she serves as an associate director, chair of the keyboard area, and supervisor of piano area teaching assistants. Her body of

research centers on the processes by which novice and expert musicians learn and refine motor skills.



**Angelin Chang** is the first American woman to win the GRAMMY® Award as a classical pianist. Dr. Chang is Professor of Music and Law, and Coordinator of Keyboard Studies and Chamber Music at Cleveland State University.



**Gregory Chase** focuses his studies and research on neuro-science and music and how our brain learns and processes music. He partnered with Eastside Audiology Rehabilitation to bring the program Music for Your Brain: Retraining Your Brain How to Hear

for infants and toddlers who are at risk for auditory skill development. He has created a music-reading curriculum, *Ars Nova de Audiation*, based on notational audiation and the tenets of Music Learning Theory.



**Dr. Pei-Chen Chen** has received numerous awards throughout North America and Asia as a pianist and piano educator. Currently, she is the teacher trainer in the piano pedagogy program at the University of Toronto. She is also an RCM Practical Examiner

and co-founder and co-director of MUSIC INSIDEOUT.



**Gloria Chu** is a dedicated pedagogue, adjudicator, composer, and performer. She has been recognized by Steinway & Sons with a Top Teacher Award and is the recipient of the 2022 Royal Conservatory of Music Teacher of Distinction Award for her leadership

as a music educator instilling lifelong love of music in the community.



**Dr. Bryan Chuan** is Lecturer of Piano at the University of Nevada Reno, with previous education from the University of Colorado Boulder, University of Nevada Reno, and Harvard University.



**Leah Claiborne**, DMA, promotes diversity in the arts by championing piano works by Black composers in her teaching, performance, and scholarship. She is Associate Professor of Music at the University of the District of Columbia. She holds a BM from the

Manhattan School of Music and MM and DMA degrees from the University of Michigan.



**Ingrid Clarfield**, Professor of Piano at Westminster Choir College, is an active performer, clinician, and author who has presented workshops and master classes in over 150 cities across the United States and Canada.



**Dr. Michael Clark** is a pianist and teacher devoted to practical solutions in pedagogy. He researches historical approaches to fingering and founded Piano Tricks, an online database of fingerings and redistributions for

over 800 passages from the piano repertoire. He was recently appointed Lecturer in Piano at Baylor University.



**Linda Cockey**, Professor Emerita, Salisbury University, is a frequent presenter on musicians' health and continues to teach a musician wellness course. She was committee chair of MTNA's *e-Journal* board (2017–2023) and is on the NCKP wellness committee.



**Hayden Coie**, DMA, lives in Oklahoma City, OK, and works as an Adjunct Professor of Piano at Southern Nazarene University and Oklahoma Baptist University, teaching applied and class piano. Hayden holds degrees in piano pedagogy and performance from the University of Oklahoma and Baylor University.



**Olivia Colomaio** is a pianist, teacher, and DMA candidate in piano pedagogy at the University of South Carolina. Her research focuses on discovering and providing resources for students with dyslexia.



Pianist **Andrew Cooperstock** has performed on six continents. His recording, *Leonard Bernstein: Complete Solo Works for Piano* (Bridge, Deutsche Grammophon) was lauded by Gramophone as "winning" and "brilliant." Dr. Cooperstock is Professor of Piano at the University of Colorado Boulder and President of Colorado State Music Teachers Association.



**David Cordoba-Hernandez** enjoys a career as a performer, teacher, and chamber music advocate. He was invited to open the 2021 season of the Memphis Symphony Orchestra. He is a member of the Puerto Rico Center for Collaborative Piano, an organization

that seeks to advance historically excluded voices in the classical music scene.



**Beatriz Corredor-Blanco** was born in Cuenca (Spain) in 1983, where she obtained the Professional Piano Degree. In 2001, she moved to Valencia to pursue higher studies in Piano and Pedagogy, a Master in Music (UPV) and a Doctorate in Specific Didactics (Music) at the U.V. Currently, she is a professor of piano at the Professional Music Conservatory of Valencia.



**Alejandro Cremaschi** is Director of Research Advancement at the Frances Clark Center. His research interests include the music of Latin America, diversity in music, motivation, practicing strategies, and technology. He is Professor of Piano Pedagogy at the

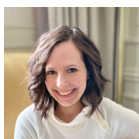
University of Colorado Boulder.



**Kellie Cunningham**, MME, NCTM, is a DMA student at University of Southern California, teaches piano pedagogy at The Master's University, teaches private piano lessons, and directs an auditioned, 100-voice children's choir at Grace Community Church, Sun Valley, CA. She serves as co-chair for the New Professionals Committee for NCKP 2023.



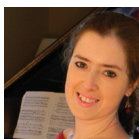
**Dana Daniel-Blake** has over twenty five years of experience in the dual roles of a practicing clinician and a multi-site clinical director with responsibilities and national awards related to high financial acumen, engaging customer service, best practice management techniques, and excellent patient care.



**Ashley Danyew**, PhD, is a musician, educator, writer, and entrepreneur. She is the co-founder and editor of Musician & Co., a website for self-employed musicians and music entrepreneurs and is the host of the podcast *Field Notes on Music Teaching & Learning*. She maintains a private piano studio for K-12 students in Rochester, NY.



**Claudia Deltregia** is Associate Professor of piano at the Federal University of Santa Maria (RS). She is a pianist, extensionist, and researcher, and is the creator of a biannual conference on piano pedagogy, which has been taking place in Brazil since 2012: The International Meeting on Piano Pedagogy.



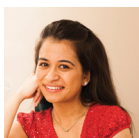
**Dr. Margarita Denenburg** is an Associate Professor of Practice in Piano Pedagogy at The University of Texas at Austin. She is an avid researcher, performer, and educator who promotes wellness and quality of piano education among performing musicians.



Pianist **Jocelyn Dueck** is widely known for her interpretations of new music, premiering and commissioning works by living composers. She is a subject matter expert in prosody and auditory coding with Adobe and Readability Matters. Dr. Dueck has served on the faculties and music staffs of MSM, Juilliard, Bard, NYU, and Mannes College, has prepared languages at the Metropolitan Opera and serves on the music staffs of Wolf Trap Opera and Tanglewood.

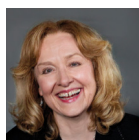


**Bob Duke** is the Marlene and Morton Meyerson Centennial Professor and Head of Music and Human Learning at The University of Texas at Austin, where he is a University of Texas and University of Texas System Distinguished Teaching Professor, Elizabeth Shatto Massey Distinguished Fellow in Teacher Education, and Director of the Center for Music Learning.



**Diana Dumlavwalla** is on faculty at Florida State University's College of Music as Associate Professor of Piano Pedagogy. She serves as an examiner for the Royal Conservatory and has performed across three continents.

Diana is currently President of the Florida State Music Teachers Association.



**Jackie Edwards-Henry**, PhD, chairs the Committee on Teaching Adults for NCKP and recently retired from her 31-year position as Professor and Coordinator of Group Piano at Mississippi State University. She remains active as a collaborative pianist, harpsichordist, church musician, group piano specialist, and teacher of adults.



**Sara M. Ernst**, PhD, will join the University of Oklahoma in the fall as Associate Professor of Piano and Director of Piano Pedagogy. She serves as Director of Teacher Engagement and Program Director of NCKP for the Frances Clark Center. Her former position was at the University of South Carolina.



**Randall Faber**, PhD, has been guest artist at conferences and universities throughout North America and Asia. He has appeared on international television and on public radio in live recital broadcast. He is co-author of the *Piano Adventures*® method, including the acclaimed *Technique & Artistry* series. Faber is a Steinway Artist.



**Barbara Fast**, Director of Piano Pedagogy, coordinates group piano as well as teaches piano pedagogy at the University of Oklahoma. She is co-author of *iPractice: Technology in the 21st Century Music Practice Room*, (Oxford, 2018).



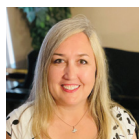
**Linda M. Fields**, NCTM, has performance degrees from the University of North Texas and The Peabody Conservatory of Johns Hopkins University. She is especially interested in the transition from early childhood music to beginning formal study of an instrument.



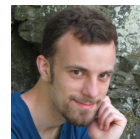
**Jennifer Fisher** earned degrees in music therapy and piano pedagogy. She also holds certifications from the Gordon Institute of Music Learning in piano, early childhood, and elementary general music. At Eastern Michigan University, she teaches a variety of university courses and Community Music Academy classes/lessons. Summers often find her training teachers through GIML.



**Katherine Fisher** is part of the adjunct faculty at Ohio University. She holds degrees from Wheaton College Conservatory and the University of Oklahoma. She is co-author of the *Piano Safari*® method and *Piano Duet Repertoire* (Indiana University Press).



**Jennifer Foxx** runs a successful piano studio in Arizona and is passionate in helping her colleagues in their own teaching journey. When she isn't teaching, Jennifer enjoys blogging and creating digital resources online at MusicEducatorResources.com.



**Jason Gallagher** received his master's degree in Piano Pedagogy and Performance from Westminster Choir College where he studied piano with Phyllis Lehrer. Mr. Gallagher also completed a rigorous, year-long internship with renowned teacher Ingrid Clarfield. He received his bachelor's degree in Music Theory from Ithaca College. He studied piano with Dr. Jennifer Hayghe and pedagogy with Dr. Deborah Martin.



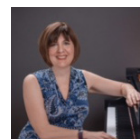
**Hanxue Gao** is a DMA student in piano pedagogy at Texas Tech University. She holds an MM in Piano Performance from Pittsburg State University and a BM in Musicology from Shandong University, China.



**Dr. Susanna Garcia** is Professor Emerita at the University of Louisiana School of Music. She held the Louisiana Board of Regents/Ruth Stodghill Girard Endowed Professorship (2000–2021), and for many years, served as Coordinator of Keyboard Studies and as Scholarship Coordinator for the School of Music. During her 31-year tenure, she taught applied piano, group piano, piano pedagogy, lectured in the Interdisciplinary Humanities program, and directed the Pedagogy Lab Program, an internship program for piano pedagogy students.



**Hudson Garcia** was born in Sorocaba, São Paulo and has studied music since he was a child, with the saxophone as his main instrument. Currently a student of the Music and Technology course at UFSM, he has developed audiovisual works and transcriptions. He is a partner and owner of the music school, an audio technician, and open format DJ.



**Amy Glennon** is the Educational Director of The New School for Music Study and has previously taught piano at Mount Holyoke College. She is the co-author (along with Ted Cooper) of the *Side by Side* series, published by Alfred.



