

# 66<sup>th</sup> Mississippi Music Teachers Association Fall Conference Virtual Event

## Saturday, November 7th, 2020 (live sessions via Zoom)

- 9:00 a.m.     **MMTA Board Meeting**
- 10:00 a.m.    **MMTA General Business Meeting**, including the election of officers for 2020-2022 and the presentation of the 2020 Outstanding MMTA Teacher Award to Elizabeth Moak
- 12:00 p.m.    **Independent Music Teachers Forum Presentation** by Dr. Kevin Chance, University of Alabama: *Hidden Treasures: Mining the Repertoire for Gems by Under-Represented Composers*

## Pre-Recorded Sessions

### **Recital Featuring the World Premiere of the 2020 MMTA Commissioned Composition, *Triptych*, by Olga Harris**

*Mortyakova/Bogdan Piano Duo (Julia Mortyakova and Valentin M. Bogdan)*

<https://www.youtube.com/watch?v=iaCZ01SLhys>

This suite has three movements: Prerock, Walgo, and Sonasia. This suite is written in C Major. The first part "Prerock," is a prelude using arpeggios from J.S. Bach's Prelude in C Major (Well-Tempered Clavier, Book I). The second part, "Walgo," is a waltz with tango, a conflict between two dances. The third part, "Sonasia," is a sonata-fantasia in classical style with modern inserts.

### **Two New Works Featuring the Treble Shawm**

*Richard Kravchak*

<https://www.youtube.com/watch?v=2oLjKTjJpjY&feature=youtu.be>

<https://www.youtube.com/watch?v=MjXjokAuz9E>

The two principal strands of my research have been the presentation of new works written for the oboe family and Historically Informed Performance, featuring members of the oboe family from the Renaissance, Baroque, Classical, and Romantic periods. I have long contemplated how to bring these two strands of creative activity together.

The two works that I will present, *Ghoti and Ghoughptighbteauz* for solo treble shawm by Tennessee composer Paul Osterfield, and the other for treble shawm, oboe, and English horn accompanied by fixed media by Mississippi composer Ken Davies, are the first commissions that have been fulfilled that realize this synthesis. My hope is to, through my commissioning, create a repertoire of contemporary compositions composed for historic members of the oboe family. The movements are:

*Ghoti and Ghoughptighbteauz* by Paul Osterfield

1. Bangers and Mash
2. Treacle Tart
3. Crumpets with T
4. Bubble and Squeak
5. Toad in the Hole

*The earth will wear Out Like A Garment* for oboes and fixed audio by Ken Davies

1. Profitable Pollution (treble shawm)
2. Fossils and CO2 (oboe)
3. Rising Temperatures and Tempers (English horn)

## **Music Education for Visually Impaired Populations**

*Tyler Griffin*

<https://youtu.be/f8ltHj54k2Y>

This presentation outlines some instructional implications for teaching music to students with visual impairments. We will discuss basic considerations of the blind and visually impaired community, methods that are beneficial to both students with low vision and students with blindness, typical accommodations and modifications that can be made to ensure student success, and some helpful resources to assist a music educator.

- Participants will be able to identify 3-5 do's and don'ts regarding blindness etiquette.
- Participants will be able to describe the difference between an accommodation and a modification.
- Participants will be able to create an instructional plan including methods which make learning music content accessible for students with visual impairments.

## **About Electroacoustic Music Performance**

*Rushaniya Nizamutdinova, assisted by Ilya Baburashvili*

<https://youtu.be/dEIXZC0NfbA>

This presentation is devoted to the performance of electroacoustic music, specifically the roles of composer and performer, the equipment and software that are necessary, and terminology. This presentation features pieces and performances from concerts at the General Assembly of the International Confederation of Electroacoustic Music.

## **“An Unbearable Constraint”: Examining the Canon Through Candeille’s Concerto**

*Michael Rushing and Benjamin Williams*

<https://youtu.be/urGURFj0aXU>

This session will examine the formation of the Western art music canon, especially as it relates to feminist musicology. The concept of contributorship-as-scholarship will be addressed as a pedagogically valuable means of circumventing entrenched methods of “gatekeeping” the canon. Specific learning projects such as the collaborative creation of the “List of Intermediate Repertoire” at IMSLP and the creation of new editions of repertoire – with a particular focus on a 2-piano edition of Amélie-Julie Candeille’s Piano Concerto – will be discussed.

