

2021 MMTA VIRTUAL STATE CONFERENCE

Friday, November 5 – Saturday, November 6

Pre-Recorded Presentations

[A Spiritual Song Exploration: Comforting and Healing the Soul](#)

Phyllis Lewis-Hale, Jackson State University

The Negro spiritual originated after the transatlantic slave trade, which was a segment of the global slave trade that transported millions of enslaved Africans across the Atlantic Ocean to the Americas from the 16th to the 19th century. The enslaved Africans, taken from their native land via cargo slave ships and bound by shackles, were forced to work American soil. This performance will highlight works by Evelyn Simpson- Cureton, H.T. Burleigh, Moses Hogan, Jacqueline Hairston, and Betty Jackson King. This music reminds us that oppressed people throughout the world can continue to use Negro spirituals as protest and liberation songs. Therefore, the strength and power of the Negro spiritual speaks to the continual relevance of these songs and the reason they can still heal souls during these challenging times.

[An Analysis of Copland's Four Piano Blues](#)

Lauren Barr, Mississippi State University (student presenter)

This presentation is a discussion of Aaron Copland's Four Piano Blues, a lesser-known work of the innovative 20th-century American composer. Focusing on the composition's form and background, the presentation will explore the relationships between the thematic material and stylistic and historical influences of the time. A main focal point will be Copland's curious blend of classical, jazz, and folk musical expressions. This piece, scored for solo piano, consists of four movements:

1. Freely Poetic
2. Soft and Languid
3. Muted and Sensuous
4. With Bounce

Each movement is dedicated to one of Copland's friends whose performance style at the piano influenced his composition of each movement. A performance of the Four Piano Blues follows.

[Brazilian Hidden Gems for Beginner and Intermediate Piano Students](#)

Rosângela Yazbec Sebba, Mississippi State University

Because there is a need for available scores for beginner to intermediate piano students, this presentation will feature music by Brazilian composers from different periods. The selected works will be presented by relevance, with emphasis on technical performance implications, Portuguese terminologies for tempo marks, and the use of the "national" language.

(continued)

Creating a Chamber Ensemble

Discussion

Performance

Zakary Joyner (violin), Belhaven University

Rebekah Miller (cello), Belhaven University

Stephen Sachs (piano), Belhaven University

Whether a new chamber ensemble consists of veteran players, "rookies," community level or artist level players, issues abound on how to mold the musicians into a cohesive musical and technically proficient ensemble. The LeFleur Piano Trio, a newly created ensemble in 2021, consists of two recent music graduates and a semi-retired professional musician. How are expectations in rehearsals and performances defined? Who is leading in rehearsals? What are the expectations in rehearsals? What are the expectations in preparing the scores for rehearsals? How are musical choices agreed upon? Musically, who leads when? How are the players arranged for secure and efficient communication? Eye contact? These questions will be addressed followed by a performance of Mendelssohn's "Trio in D Minor, Molto allegro ed agitato."

Hearing Aids for Musicians: A Guide to the Process (Its link will be available soon)

Megan Bailey, Delta State University

One in five adults suffers from hearing loss. After age 60, hearing ability typically begins to decline. On average, a third of adults between the ages of 65 and 74 suffers from age-related hearing loss. Nearly half of adults over the age of 75 struggle to hear.

Born between 1946-1964, Baby Boomers comprise the majority of nearing-retirement or recently-retired individuals. This preponderance of Baby Boomers in the late career stage exists in all industries, including the performing arts. Now ages 57-75, many Baby Boomers are beginning to face the challenges of age-related hearing loss -- a professional liability for performers.

Several corrective options exist -- most popularly, hearing aids. Today, a vast selection of hearing aid styles, levels of technology, and functional capability are available from countless providers, ranging from big box stores to private practice audiologists. The choices and process can be overwhelming. Furthermore, most devices are designed for the average 65+ individual -- not actively performing musicians. As a professional musician and veteran hearing aid wearer, I aim to address problems encountered, suggest solutions, and provide guidance to facilitate a smooth transition for musicians as they find the need for hearing aids to achieve continued success in their performing careers.

Late Bloomers: Making up for Lost Time

Victor Andzulis, NCTM, Pensacola, FL

Students who discover a passion for music later than what may be considered ideal can be challenging. They often have goals that seem lofty with limited time to reach them, and it can be difficult to balance encouraging their dreams and keeping them grounded in reality. This interactive presentation will begin by addressing some of the disadvantages and advantages that

(continued)

late bloomers face. It will then address seven areas that teachers can address in their teaching to help these late bloomers be more successful. These areas include andragogy, motivation, repertoire, inspiration, technique, mindset, and encouragement. Teachers who attend this session should leave with several strategies for helping their late blooming students and with new insight into their unique needs and strengths.

Music Education in Nagaland, India: Patkai Christian College and Margaret Shishak School of Music

Rebekah Moore-Schultz, Mississippi State University / University of Mississippi

Music education has been a part of the western world's school curriculum for more than 10 centuries. In other countries, such as Japan, music education has been a part of school curriculum for more than 100 years. In Nagaland, India, music was first recognized as a school course only 30 years ago, in 1991. While some research has been published regarding music education in India, it only speaks of mainland India. Nagaland is one of seven states that comprise Northeast India. Mainland India and Northeast India are vastly different in language, food, appearance, and culture. In 1974, Patkai Christian College (Autonomous) was founded in Nagaland, India. Beginning in the 1998-99 school year, music finally became an academic subject at the pre-college level. Research published about music education in India is only considering mainland India, not Northeast India. The concept of music education is still very narrow and there is little appreciation and understanding of quality music. There is a major lack of basic resources every music school needs, such as textbooks and instruments. Educators in Northeast India are trying to create an awareness and educate the masses in Northeast India about music education.