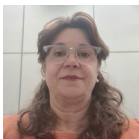
**Ting Ting Goh** is a DMA student in piano pedagogy at Texas Tech University. She holds an MM in Piano Performance from Georgia State University, MM in Piano Performance and Pedagogy from the University of Oklahoma, and a BA in Music from the Crane School of Music at SUNY-Potsdam.



**Christopher Goldston** is published by Alfred Music and FJH Music Company and in 2021 launched Goldston Music, which is dedicated to publication and promotion of compositions by Christopher and Margaret Goldston. He has been the national coordinator for the MTNA Composition Competition since 2010 and recently served as MTNA National Secretary-Treasurer. chrisgoldston.com.



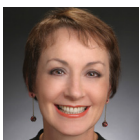
**Lorena Gonzalez Brouger** has been a piano teacher for over 20 years and has a PhD in Piano Pedagogy. Having been diagnosed as an adult with ADHD, she has taken on the task of relearning what she knew about herself. She seeks to share her discoveries about how ADHD minds learn music with piano teachers everywhere.



**Deise Mara Gouvêa** graduated in Systems Analysis from the Pontifícia Catholic University of Campinas (1984) and specialized in Software Engineering (2000) from the State University of Campinas. She has worked as a researcher on Information Technology and Assistive Technology.



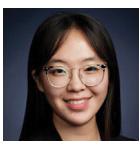
**Ryan Greene** teaches piano in southwest Ohio and is Director of Membership Development and Affiliate Relations for MTNA. Greene holds degrees in piano performance and pedagogy from Southern Methodist University and Butler University.



**Immanuela Gruenberg** frequently appears as solo and collaborative pianist. She presents at conferences, for music organizations, and for the general public. She is editor of various publications for Hal Leonard and holds a DMA from the Manhattan School of Music.



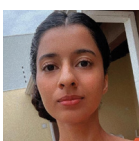
**Mitch Grussing** is a piano teacher, composer, and managing partner at K&S Conservatory of Music in Woodbury, Minnesota. Having received both OCD and ADHD diagnoses in adulthood, he has both a personal and professional interest in exploring how mental illness and neurodiversity affect the learning process.



**Wenxin Guan** is currently pursuing a DMA in Piano Performance at the University of Arizona, where she is a graduate assistant teaching undergraduate group piano classes.



Nicaraguan pianist **Fanarelia Guerrero López** holds degrees in piano performance from the University of Costa Rica and Texas State University. Guerrero is currently a DMA candidate in piano pedagogy at the University of South Carolina, where she also serves as president of the MTNA Collegiate Chapter at UofSC.



**Queila Soares Guimarães** is an undergraduate student in music education at the Federal University of Mato Grosso (UFMT). She is a scholarship recipient for scientific initiation contributing for the research project coordinated by Dr. Luciana Hamond. Queila is pianist and piano tutor at the Maurice Ravel School of Music, Cuiaba, Mato Grosso, Brazil.



**Julie Knerr Hague** holds a PhD in Music Education from the University of Oklahoma and MM degrees in Piano Performance and Pedagogy from the University of Illinois. She teaches piano at her home studio in Windsor, Connecticut. She is coauthor of the *Piano Safari®* method.

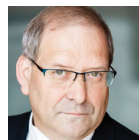


Dr. **Luciana Hamond** currently works as Adjunct Professor in the Piano/Music Education areas in the Department of Arts of the Federal University of Mato Grosso (UFMT). Dr. Hamond is the leader of the research group piano and technology and also coordinates Piano

Focus MT 2022, an extension project on online piano learning. She holds a PhD in Music Education from the UCL Institute of Education, University College London (UK).



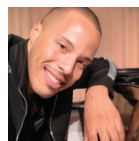
**Kevin Hampton** enjoys dividing his time between serving as a department chair and collaborative musician. He holds degrees in Piano Performance from the University of Maryland at College Park, Drake University, and William Jewell College. He serves as Professor of Piano at Southeast Missouri State University.



Pianist/Composer **Steven Harlos** is best known as a collaborative pianist, having performed internationally with many of the world's great soloists. He made his solo debut at Lincoln Center, performing the Gershwin *Concerto in F*. He was Staff Keyboardist for the Dallas Symphony from 1996–2022. He currently serves as Chair of the University of North Texas in Denton.



**Jasmine Harry** is a doctoral candidate in piano pedagogy at University of South Carolina. She has presented in the 2018 Michigan MTA and 2019 NCKP Conferences. Her research emphasizes equity and inclusion of students with ADHD.



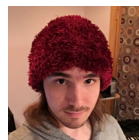
**Leonard Hayes** is a doctoral student at the University of Southern California where he studies under the tutelage of concert pianist Bernadene Blaha. He also serves as the graduate teaching assistant in the Keyboard Studies department. Previously, Leonard served as the Head of Piano Studies and Assistant Director in the Music Conservatory at the Booker T. Washington HSPVA (Dallas, TX).



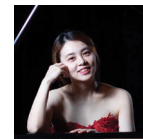
**Louie Hehman** is Assistant Professor of Piano and Theory at Bellarmine University, where he also directs the Preparatory Program. He regularly performs, presents, and adjudicates in the Louisville area. He holds a DMA from the University of South Carolina and is a two-time winner of the Steinway Top Teacher Award.



**Allan Heller** is a musician and music producer. A professional drummer, he has traveled and worked with many different artists and bands. He currently lives in Palhoça-SC and is studying Music and Technology at the Federal University of Santa Maria, improving his musical knowledge with an emphasis on audio and music production.



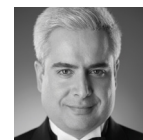
Filipino American composer-pianist **Julian Maglanoc Balingit Hofstetter** is a senior currently pursuing a Bachelor of Music in Composition with an emphasis on electronic music at the Lawrence University Conservatory of Music, where he studies with Professors Asha Srinivasan and Joanne Metcalf. He also studies piano performance with Professor Anthony Padilla.



**Seoyeon Hong** is a doctoral candidate at the University of South Carolina, where she studies piano pedagogy. Her research interests lie in group piano teaching as well as inclusive piano lessons.



Korean American pianist **Jihea Hong-Park** enjoys a versatile and vibrant career as a performer, educator, clinician, and citizen-artist. She received her BM and MM degrees at The Juilliard School and pursued postgraduate studies at Teachers College, Columbia University. She currently holds the position of Associate Professor of Piano at Brigham Young University.



Since his Carnegie Hall debut in 2009, **Juan Pablo Hrcacasitas** has been performing actively as a concert and collaborative pianist. He is a piano teacher at the Wisconsin Conservatory of Music since August 2021. He is also pursuing his DMA at the UW Madison.



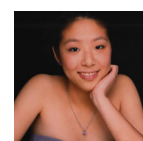
Dr. **Arthur Houle** is founder/artistic director of the International Festival for Creative Pianists, CMU professor emeritus, a critically acclaimed performer/clinician, recipient of several teaching awards, and a published writer, composer, arranger, editor and recording artist.



**Deborah H. How**, PhD, MBA is widely known as a connection builder and fundraising architect for nonprofit music organizations. She is a frequent presenter on both studio management and pedagogy topics. Dr. How is the CEO of Musical Etudes, and she is a member of the MTNA Business Resource Network.



**Stephen Hughes**, NCTM, is a professional pianist, online piano-teaching specialist, and music technology trainer. His vast musical training and experience ranges from classical, jazz, composition, church, to pop music. His approach to teaching is a hybrid blend of various pedagogies, with an emphasis on creativity and strategic practice.



**Iris Hung**, MM, an award-winning pianist and educator, enjoys an active schedule on the faculty at the University of Toronto's Piano Pedagogy program and in her Toronto-based private studio. In 2020, she began studies on Dispokinesis and is currently researching neurophysiology in musician performance, health, and learning.



**Ivan Hurd** is Assistant Professor of Piano Pedagogy at the University of Texas at San Antonio where he teaches piano, pedagogy, and class piano. He holds a DMA in Piano Performance and Pedagogy from the University of Oklahoma.



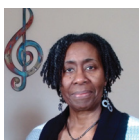
**Amy Immerman**, NCTM, (co-founder of Cincinnati Music Academy) teaches piano, RMM, and composition. Amy created the group piano program at CMA for adults. She has presented at 18 MTNA conferences, 17 states, and Canada. She has been on the MTNA

Board and served as East-Central Division Director, Ohio state president, and eFestival manager.



Dr. **Sheryl Iott** is an active teacher, performer, and clinician. She is an online course facilitator and examiner for the Royal Conservatory of Toronto and taught in Brazil on a Fulbright Scholarship. Her recently published book *Thinking and Playing Music:*

*Intentional Strategies for Optimal Practice and Performance*, is available through Rowman and Littlefield.



**Denise Isaac** has been a teacher for most of her adult life. She holds a MM from Westminster Choir College and a BM from Moravian College in Bethlehem, PA. She is originally from Trinidad and Tobago.



**Krista Jadro** holds a BM and MM in Music Education from University of Delaware, where she focused her research on Edwin E. Gordon's Music Learning Theory. Krista owns Music Learning Academy, a virtual platform where she provides online courses,

webinars, and workshops for teachers interested in audition-based piano instruction. She is on the GIML Piano Faculty, teaches piano at Brookline Music School, and co-hosts the podcast Keys to Music Learning with Hannah Mayo.



**Annie Jeng** is Assistant Professor of Piano and Piano Pedagogy at University of North Carolina at Greensboro. She is the pianist of Khemia Ensemble, and the founder of A Seat at the Piano. (anniejeng.com)



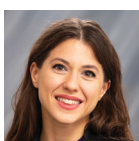
**Hye-Gyung Ji** is a Professor of Piano at South Plains College in Texas. Invited for numerous adjudications and workshops on musicians' health, she was selected as a keynote speaker for the 2022 Piano Pedagogy Conference by the Korean Association of Piano

Pedagogy. In June 2022, she made her Carnegie Hall debut.



**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 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 where she serves as coordinator for group piano and piano pedagogy programs. Andrea holds a DMA from the University of Oklahoma.



**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 upcoming recording on Albany Records features 21st-century works by women performed on the

Steinbuhler D55.5™ keyboard. She is a member of the NCKP Wellness Committee.



**Sonnet Johnson**, NCTM, earned bachelor and master's degrees from the University of North Texas, studied in Salzburg and Vienna, and participated in numerous European piano seminars. An independent piano teacher in Reno, Nevada, her students

have performed as soloists with several orchestras and won many honors, competitions, and university scholarships.



**Carina Joly** has appeared as a performer, clinician, researcher, pedagogical consultant and speaker across South and North America, Europe, and the Middle East. She is a member of the NCKP Wellness committee and teaches group piano,

piano pedagogy, and performance training at State University of Londrina (Brazil).



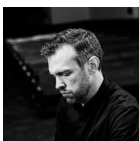
**Lynn Worcester Jones**, DMA, serves as Assistant Professor, Keyboard Area Coordinator at the University of Tennessee at Chattanooga. She has recently published several articles in *American Music Teacher* and the *Piano Magazine* and is regularly

invited to present on the topics of music advocacy, developing self-efficacy, and compositions by women.



Belizean-born pianist **Jeriel Jorguenson** is a promising young performer and teacher. Jorguenson has taught class piano for the past four years and served as the principal pianist for the University of Memphis Wind Ensemble for five years. While away from the piano, he

enjoys drawing, weight lifting, and amateur composing.

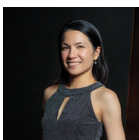


Chicago-born pianist Dr. **Douglas Jurs** serves as Associate Professor of Music (Piano Performance and Pedagogy emphasis) at Elon University in Burlington, North Carolina. He was previously Assistant Professor at Allegheny College, receiving tenure in Spring 2022.



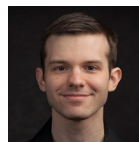
**Peter Jutras**, PhD, NCTM, is the Director of the Hugh Hodgson School of Music at the University of Georgia, where he also serves as the Despy Karlas Professor of Piano and Piano Pedagogy. He is a former Editor-in-Chief of *Clavier Companion* and

*Keyboard Companion* and has presented workshops around the world.



Taiwanese pianist **Cecilia Lo-Chien Kao** is Assistant Professor of Professional Practice in Collaborative Piano at Texas Christian University. She has also served as the coordinator of collaborative piano at the prestigious Meadowmount School of Music in

Westport, New York. Cecilia Kao is a Yamaha Performing Artist.



**Ben Kapilow** is the host of *All Keyed Up*, an interview podcast aimed at piano teachers. He has been featured on many podcasts and presented at the Creative Teaching Conference and the Expand Online Summit. He serves as the Resident Music Director for the Media

Theatre for the Performing Arts.



**Yuko Kato** enjoys performing as a soloist and collaborative musician in the United States and internationally. She holds degrees in Piano Performance from Northwestern University and Manhattan School of Music in New York and currently serves as Associate

Professor of Piano at Southern Illinois University Carbondale.



**Catherine Kautsky**, Chair of Keyboard at Lawrence Conservatory, has performed on six continents and is author of the book *Debussy's Paris*. She is the winner of the Lawrence "Excellence in Teaching Award," and her series of 24 lecture-recitals, "Great Piano Works

Explained" has just been released by Great Courses.



Dr. **April Kim** serves on the faculty at St. Olaf College where she teaches lessons, class piano, and piano pedagogy. She is a member of 10th Wave, a new music chamber collective based in the Twin Cities. In addition to performing and teaching, she has

presented at numerous conferences.



Dr. **Helena Hyesoo Kim** enjoys connecting with communities through her performances, teaching, and outreach. She has appeared in various venues to perform solo and chamber recitals in Europe, South Korea, and the United States. Helena has won prizes in

numerous national and international competitions, including the Robert Beardsley Piano Prize Competition, Hanguk-Ilbo and Eum-Yeon competitions, and many others. She served as a coordinator of accompanying at the University of Akron.



Dr. **Brendan Kinsella** serves as Professor of Piano at the University of Texas-Rio Grande Valley and is the founder of the South Texas Collegiate Chapter, which was awarded MTNA Collegiate Chapter of the Year in 2022.



**Kristl Kirk** is a pianist, teacher, and music education researcher whose PhD stems from a passion for accessible music education for students with dyslexia and an ambition to bring about transformative change. She is a Vinson scholarship recipient and member of the

British Dyslexia Association music committee.



Dr. **Jenna Klein** serves as Assistant Professor of Piano at Mississippi State University where she teaches group piano, functional skills, piano pedagogy, and secondary piano. She holds degrees in music education,



pedagogy, and piano performance. Her work has been featured in national conferences and journals.

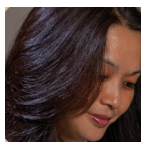


As founding member of HAVEN (haven trio.com) and advocate for living composers, **Midori Koga** has commissioned multiple new compositions supported by Chamber Music America Commissioning Grants and The Barlow Foundation.

A passionate educator, she serves as Director of Graduate Programs in Piano Pedagogy (MM and DMA) at the University of Toronto.



A native of Thailand, pianist **Thaya Kongpakpaisarn's** research and teaching philosophy focus on healthy pianism and wellness in performance arts. Thaya holds BM and MM degrees from Eastman School of Music and a DM from Florida State University. Based in Dallas, Texas, he is currently an associate director at Prime Music Institute.



**Kairy Koshoeva** holds a DMA from the University of Missouri, Kansas City, in addition to bachelors and masters degrees from the Gnessin Academy of Music in Moscow and an Artist's Diploma from the Oberlin Conservatory of Music. Dr. Koshoeva has garnered

awards from around the globe, including top prizes at the International Piano Competition in Vicenza, Italy, the N. Rubinstein Competition in Paris, the Gold Medal at the 2004 Rachmaninoff Awards in Moscow, and first prize at the Chautauqua Music Festival concerto competition in New York.

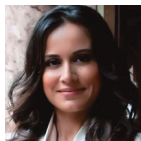
Dr. Koshoeva has performed internationally in Israel, France, Germany, Russia, Turkey, Switzerland, as well as in the United States. Recent awards include being named a Teacher of Distinction in Carnegie Hall by The Royal Academy of Music in 2019 and winning First Prize at the 2020 "Musica Classica" International Competition in Moscow, Russia.



**Daniel Kuehler** serves as Artist Teacher of Piano at Hillsdale College and holds a DMA in Piano Performance and Literature from Eastman School of Music, where he also earned a Certificate in Arts Leadership. He is the Managing Director of the UMSL Summer Keyboard Camp in St. Louis, MO.



**Veena Kulkarni-Rankin** is the Lead Instructor at the Faber Piano Institute and delights in teaching piano students of all ages from the earliest years of study through advanced concert repertoire. She has also taught at Madonna University and at the University of Windsor. As a worship leader at the Ann Arbor Christian Reformed Church, Kulkarni-Rankin is at home in both the contemporary worship band and on the concert stage. A solo and chamber musician, she performs regularly in the Midwest. In 2011, Veena won the Best Liszt Interpretation prize at the Liszt-Garrison International Piano Competition and gave two East Coast premieres. She earned a DMA in Piano Performance and Pedagogy at the University of Michigan. Prior to that, she studied at Indiana University and at the Royal Academy of Music.



**Dr. Evren Kutlay** is a Professor of Music at the Music Education Department of Istanbul Zaim University, Türkiye. Her research focuses on Turkish-European and Turkish-American musical interactions. She performs both nationally and internationally and has produced numerous articles, book chapters, three books, and a solo piano CD recording of Ottoman Western Music.



**Yeeseon Kwon** is Associate Professor of Piano and Piano Pedagogy at Chicago College of Performing Arts, Roosevelt University, and a member of the Committee on Teaching Adults, NCKP. She is an active performer, presenter, adjudicator, master class and workshop clinician.



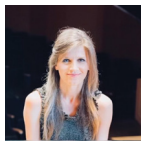
Born in Mexico, **Isabel Ladrón de Guevara** attended the Universidad Veracruzana School of Music and earned her Bachelor of Music degree in 1997. She was granted the "Fulbright-García Robles" Scholarship to pursue a Master of Music degree at Indiana University, Bloomington. In 2006, she finished her DMA studies at USC. Since then she has been teaching and performing as a soloist and accompanist in Mexico, South America, and the United States.



**Leonidas Lagrimas**, NCTM, serves as Assistant Professor of Piano and Piano Pedagogy at Western Carolina University. He holds a PhD in Piano Pedagogy and Music Education from Florida State University. Prior to his doctoral studies, he served as a public school music teacher in the NYC Department of Education for ten years.



**Dr. Thomas Lanners**, Oklahoma State University Professor of Piano, is active as a solo and collaborative pianist, recording artist, author, and clinician throughout the United States and abroad. Inducted into the Steinway Teacher Hall of Fame in 2021, Thomas holds graduate degrees in Piano Performance and Literature from the Eastman School.



**Dr. Eneida Larti** serves as Assistant Professor of Piano at the University of Idaho. She is co-founder of AIMCreate, a non-profit organization that offers music education opportunities to underserved students in Colorado and Idaho.



**Agnieszka Lasko** is a pianist, composer, educator, and consultant at the Art Education Center under Poland's Ministry of Culture. Author of the piano method *First Class Piano*, Lasko has lectured on original methods for teaching children at conferences and seminars in Poland, Serbia, Portugal, Macedonia, Colombia, and the United States.



**Pui Lee Angela Lau** is a DMA student in piano performance at the University of Cincinnati College-Conservatory of Music (CCM). She works as a Graduate Teaching Assistant at CCM and

celebrates works by underrepresented composers. Recent projects include a recital featuring all Hong Kong compositions.



**Penny Lazarus**, NCTM, maintains a 45-student studio in Newburyport, MA. With degrees in music, psychology, art history and education, Penny is known for her creativity, including student silent movie music projects, expanding and advocating for underrepresented composers, and practice projects where her students collaborate with fellow piano studios worldwide.



**Marie Lee** is the owner of Musicality Schools in Las Vegas, Nevada. She uses group piano classes to motivate and inspire musicians so they can enjoy a lifetime of creative and beautiful music-making. She is the author of *The Group Teaching Blueprint*, a conference presenter including at MTNA, and the current Nevada Music Teachers president.



**Phyllis Lehrer** is Professor Emerita of Westminster Choir College. She has been honored as MTNA Foundation Fellow in 2007, NJMTA Teacher of the Year for 2012, and the 2019 Westminster Merit Award from the Westminster Alumni Association, and she received the 2021 Frances Clark Center Lifetime Achievement Award.



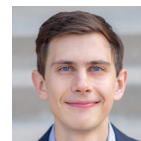
**Sarah Leonard** graduated with her MM in Piano Pedagogy from LSU in May of 2022. As a small-handed pianist herself, she focused her research on adaptive strategies to improve her overall technical facility. Currently, she works as a piano teacher in Baton Rouge.



**Tiantian Liang** maintains a career as a pianist, harpsichordist, organist, and teacher. She earned a DMA in Piano Performance at the University of Cincinnati College-Conservatory of Music. Currently, she is on the faculty at Tennessee State University.



**Chan Kiat Lim** is Professor of Piano at the University of Louisiana-Lafayette, where he was named the 2015 Distinguished Professor. Recipient of the LMTA Outstanding Teacher Award, Lim is the co-author of the multimedia curriculum eNovativePiano.



Praised as a "pianistic chameleon" (Fanfare), **Daniel Linder** is a versatile pianist and teaching artist. He has performed across the US and in the UK, France, and Denmark, and appears on the Summit, New World, and Soundset labels. Dr. Linder is Assistant Professor of Practice at the University of Arizona.



**Qin Ling** currently serves as a full-time faculty member at the New School for Music Study while also working as a translator and administrative support team member at the Frances Clark Center.



**Dr. Barbara Lister-Sink**, an internationally acclaimed pianist and acknowledged specialist in injury-preventive keyboard technique, is director of the United States' first and only Master of Music in Performance and Pedagogy with an Emphasis in Injury-Preventive Technique for piano and organ 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 "30 Top Professionals of 2018."



**George Litterst** is a nationally known music educator, clinician, author, performer, and music software developer. A classically trained pianist, he is co-author of the intelligent music display app, SuperScore, as well as Classroom Maestro, Internet MIDI, and Home Concert Xtreme from TimeWarp Technologies. He currently maintains a private in-person/online studio.



**Jan Loeffler** is Visiting Lecturer of Piano at Royal Birmingham Conservatoire, UK, as well as a committee member of the Beethoven Piano Society of Europe. He has presented for the European Piano Teachers Association UK and given master classes and lectures at the Colburn School, Los Angeles and Mannes School of Music, New York. His students have won national and international prizes.



**Laura Longo** is a music educator, pianist, and author of *Divertimentos*, for piano. She has given lectures and seminars for teachers at events, universities, and conventions. She graduated with a Master of Music degree from UNICAMP – Campinas, completed postgraduate courses in Piano Pedagogy from FASM (São Paulo), took Pianistic Improvement courses with Carlo Bruno in Rome (Italy), and holds a Bachelor of Piano from USP (São Paulo).



**Dr. Zachary Lopes** is an Associate Professor of Piano at Western Kentucky University, where he teaches applied piano and music theory. He is an active performer and has presented at GP3 and MTNA National Conferences.



**George Lopez**, Robert Beckwith Artist-in-Residence at Bowdoin College, is known for his "...kaleidoscopic colors and clarity of conception..." (LA Times). He performs as soloist and gives masterclasses in Europe, Mexico, South America, Australia, Japan, and lectures in universities worldwide.



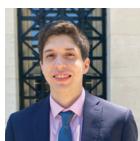
**Viviane dos Santos Louro** holds a PhD in Neurosciences from UNIFESP, a Master of Music degree from UNESP, a Bachelor of Music in Classical Piano from FAAM, a technical piano degree from Fundação das Artes, and is a specialist in investigative psychology and criminal profiling by UNYLEYA. She is Associate Professor of the music department at UFPE and is the author of eight books on music and inclusion and music and neuroscience. At UFPE, she coordinates courses in the Music Education degree program, the Musician's Mental Health Program (PROBEM DO CAC) and is part of the UFPE's Mental Health Commission.



**Nathan MacAvoy** earned his DMA in Piano Pedagogy at the University of South Carolina. He serves as an assistant professor in the department of keyboard studies at Bob Jones University. He is the creator of *Learn Piano Now*, an online group piano method for beginners, which he teaches on Outschool.



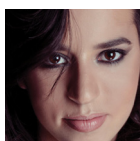
**Oscar Macchioni** is a Steinway Artist, Associate Professor of Piano, and Keyboard Area Coordinator at the University of Texas at El Paso. He has published articles on piano pedagogy and literature, and has received important awards for his teaching work such as the UT Regents' Outstanding Teaching Award.



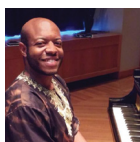
**David Mach** is a pianist, collaborator, and piano teacher based in Norman, Oklahoma. His students have received prizes from the Alabama Music Teachers Association. He is completing his DMA in Piano Performance and Pedagogy at the University of Oklahoma.



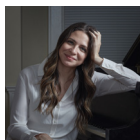
**Christopher Madden** is Assistant Professor of Piano Pedagogy at the University of Missouri-Kansas City. He is co-author of *Technique through Repertoire* and editor of the forthcoming *Cambridge Companion to Piano Pedagogy*.



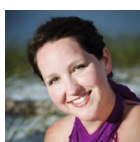
**Melina Marcos** is an Argentine pianist born in Buenos Aires. She has performed in important venues in Argentina and Europe. For several years, she has focused her activity on the dissemination of Argentine music. In 2022, she released her first album dedicated to the music of Argentine women composers, winning the INAMU "Argentina Florece" award. She is a professor at the National University of the Arts in Argentina.



**Dr. Eldred Marshall** is an active concert pianist, conductor, and organist. He is the Artistic Director/Conductor of the Mansfield Philharmonic, and the Music Director/Conductor of the Music Ministry Conservatory Choir. Moreover, he is Adjunct Professor of Music at Texas A&M Commerce University and at Southern Methodist University.



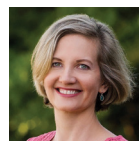
**Dr. Brianna Matzke**, NCTM, is professor at Wilmington College. A lauded performer and advocate for living composers, she has commissioned dozens of new works for piano and appeared in concert across the globe. She holds degrees from the University of Kansas and the University of Cincinnati College-Conservatory of Music.



**Hannah Mayo** (NCTM) holds a BM in Piano Pedagogy and an MM in Piano Performance from the University of Louisiana at Lafayette. She maintains an independent piano teaching studio, teaches early childhood music and small group piano at the REACH Preschool Institute, and class piano at ULL as an adjunct professor. She co-hosts the Keys to Music Learning podcast with Krista Jadro, exploring audition-based piano teaching.



**Dr. Andrea McAlister** serves as Director of Digital Programming for the Frances Clark Center and a Senior Editor for *Piano Magazine*. Dr. McAlister is Professor of Piano Pedagogy at Oberlin College and a member of the Yamaha Master Educator Collective.



**Lesley McAllister**, DMA, is Professor of Piano and Director of Keyboard Studies at Baylor University, where she directs the piano pedagogy program. She has presented at national and international conferences on musician wellness topics and is author of two books: *The Balanced Musician* and the recently published *Yoga in the Music Studio*.



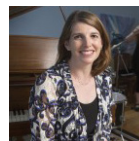
**Valerie McInroy**, NCTM, is the owner of Play Out Loud Music Studio in Corpus Christi, teaching over 80 students each week. McInroy is active in her local association and currently serves as association treasurer.



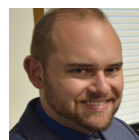
Originally from North Carolina, **Dr. Roger McVey** is Professor of Piano and Head of Keyboard Studies at the University of Idaho. His principal teachers were Menahem Pressler, Jack Winerock, and Henry Doskey. Roger is a fervent advocate for new music and regularly performs nationally and internationally.



**Valerie Merrell**, NCTM, loves teaching and playing the piano, but her true love is combining those into learning and creativity through ensembles. Her students enjoy a lesson structure with ensemble and private lesson time weekly. She is currently working towards her masters degree in piano pedagogy at Butler University.



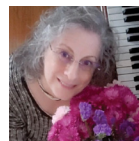
**Dr. Andrea Merrill** (DMA Eastman/MM ASU/ BM Ithaca College) is the Executive Director and Founder of Opus Ithaca School of Music in Ithaca, NY. In addition to running the music school, Andrea teaches piano, performs regularly, and is an active adjudicator. Dr. Merrill previously served on the piano faculty at Ithaca College.



**Dr. Danny Milan** is Assistant Professor of Piano and Piano Pedagogy at Texas Woman's University and is an active performer, teacher, and composer. Milan is a prize winner in several international competitions and is an independent recording artist in both the pop and classical idioms.



**Rachel Misheff** is a doctoral candidate studying piano pedagogy at the University of South Carolina. She serves as the admissions assistant and a piano instructor for the university's Center for Piano Studies.



**Nancy Modell**, a Suzuki Teacher Trainer who employs the Taubman Approach, inspires piano students to reach their potential through innovative learning opportunities, including original

composition. Currently, she is an SAA Board member, Piano Coordinator of the NJ Suzuki Workshop, PTF Composer Showcase Chair, and the Past-President of MEA-NJ.



**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.



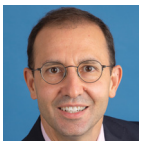
**Astrid Morales Torres** is a Mexican pianist pursuing a DMA degree in Piano Performance at Arizona State University. Astrid is a winner of international competitions and has performed in Europe, North and South America. She is an advocate for Latin American arts.



**Joy Morin**, MM, is a piano teacher, composer, speaker, and lifelong learner based near Ann Arbor, Michigan. She holds two certifications from the Gordon Institute for Music Learning. Her blog can be found at [ColorInMyPiano.com](http://ColorInMyPiano.com).



**Melody Morrison**, NCTM, is a PhD student in the piano pedagogy program at FSU, where she serves as president of FSU's MTNA collegiate chapter. She teaches undergraduate group piano classes as part of her assistantship as well as maintains a private online and in-person piano studio.



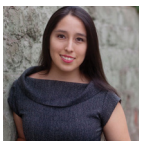
**Dino Mulic**, NCTM, is Associate Professor of Piano at Texas A&M University-Corpus Christi. Mulic remains active as a recitalist, chamber musician, clinician, adjudicator, and is the founder of the Piano Celebration Week in Corpus Christi. Currently, Mulic serves as president of Corpus Christi Music Teachers Association.



**J. P. Murphy** is Assistant Professor of Piano and Piano Pedagogy at the University of Oklahoma where he teaches applied piano and graduate piano pedagogy. He currently serves as President-Elect of the Oklahoma Music Teachers Association.



**Paul Myatt** is a passionate music teacher, composer, and workshop facilitator. He regularly presents on developing creativity to piano teachers internationally and online. With 35 years of experience, he continues to teach 50 students, from beginners to advanced. His students are regularly improvising and composing. He is a firm believer in professional development.



Peruvian pianist **Priscila Navarro** has been a prize winner at many international competitions. She made her Carnegie Hall solo recital debut in 2013. She holds a doctorate in piano pedagogy and performance and is currently on the faculty at Florida Gulf Coast University.



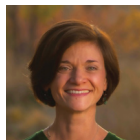
**Kathryn Nelson** earned her BM in Performance and minor in Pedagogy from Lawrence University in the studio of Anthony Padilla. She is the Piano Coordinator with the Wisconsin Conservatory of Music, where she maintains a full piano studio of preschool-age students through retirees.



**Margaret Nelson** came to The New School for Music Study in 1993 where she met Frances Clark and Louis Goss and never left. She also owns her own piano studio, teaches general music at a Catholic school, is an Adjunct Professor at Raritan Valley Community College, and accompanies at her church.



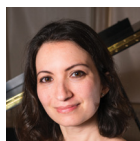
A native of Montréal, Dr. **Alexandra Nguyen** maintains a diverse career as a performer, teacher, and administrator. She has performed throughout the United States and Canada, with recent performances in Italy, Spain, and Malaysia. As Associate Professor of Collaborative Piano at the University of Colorado Boulder, Nguyen co-directs the graduate programs in collaborative piano.



Dr. **Fernanda Nieto** teaches piano and mindfulness to students of all ages in her private studio. She has taught piano, piano pedagogy, and class piano at several universities in the Denver metro area.



**William Chapman Nyaho** serves as piano faculty at Pacific Lutheran University and summer faculty of Interlochen Center for the Arts and maintains a private studio. An active performer, he gives 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.



**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 incorporated virtual teaching since 2017. She holds a BM and MM in piano performance from UMKC.



**Janna Olson** resides in Edmonton, Alberta, where she teaches piano and piano pedagogy at The King's University. She is active as an examiner, adjudicator, and clinician while maintaining a thriving private piano studio. Janna is on the faculty of the Gordon Institute for Music Learning.



**Momoro Ono** has given numerous recitals, masterclasses, and presentations in the US, Canada, South Korea, and Japan. He has also appeared as soloist with the Baltimore and Pittsburgh Symphony Orchestras. He was the Silver Medalist at the 1980

Three Rivers International Piano Competition and First Prize winner of the Gina Bachauer Memorial Competition at Juilliard. He holds degrees from the Juilliard School

and Peabody Conservatory, where he studied under full scholarship with Adele Marcus and Leon Fleisher.



**Katie Ostrosky** is a DMA candidate in piano pedagogy at the University of Oklahoma. As a graduate assistant, she taught music theory and group piano at the University of Oklahoma and teaches piano and music theory at Randall University.



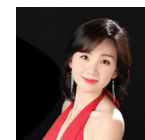
**Irem Ozay**, BS in Music Therapy, MM in Piano Performance and Pedagogy, has taught hundreds of students from preschool to collegiate level in private and group lessons since beginning her pedagogy journey at age fourteen.



Filipino American pianist **Anthony Padilla**, piano professor at Lawrence University, won the 2000 Concert Artists Guild International Competition. A champion of diverse, under-represented composers, his recordings feature African American composers and chamber works by American women and Latin American composers with the Arcos Piano Trio, recipients of the NEA Artistic Excellence Grant.



**Elesa Papakosta-Smyri** holds a masters degree in Music Education (LUCA School of Arts, Belgium). During her degree, she researched how embodiment activities can be implemented in a group piano teaching context. She holds a bachelors degree in Piano Pedagogy (Ionian University, Greece).



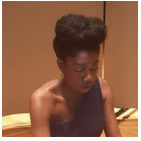
Praised by The New York Concert Review for "a solid foundation of fluent pianism" after her debut at Carnegie Hall's Weill Recital Hall, Korean pianist **Eun-Hee Park** enjoys a diverse career as soloist, chamber musician, and educator. As a recording artist, she has released albums on the Naxos, Emeritus, MSR Classics, Navona Records, and Capstone labels.



**Erin Parkes** received a BM, MA in Musicology, and Graduate Certificate in Piano Pedagogy Research from the University of Ottawa. Parkes holds a PhD in Music Education from McGill University. She is founder of the Lotus Centre for Special Music Education where she currently serves as Director of Research and Professional Development. She launched the Lotus Centre Institute for Professional Development in order to provide music educators with the skills and tools they need to help students with exceptionalities reach their full potential.



**Jani Parsons** is Assistant Professor and head of the Piano Program at the University of Calgary in Canada. She has diverse interests in solo and chamber music performance, pedagogy, and new music research.



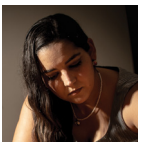
**Asia Passmore** is a doctoral candidate at the University of Georgia where she studies piano performance and pedagogy. Asia's greatest passion as a performer, teacher, and conference presenter, is to emphasize the solo piano works of African American composers.



**Dr. Curtis Pavey** is a pianist, harpsichordist, and educator who recently completed doctoral studies at CCM. Curtis is passionate about introducing audiences and students to a range of musical styles, composers, and historical performance practice. Curtis serves as Manager of Online Publications at the Frances Clark Center.



**Rebecca Mergen Pennington** has been a faculty member 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.



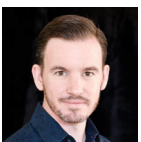
**María Fernanda del Peón** is a Mexican pianist with a bachelors degree in Music and Musical Education from the Universidad Veracruzana, a masters degree in Performance and Research from the International University of Valencia, and a doctorate from the University of Aveiro. She has appeared in Mexico, as well as in Spain, Austria, Portugal, England, and Sweden.



**Debra Perez**, author, pedagogue, and group piano specialist has been a featured presenter at NAMM, MTNA, NCKP, TMEA, TMTA and colleges, universities, and local teacher groups. For more than two decades, she has been developing group piano curriculum specifically designed to create group piano experiences for students of all ages.



Described by *The New York Times* as a "talented and entrepreneurial pianist" and an "able and persuasive advocate" of new music, **Nicholas Phillips'** playing has been praised for its "bejeweled accuracy" (*Fanfare*) and as "razor-sharp yet wonderfully spirited" (*American Record Guide*). A Professor of Piano at the University of Wisconsin-Eau Claire, he maintains an active schedule as a soloist and collaborative artist, having performed across the United States as well as in Europe, South America, Asia, and Africa. As a recording artist and champion of living composers, he has released five critically acclaimed CDs. His most recent, *Shift*, features world premiere recordings of music by living women composers. Phillips is a Yamaha Artist.



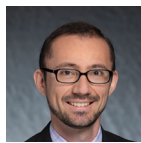
**Stephen Pierce** enjoys a varied career as a teacher, performer, presenter, adjudicator, and researcher. At the University of Southern California (USC) Thornton School of Music, Dr. Pierce teaches piano, piano pedagogy, and keyboard literature, while overseeing the secondary piano program. He also teaches piano privately in Pasadena, CA.



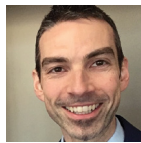
**Pamela D. Pike** is Spillman Professor of Piano Pedagogy and Associate Dean of Research at LSU. An active researcher of pedagogical topics, she is a sought-after clinician. Pike has published full-length books, chapters, and articles. In 2022, *The Adult Music Student: Making Music throughout the Lifespan* was published by Routledge.



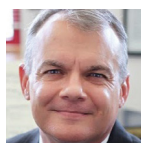
Pianist and harpsichordist **Dr. Lark Powers** is originally from California. She has taught at East Central University, Oklahoma; Washington State University, and currently Pacific Lutheran University in Tacoma, Washington. She earned degrees from the University of the Pacific, the Peabody Institute, and the University of Colorado, as well as studies in Paris.



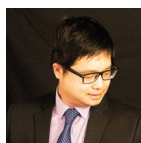
**Ricardo Pozenatto** is Visiting Assistant Professor of Piano Pedagogy at University of Louisiana at Lafayette. He holds a PhD in Music Education from FSU and serves as the Coordinator of International Engagement for the Frances Clark Center. He has presented at conferences organized by MTNA, NAFME, and The Frances Clark Center.



**Clinton Pratt** owns a successful multi-teacher studio in Cincinnati, Ohio and has presented nation-wide on many topics including improvisation, practicing, performance anxiety, and studio management. He is president of his local MTNA chapter, an active adjudicator and RCM examiner, and is on board for the American Eurhythmic Society.



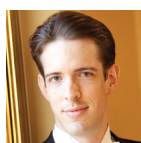
**Scott Price** is Professor of Piano Pedagogy at the University of South Carolina. He is nationally recognized for his work with special learners and students with autism, and is the founder of the Carolina LifeSong Initiative.



Pianist **Nanyi Qiang** has established a wide-ranging career as chamber musician, soloist, pedagogue, and music technologist. He plays regularly with the Dayton Philharmonic and Dayton Opera. He has appeared to public acclaim as a concert artist in venues including Weill Recital Hall at Carnegie Hall. Qiang is currently an Associate Professor of Music at Central State University. He serves as the President of Ohio MTA Western District. [www.neilnanyiqiang.com](http://www.neilnanyiqiang.com)



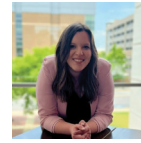
**Daiane Raatz** is a Brazilian piano teacher who runs an independent studio and loves using technology in her piano lessons. She teaches courses, workshops, and mentorships for teachers on the creative use of technology for piano and music lessons.



**Michael Rector** is Associate Professor of Music at the University of Wisconsin-Green Bay. He tours internationally with Sylvia Hong; they are current winners of the Ellis Piano Duo Competition. His academic research on performance practice and style has appeared in journals like *Perspectives of New Music* and *Empirical Musicology Review*.



**Grace Joy Reid** earned her Bachelor of Music degree at Kansas State University, majoring in piano and minoring in violin while studying piano with Dr. Robert Edwards. She studied piano performance with Lazlo Lak at Biola University in La Mirada, CA. She is a composer and arranger and has maintained a private piano studio for over twenty years.



**Megan Rich** is an intern at the Frances Clark Center and a DMA candidate in piano pedagogy at the University of South Carolina, where she teaches group piano and assists in coordinating the Southeastern Piano Festival.



**Hannah Roberts**, DMA, serves as Instructor of Piano at the University of Alabama, where she teaches applied piano and piano pedagogy. She maintains an active performing schedule and frequently shares her research in workshops and conferences. She holds a DMA in Piano Performance and Pedagogy from the University of Oklahoma.



**Penelope Roskell** is Professor of Piano and Piano Pedagogy at Trinity Laban Conservatoire, London. She is the UK specialist in playing-related injury and author of the award-winning *The Complete Pianist: From Healthy Technique to Natural Artistry* (Edition Peters) and three technique books for elementary pianists (publ. Edition Peters, March 2023).



**Dr. Omar Roy** serves as Assistant Professor of Piano and Piano Pedagogy at the University of South Carolina. He teaches applied piano, piano pedagogy, and also serves as Coordinator of Group Piano.



**Anna Beth Rucker** is a pianist, educator, and administrator with a passion for excellence and innovation who serves as Associate Director of Operations and Communications for The Frances Clark Center and Associate Director of NCKP: The Piano Conference. She was formerly on faculty at Faber Piano Institute and Assistant Director of Southeastern Piano Festival.



**Dr. Sarah Rushing**, NCTM, teaches at West Texas A&M University. She enjoys playing music off the beaten path and has appeared throughout the United States. In 2013, she was featured on American Public Media's *Performance Today*. Rushing completed her DMA at the University of Colorado Boulder.



**Carla Salas-Ruiz** is originally from Costa Rica. She is a PhD candidate in music education with an emphasis in piano pedagogy at Louisiana State University. In 2021, Carla was awarded LSU Alumni Graduate Teaching Assistant of the Year. Her research interests focus on healthy musicianship and interest development among intermediate pianists.



**Craig Sale** is Senior Editor for *Piano Magazine* and Director of Online Courses for the Frances Clark Center. He served as editor for *The Success Factor in Piano Teaching* by Elvina Pearce and is the author of *Piano Interval Workbook* (Hal Leonard) and co-author of *The Music Tree: Activities 3* and *Activities 4* (Alfred). He is Vice Chair for the Board of Trustees for the Frances Clark Center.



**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. Sallee freelances as a church pianist

and jazz musician and is a busy volunteer at her church food pantry.



**Ana Mary Janunzzi de Salles** holds a degree in Artistic Education with specialization in Music from USP, Ribeirão Preto Campus. She is currently enrolled in the Graduate Program in Music at UFSJ/ MG, under the guidance of Dr. Carla Reis, with the focus of her research on piano teaching for the elderly.



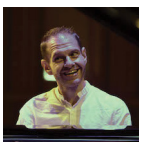
Dr. **Sonya Schumann** is internationally recognized as a performer and teacher. Deeply involved in outreach and inclusion work in the arts, she is a faculty founder of Keys to Inclusion. Current publications are with Hal Leonard, and she serves as the editor-in-chief of the California MTNA (CAPMT) Journal. She is currently a piano faculty member at San Diego State University and the director of the Piano Academy of the SDSU Community Music School.



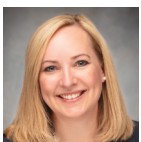
Winner of the 2020 American Prize in chamber music performance, pianist **Michael Seregow** enjoys a multifaceted career as a pedagogue, performer, and recording artist. Michael is currently Assistant Teaching Professor of Piano at Ball State University in Muncie, IN.



As pianist, educator, collaborator, and administrator, **Allison Shinnick** advocates for the transformative role that music can play in society and in the lives of individuals. Former faculty at the New School for Music Study, Allison is currently pursuing a DMA in Piano Pedagogy and Performance at the University of Michigan.



**Jeremy Siskind** is a jazz pianist and composer who teaches at Fullerton College. His publications include *First Lessons in Piano Improv*, *Jazz Piano Fundamentals*, and *Playing Solo Jazz Piano*. Siskind is a Yamaha Artist.



**Heather Smith**, MM, MBA, NCTM, is the Director of Development and Advancement for The Frances Clark Center and is the co-creator of the Center's online course, *A Pianist's Guide to Studio Management*. She serves on the MTNA Development and Business Network Committees and runs a music studio in Centerville, Utah.



Musician and speech therapist **Cintya Soares** graduated in studies about Brazilian music with a masters degree in education. A mentor for music teachers, she is creator of the Child and Music Method, which is certified by the Ministry of Education. As a businesswoman, she is creator of the company "Criança e Música" where music classes for all ages are offered.



**Grace Sorenson** is a student studying composition and technology at University of Wisconsin-Milwaukee. She especially enjoys composing pedagogically focused pieces that have contemporary elements. She currently teaches at Brass Bell music store and has a studio of 16 students.



**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. **Aaron Stampfl** serves as the Coordinator of Keyboard Studies at Colorado Christian University. He received a BM, MM, and DM in Piano Performance at Wheaton College, Indiana University, and Northwestern University respectively. Stampfl maintains an active performance schedule and is at home in multi-genre settings.



**Ann Marie Stanley**, PhD, is Associate Dean and Aloysia L. Barineau Associate Professor of Music Education in the College of Music and Dramatic Arts, Louisiana State University.



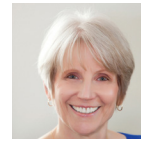
**Benjamin Steinhardt** enjoys an international reputation for his innovative teaching and regularly performs in the New York metro area. His teaching incorporates concepts from Feldenkrais, Alexander Technique, Iyengar Yoga, Taubman Approach, and Music Learning Theory. [www.benjaminsteinhardt.com](http://www.benjaminsteinhardt.com)



An advocate for modern music, Dr. **Mark Stevens** performs a diverse range of repertoire with an affinity for modern American composers. He currently serves as Director of Keyboard Studies and Assistant Professor of Piano at South Dakota State University.



**Nicholas Susi** is Assistant Professor of Piano at the University of South Carolina. He was a 2015 winner of the NFMC Young Artist Award, and his research has been awarded prestigious grants from the Deutscher Akademischer Austausch Dienst amongst others. For more information, please visit [nicholas-susi.com](http://nicholas-susi.com).



Dr. **Lois Svard**, NCTM, is the author of *The Musical Brain*, published by Oxford University Press. She has written and lectured extensively in the United States and Europe on brain science for musicians and is Professor Emerita of Piano at Bucknell University.



Dr. **Thomas Swenson**, recipient of the NCMTA 2020 Teacher for the Year, teaches at the University of North Carolina School of the Arts and the Music Academy of North Carolina. He is a frequent presenter, adjudicator, and master class clinician. Swenson is the current Southern Division Director for MTNA.



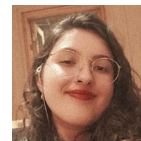
**Chee-Hwa Tan** is the author of *A Child's Garden of Verses* and other popular collections published by Piano Safari, with selections included in the repertoire collections of RCM and ABRSM. She has taught undergraduate and graduate piano pedagogy at the University of Denver, Oberlin Conservatory, and Southern Methodist University.



**Siok Lian Tan** is Associate Professor Piano and Coordinator of the Piano Area at Miami University. She is the recipient of Miami University's Crossan Hays Curry Distinguished Educator and the Ohio MTA Collegiate Teacher of the Year Awards.



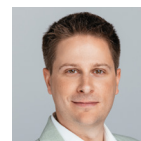
Dr. **Kristín Jónína Taylor** is an Icelandic American pianist who has performed widely in the United States and Europe. She is Associate Professor of Piano and Keyboard Area Coordinator at the University of Nebraska at Omaha.



**Leticia Ronaldo Surian Teixeira** is a graduate student at the State University of Campinas and is a PIBIC scholarship holder at the Renato Archer Innovation Technology Center. She is developing a study on the characterization and availability of musical collections in Braille.



**Melissa Terrall**, interim professor of piano at Clark College in Vancouver, WA, completed her Master of Music degree at the University of Kansas, studying with Dr. Scott McBride Smith. Her recent awards include first place at the 2019 NFMC Ellis competition with her duo partner, Colleen Carney.



Praised for his "passion and commitment" at the keyboard, **Jason Terry** has given performances throughout North America, Asia, and Europe. His performances have been broadcast on NPR stations around the country, ranging from the standard literature to the premiers of new compositions.



**Dr. Gloria Tham-Haines, DMA, NCTM**, has taught privately for twenty years and loves working with students of all ages and abilities. She is a Trust-Based Relational Intervention® Practitioner and often presents trauma-informed strategies for the piano studio.

The Royal Conservatory of Music awarded her Teacher of Distinction in 2019.



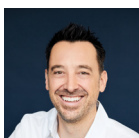
**Trevor Thornton** is a full-time professor at Tennessee State University, where he teaches piano proficiency and music appreciation in addition to serving as one of the faculty accompanists. He enjoys active engagement in the field of piano pedagogy. He serves on the New

Professionals Committee for NCKP where he presented in 2019 and 2021.



**Dr. Malissa Tong** received her DA in Collaborative Piano and Music Education from Ball State University, MM in Piano Performance and Pedagogy from Ohio University, and BA from SUNY Potsdam. She is currently a faculty at the New School of Music

Study in Kingston, NJ.



**Tim Topham** has been helping to reshape and recharge the traditional landscape of instrumental music education since 2010. Tim's vision of a more creative, modern, and integrated approach to teaching has led him to speak on stages from the USA to UK and Australia. Tim is founder of [topmusic.co](http://topmusic.co).



Originally from Mexico City, **Dr. Ricardo de la Torre** studied at the Escuela Superior de Música, Indiana University and the University of Colorado. He has presented on the Ibero-American repertoire at international conferences. He currently teaches at Pacific Lutheran University and the University of Puget Sound in Tacoma, Washington.



**Carolyn True, NCTM**, is a compassionate and challenging professor at Trinity University and an engaging performer. In addition to an active solo career, she is a member of SOLI Chamber Ensemble and the Beckman/True Duo.



**Dr. I-Hsuan Olivia Tsai** is an associate professor at VanderCook College of Music and the founder and director of the Yang and Olivia Arts Foundation, promoting music of Chinese and Taiwanese heritage. As a concert pianist, she is part of the award-winning violin-piano duo Yang and Olivia.



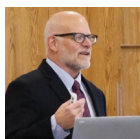
As an Associate Professor of Music at Maranatha Baptist University, **Janet Tschida** teaches pedagogy and keyboard courses. She also supervises pedagogy internships in addition to serving as director of their community music program, Maranatha Music Prep.



**Anthony Ty** recently graduated from DePaul University. He currently teaches at Solo Classic (Buffalo Grove, IL), and is now also building up a private studio in Skokie, IL. He has a passion for online teaching and implementing technology to his studio.



**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 and has taught there since 1996.

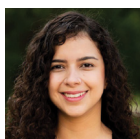


**Richard Van Dyke, DMA, NCTM** is an active clinician specializing in music for the advancing pianist. Dr. Van Dyke teaches a diverse studio at Northern Kentucky University, where he serves as the Keyboard Area Coordinator, and the Cincinnati Music Academy.

He completed his graduate studies at UC-CCM.

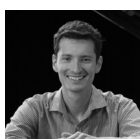


**Dr. Todd Van Kekerix** is Assistant Professor of Piano and Piano Pedagogy and Coordinator of Class Piano at the University of Houston. His research interests include group keyboard music making, teacher expertise, and popular music pedagogy.



Colombian pianist **Natalia Vanegas** is currently a DMA candidate at the University of Memphis. She also serves as a collaborative pianist at Arkansas State University and Ole Miss. Natalia advocates for Colombian and living composers and is working on a

recording of the works by Adolfo Mejía and Guillermo Uribe.



Holding a Master of Piano Performance from San Diego State University and Bachelor of Music degree from Universidade Estadual Paulista, **Henrique Segala Villela** is a doctoral student at the State University of Campinas, with support from CAPES/

PROEX. He has performed as a pianist in several venues in Brazil and the United States and is experienced as a piano teacher.

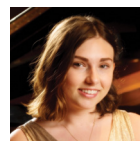


**Dr. Andy Villemez** is an educator, author, and composer based in Cincinnati, OH where he serves as Associate Professor of Piano and Piano Pedagogy at the University of Cincinnati.



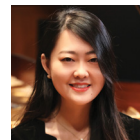
**Leila Viss** generates imaginative instruction and resources for her studio and website, [LeilaViss.com](http://LeilaViss.com). Viss is the past coordinator for the University of Denver's Piano Preparatory Program and offers Composiums which inspire pianists to nurture their creative voice

through composition. Viss is known for her innovative and engaging presentations.



**Mira Walker** is pursuing a DMA in Piano Performance and Pedagogy under Logan Skelton and John Ellis at the University of Michigan, and holds degrees from Indiana University and the University of Alabama at Birmingham.

She is a passionate performer and teacher, dedicated to programming works of underrepresented composers.



**Qiwen Wan** is a doctoral candidate in Piano Pedagogy at the University of South Carolina, studying with Dr. Scott Price. She is an active piano teacher and has presented several pedagogical research projects at different conferences.



**Esther Wang** is Associate Professor of Piano at Gustavus Adolphus College. She is also on the faculty at Adamant Music School in Vermont and the Interlochen Summer Arts Camp. She is an enthusiastic supporter and performer of repertoire written by Black

American composers.



**Jessie Welsh, DMA, NCTM**, is Pedagogical Assistant Professor of Piano at Western Kentucky University and Manager of Digital Programming for The Frances Clark Center. She has been featured at national conferences and in *American Music Teacher* and

*Keyboard Magazine*. She holds five music degrees in performance, pedagogy, and music education.



**William Westney** is distinguished Professor and Artist-in-Residence Emeritus, Texas Tech University, DMA Yale University, winner of the Geneva International Competition, bestselling author (*The Perfect Wrong Note: Learning to Trust Your Musical Self*), and

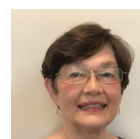
originator of the "The Un-Master Class." Westney has given hundreds of international presentations and workshops and was presented with the Frances Clark/MTNA Keyboard Pedagogy Award in 2012.



**Danette Whelan** is an independent piano instructor and composer in Warren, New Jersey, who is Chairperson of the MEA-NJ's Eric Steiner Original Composition Competition. She is a MNDFL certified Mindfulness and Meditation instructor and educator.



**Christina Whitlock, MM, NCTM**, was named 2022 Teacher of the Year by Indiana MTA. She enjoys a bustling independent studio and various projects related to supporting other teachers. Her weekly podcast, *Beyond Measure*, is a favorite of many, and she is a frequent presenter to local, state, and national organizations.



**Joyce Albrecht Wilcox, BA, MChM**, teaches piano, organ, and music theory in Corpus Christi. She serves as director of music at Parkway Presbyterian Church where she plays organ and piano and directs handbells and children's music.



Dr. **Miranda Wilson** is a New Zealand American cellist who has performed as a soloist and chamber musician on five continents. She is coordinator of the string area and Professor of Cello at the University of Idaho.



**Shuk-Ki Wong**, DMA, has given presentations at the World Piano Pedagogy Conference, WMTA State Conference, and Intercultural Piano Pedagogy Project Symposium. She has served as faculty member at Purdue University and Beloit College.



**Jerry Wong** has gained critical acclaim as soloist, chamber musician, and recording artist. He has held masterclasses in the United States, China, Hong Kong, Italy, Korea, Macau, Malaysia, Russia, Singapore and Taiwan. Wong is Associate

Professor and Head of Keyboard at the Melbourne Conservatorium of Music in Australia.



**Nancy Woo** earned an MM in piano performance from the USC Thornton School of Music, where she is a DMA candidate with minor fields in Piano Pedagogy, Theory & Analysis, and History. Ms. Woo is the owner and director of Southwest Conservatory

of Music and CFO of Musical Etudes.



**Kevin Woosley**, DMA, is a Senior Instructor of Piano at The University of Alabama where he teaches group piano, Introduction to Listening, and Life Wellness. He is an improviser, teacher, composer, author, dad, husband, and dad-joke fanatic.



**Gregory Worthley** received his MM in Piano Performance and Pedagogy from the University of Oklahoma and his BM in Piano Performance from Evangel University in Springfield, Missouri. He is currently a Post-Graduate Fellow at the New School for Music Study in

Kingston, NJ.



**Brenda Wristen** is Professor of Piano and Piano Pedagogy at the University of Nebraska-Lincoln, where she supervises the class piano program. She is co-author of *Adaptive Strategies for Small-Handed Pianists* and is widely published on topics of musician

wellness, biomechanics, and piano pedagogy.



**Regiane Yamaguchi** is Professor of Piano and Collaborative Piano at Universidade Federal de Campina Grande, and she is also President of the Brazilian Collaborative Piano Association. She holds a Diploma from Musikhochschule Karlsruhe, MM in

Piano Pedagogy from Penn State, and DMA in Collaborative Piano from CIM.



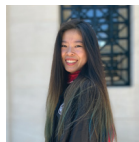
**Elizabeth Yao** is Lecturer of Music in Piano at the Indiana University Jacobs School of Music, where she directs the Young Pianists Program and the Summer Piano Academy, teaches piano pedagogy, and coordinates the secondary piano program.



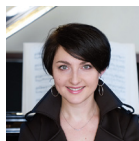
Originally from Malaysia, **Jackie Yong** is pursuing a doctorate in piano performance at Florida State University, alongside two specialized studies in piano pedagogy and music theory pedagogy, under Read Gainsford and Diana Dumlavwalla. He has presented and performed at CMS and MTNA national conferences.



Dr. **Margaret Young** is an Associate Professor of Music at Ohio State University-Lima where she teaches group piano classes and serves as the Director of Academic Enrichment for the campus.



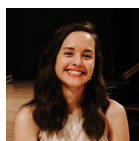
**Mimi Zhang** is a pianist, educator, and collaborator based in Norman, Oklahoma, where she is pursuing a DMA in Piano Performance and Pedagogy. She is a frequent presenter and participant at conferences across the south-central and southeast regions.



**Agnieszka Zick** is a pianist and pedagogue who advocates for inclusive music repertoire for students and audiences. Zick holds a DMA degree in Piano Performance and Pedagogy from the University of Michigan, MM from University of South Florida, and BM from Fryderyk Chopin Academy of Music in Warsaw, Poland.



**Monica Zubczuk** is an Argentinian pianist who has been Senior Piano Teacher at the J. Aguirre Conservatory in Buenos Aires since 1991. She received her Bachelor of Musical Arts from UNA. She recorded four solo albums and wrote the book *Auditory and Emotional Body Aspects in Musical Performance* in 2020. She has presented concerts and masterclasses in Argentina, Brazil, Italy, and Croatia.



**Florencia Zuloaga** is Artist-Faculty at the Omaha Conservatory of Music and DMA Candidate at the University of Nebraska-Lincoln. She is regularly engaged with performances, collaborations, presentations, and clinics throughout the Lincoln and

Omaha communities. Her recent performances of music by Argentine women composers have been featured internationally.



## BAYLOR UNIVERSITY SCHOOL OF MUSIC

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BM in Piano Pedagogy

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(*Piano Concentration*)

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(*Piano Concentration*)

BA in Music (*Applied Music*)

Secondary Major in  
Keyboard Performance

MM in Performance (*Piano*)

MM in Collaborative Piano

MM in Piano Pedagogy  
and Performance

MM in Church Music  
(*Piano Concentration*)

DMA in Church Music  
(*Piano Concentration*)

Advanced Performers  
Certificate

For more information email  
[Callan\\_Monroe@baylor.edu](mailto:Callan_Monroe@baylor.edu) or  
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# EXHIBITORS

## Alfred

Since 1922, Alfred Music has produced educational, reference, pop, and performance materials for teachers, students, professionals, and hobbyists spanning every musical instrument, style, and difficulty level.



## Music Moves for Piano

### Booth 210

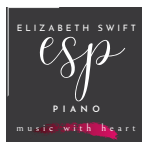
*Music Moves for Piano* by Marilyn Lowe, is a sequenced piano method based on “sound before sight” research by Dr. Edwin Gordon. Students learn to hear, think, and play music in all tonalities and meters using a vocabulary of tonal and rhythm patterns and age-appropriate songs to sing and play.



## Elizabeth Swift Piano

### Booth 408

Creating educational and expressive piano music that connects, motivates, and inspires. Elizabeth Swift selections are favorites in many piano studios across the world and have also appeared in the National Federation of Music Clubs Bulletin.



## Music Teachers National Association

### Booth 509

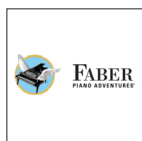
Music Teachers National Association is committed to advancing the value of music study and music making to society and supporting the professionalism of music teachers. Visit us in the exhibit hall to explore programs, services, and discounts available to music teachers exclusively through membership in MTNA.



## Faber Piano Adventures

### Booth 403, 405, 407

Led by Nancy and Randall Faber, in cooperation with the Faber Piano Institute and Hal Leonard, Faber Piano Adventures offers publications, events, and digital media to support student-centered teaching and to promote piano study benefits. The mission of Faber Piano Adventures is to develop musical minds and hearts.



## Musical Etudes, LLC

### Booth 309

We are a music education and publishing company dedicated to dynamic learning models. Our goal is to give students and teachers innovative resources and performance opportunities to nurture the well-rounded musician. Our print and online products build musicianship skills and theory knowledge through an integrative approach. Introducing MusicAppella ear training!



## Fons by MakeMusic

Fons is a user-friendly studio management platform designed for music teachers. It streamlines administrative tasks by automating payments, simplifying scheduling, and eliminating invoicing. Fons also provides clear communication channels with students, making it easy to manage your music studio with ease.



## My Music Staff

### Booth 104

Music teachers and studio owners everywhere agree—My Music Staff makes it easy! Manage your students, schedule lessons, take attendance, teach online, collect payments, create a website, and much more—all in one place. Try the #1 studio management software today—your first 30 days are FREE!



## The Frances Clark Center

### Booth 301, 302

The Frances Clark Center for Keyboard Pedagogy serves the advancement of piano teaching, learning, and performing through highest quality resources and programs. The Center includes the divisions: *Piano Magazine*, NCKP: The Piano Conference, New School for Music Study, Online Teacher Education, and Piano Education Press.



## My-Melodies Publishing

### Booth 409

My-Melodies Publishing is a small publishing house in Lawrence, KS. Our mission is to make piano lessons more fun and engaging by providing creative and unique supplementary compositions for students to learn from and to enable instructors to feel confident teaching modern sounds and styles that today's students are requesting.



## Keys to Imagination LLC

### Booth 109, 111

Add excitement to your studio with off-the-bench teaching tools, quality games, practice motivation programs, technology curriculum, and helpful staff.



## Neil A. Kjos Music Company

### Booth 303, 305

Since 1936, the Neil A. Kjos Music Company has published quality literature and methods for every style and level of piano study.



## Marketplace

### Booth 508, 510

Table-top display of products and opportunities by a variety of small businesses.

## North Park University

### Booth 107

Experience music in a big city from within a tight-knit, collaborative community of faculty and peers. Choose from two undergraduate degrees, two graduate degrees, and an innovative certificate program.



## One Eye Publications

### Booth 108

One Eye Publications is the publisher of Pianokids®, Violinkids®, and Guitarkids® method books for young children. We are also actively involved in publishing works by women composers overlooked and undervalued throughout the last three centuries. Many of these works were previously only available in manuscript or no longer in print.



## Piano Detectives Club

### Booth 410

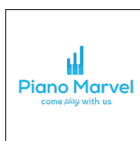
The Piano Detectives Club is a vibrant, engaging, age-appropriate group curriculum for teachers to use with five- and six-year-old beginning pianists. Come explore our materials, resources, and training options and see why this program would be a vital addition to what you already offer in your studio or institution.



## Piano Marvel

### Booth 304

Your sight reading is atrocious! Just kidding, but seriously—it could be better. Improve your sight reading with Piano Marvel. Find unlimited music to sight read at your level and push your boundaries. Test your sight reading today and learn why universities and group piano teachers won't teach without it. Come play with us!



## Piano Music Database

### Booth 308

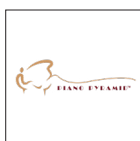
Piano Music Database is a new website that lets you search for music based on specific pedagogical concepts, levels, moods, themes, and styles. You can listen to recordings, buy sheet music directly from composers, save your favorite pieces into lists, and share your lists with students.



## Piano Pyramid™

### Booth 307

A group piano method for the multilevel class. Combine beginners up to early intermediate-level students in a tiered learning environment. *The Piano Pyramid™* ensembles and lesson plans provide the structure and flexibility to add groups to your independent studio easily.



## Piano Safari

### Booth 503, 505

Piano Safari was founded by Katherine Fisher and Dr. Julie Knerr Hague. We combined our love of teaching with our pedagogical expertise to create the *Piano Safari Method*. Our goal is to provide a creative and pedagogically sound approach to learning to play the piano. Visit us at [pianosafari.com](http://pianosafari.com).



## PianoArts

### Booth 110

PianoArts offers international pianists, ages 16–22, who study in North America, a competition for prizes, fellowships, and concert engagements. Semifinalists perform duos with Milwaukee Symphony Orchestra musicians; finalists perform concertos with the full orchestra. Fellowships include performing with professional musicians and actors for audiences in diverse settings and neighborhoods.



## PianoBox

### Booth 106

PianoBox provides creative teaching tools, gifts, and games that make learning music fun, engaging, and effective. 88 Keys, Glissando, Vivace, Flash Cards, Theory Strips, and Technique Skills are just a few of the favorites. [pianobox.net](http://pianobox.net)



## Practice Space

### Booth 507

Practice Space is a music lesson platform that enhances student motivation and simplifies teachers' tasks. It offers easy assignment creation, tracks student progress, and provides an engaging learning environment.



## QRS Music Technologies, Inc.

### Booth 306

QRS Music Technologies, Inc. is a leader in the design, manufacture and distribution of music technologies, pianos and piano accessories including, PNOmation, PNOscan, QRSCoconnect and music content for player pianos, from digital to paper rolls. QRS is a U.S. Company founded in 1900 and based in Seneca, Pennsylvania. [www.qrsmusic.com](http://www.qrsmusic.com)



## The Royal Conservatory of Music

### Booth 203, 205, 207

The Royal Conservatory is one of the largest and most respected music education institutions in the world, providing the definitive standard in excellence in curriculum design, assessment, performance training, teacher certification, and arts-based social programs.



## Silent Film Celebration

### Booth 206, 208

Silent Film Celebration is a 501(c)(3) nonprofit organization that helps teachers and music schools create exciting silent film recitals, festivals, and fundraising events for students of all instruments and abilities.



## SproutBeat

### Booth 310

SproutBeat is a music theory and ear-training web application. There are over 3000 interactive games and worksheets covering various topics, a great tool for in-person or online lessons to review topics learned, as quick assessment, or as an “off the bench” activity. Online assignment feature is also available.



## Steinway & Sons

### Booth 502, 504

Since 1853, Steinway & Sons has built the world's finest pianos. Today, integration of old-world craftsmanship with state-of-the-art technology creates a Steinway with the widest tonal range and most responsive touch of any piano we have ever built.



## Tom Gerou Music

### Booth 404

TOMGEROUMUSIC—boutique publishing at its finest. Continuing the tradition of print music for future generations, TOMGEROUMUSIC serves the piano pedagogy community with its growing catalog of new supplemental, textbook, and standard repertoire piano publications.



## Stipes Publishing LLC

### Booth 103

Stipes Publishing is excited to be a part of NCKP 2023. Please stop by our booth to see new offerings in Group Piano, Pedagogy, Music Theory and Sightreading, including the comprehensive piano method, *Celebrate Piano*, and talk with the authors, Cathy Albergo and J. Mitzi Kolar. [www.stipes.com](http://www.stipes.com)



## Vibrant Music

### Booth 406

Most teachers want their lessons to be fun and creative but they have trouble finding the time to lesson plan and the confidence to try new things. At Vibrant Music Teaching, we take away the confusion and make it easy to teach music theory through improvisation and games.



## TimeWarp Technologies

### Booth 204

TimeWarp Technologies was there when you needed crucial resources during the pandemic:

- Classroom Maestro—visual and conceptual instruction
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## Yamaha Corporation of America

### Booth 101, 102

Yamaha Corporation of America is profoundly committed to enriching lives through music education. For over fifty years we have been dedicated to serving music-makers of all ages through innovative, high-quality products, professional development programs for teachers, music education advocacy, and in our partnerships with music service organizations.



# COLLEGE ROW

## Baylor University

Baylor University has been a center of advanced keyboard study for pianists and organists for more than 100 years within a Christian environment.



## Roosevelt University's Chicago College of Performing Arts

Roosevelt University's Chicago College of Performing Arts trains career-ready musicians. Students study with world-class performing artists, opera stars, composers, conductors, Broadway sensations and Grammy award-winning jazz artists.



## Florida State University College of Music

FSU offers opportunities for in-depth piano study in pedagogy, performance, and related research at the undergraduate and graduate levels. Students access world-class training in all academic and performance areas.



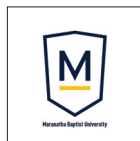
## Texas Christian University

The TCU School of Music offers an uncommon musical environment in which students learn and grow as artists, educators, and individuals.



## Maranatha Baptist University

Maranatha prepares you for the diversity demanded from today's music professionals in the workforce and in the church. Our rigorous programs focus on developing you as a musician, educator, and entrepreneur. Choose to be challenged—choose MBU!



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The Committees of NCKP 2023: The Piano Conference work to research, compile, or otherwise address issues of ongoing significance to our participants and the piano teaching public in meaningful and substantive ways. Active committees and their members are listed below.

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# ABOUT THE FRANCES CLARK CENTER

The Frances Clark Center for Keyboard Pedagogy is a not-for-profit educational organization 501(c)(3) that serves the advancement of piano teaching, learning, and performing through highest quality resources and programs. The Center includes the divisions: Piano Magazine, NCKP: The Piano Conference, New School for Music Study, Online Teacher Education, and Piano Education Press.

The Center strives to enhance the quality of lifelong music making, educate teachers dedicated to nurturing lifelong involvement in music making, and develop and curate the highest quality resources that support an artistic and meaningful learning experience for all students regardless of age, gender, ethnicity, or socio-economic status. The work of the Center is based on the philosophy of music educator Frances Clark (1905–1998) whose life work revolutionized the field of music education in the twentieth century.

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## NCKP: The Piano Conference

NCKP: The Piano Conference is a biennial event that advances the international field of piano teaching, learning, and performing. The program features a wide range of concerts, keynote lectures, TEDx-style innovation presentations, teaching demonstrations, and peer-reviewed presentations, recitals, and posters.

## Piano Magazine

The leading resource for pianists, piano teachers, and piano enthusiasts. We bring you informative, interesting, and inspiring ideas on all aspects of piano teaching, learning, and performing. The official name of *Clavier Companion* magazine was changed to *Piano Magazine* in 2019. Subscribe to print or digital for access to the full resources of [pianoinspires.com](http://pianoinspires.com)!

## The New School for Music Study

The nationally recognized institution founded by Frances Clark and Louise Goss, providing pre-college piano instruction in Kingston, NJ. In addition to private and group lessons, The Frances Clark Center offers a range of teacher education initiatives at The New School for Music Study, including The Comprehensive Practical Pedagogy Program, The Fellowship Program, an Applied Teaching Practicum, a Residency Program, and Summer Intensives.

## Piano Education Press

Piano Education Press serves the advancement of piano teaching, learning, and performing. Publications meet the needs of a wide range of students and further learning in areas where materials are not readily available from other sources.

## Online Teacher Education

Our ever-growing collection of teacher education courses cover topics including teaching beginners, teaching intermediate students, inclusive teaching, repertoire by underrepresented composers, studio management, foundational piano pedagogy, and more.

## [pianoinspires.com](http://pianoinspires.com)

The digital home for the Frances Clark Center community and its many interconnected resources.

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E.L. Lancaster  
Phyllis Lehrer  
Jane Magrath  
William Chapman Nyaho  
Chee-Hwa Tan

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# ACKNOWLEDGEMENTS

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## Dedication

We dedicate NCKP 2023: 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 2023. 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 2023: The Piano Conference.

## Presenters, Performers, Keynotes

We extend our appreciation to all the presenters, performers, and keynotes for their outstanding contributions.

## Presiders and Volunteers

NCKP 2023 is only possible because of the generosity of volunteers. The dedicated work of presiders, support staff, NSMS faculty, and all volunteers facilitated a successful and rewarding experience for everyone.

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