## **Virtuoso Women Pianists**

*Julia Mortyakova*

<https://youtu.be/3xPmIW7ZTtw>

This session will examine the contributions of selected women concert pianists in the late 19th to early 20th centuries: Fannie Bloomfield-Zeisler, Olga Samaroff, and Amy Fay. While some of the women were also composers, their fame during their lifetime originated due to their performance careers. They were equally renowned, respected, and in demand as their male performer counterparts and also served as role models for many women. They all, to a certain degree, participated in advocating for women composers and were equally active in other musical spheres such as teaching and music clubs. This session will briefly cover biographical information about their lives as well as discussion on their career development, performance schedules, concert business practices and marketing/promotional strategies. The presentation will discuss their different ways of balancing their career with their personal lives and the public's reception of those choices at the time. As a performer, the presenter of this session

hopes that it will offer a glimpse into the lives of women performers of the past and help rewrite musical performance history by including more women and providing more role models for piano students.

### **Brazilian Ragtime Piano Music - Chorinhos**

*Rosângela Yazbec Sebba*

<https://www.youtube.com/watch?v=PviUrY9AGXk>

Much has been researched and written about Brazilian Nationalistic piano music, especially the music of Villa-Lobos, but almost nothing has been written about the Ragtime Piano Music - Chorinhos. This presentation will focus on the Brazilian chorões (composers of this genre) and their music. Just like the American ragtime, chorinhos were a result of influences of different musical styles from Europe and Africa. This lecture will encompass one hundred years of music, from c. 1840 to c. 1940, with focus on solo piano music. It will briefly cite other instrumentations/ensembles as it greatly influenced the music for piano solo. Most of this genre's success was the result of the early days of radio and informal gatherings. The lecture will start with a brief discussion about its origin and later its subgenres. A little over thirty composers will be listed but it will focus on only five composers and their most significant works, with musical examples and brief biographies. It will be an opportunity for piano teachers and pianists to know a considerable amount of works rarely performed or available as a list of composers and repertoire will be provided.

### **Let's Be Creative! A Workshop on How to Teach Music Composition to Beginners**

*Valentin M. Bogdan*

<https://www.youtube.com/watch?v=4Yc1EBmECsU&t=12s>

Creativity represents one of the most important traits of a musician. As listeners, we are moved by performances which are not only authentic or technically strong, but are also musical and showcase a performer's creativity - their ability to send a unique message to their audience. As applied teachers, however, our challenge is to develop such creativity in each of our students without compromising the authenticity of the works in the standard repertoire. Often, this leaves both student and teacher searching for more, trying to find additional ways of developing the creative trait. Music composition, an extraordinarily useful course of study, allows both student and teacher to be creative without the danger of exaggeration since they can create a work from scratch. However, this has always been a challenging subject to teach, especially when the instructor is not an active composer. Besides the fact that the subject itself can be

approached in limitless number of ways, there are very few methods books that give a step by step instruction on teaching the specifics of music composition, especially with young, beginning students. This presentation gives several pointers on how teaching music composition can be incorporated in a student's regular applied lesson. It will discuss the set-up of meaningful parameters, directing students through the creative process, the creation and development of thematic material, and useful notation techniques.

## **The Complexity of the Memorizing Brain: Developing a Pedagogical Toolkit that Helps a Student Find and Develop the Neural Pathways that Influence Musical Memorization**

*Emily Mahler*

<https://www.youtube.com/watch?v=7Jjfv-GEUSw>

- I. Why Do We Memorize?
  - A. Respected competitions require it
  - B. Our technique is better when we are not looking at music
  - C. We can better engage with our audience musically
  - D. We can profoundly engage with ourselves and our instrument
  - E. When memory is sometimes not required (or expected) and why
- II. Moonwalking with Einstein
  - A. Memory competitions (cards, memory palaces, pi)
  - B. Are there bad memorizers? (author Moonwalking with Einstein)
  - C. Challenge to memorize pi
  - D. Pairing memory with tunes, words, pictures
- III. Memorization Is a Skill, Not a Talent
  - A. Many adults say they cannot memorize
  - B. How do you remember memorizing as a student?
  - C. Poor memorization technique: The pitfalls
    1. The danger of memorizing too late in learning a piece
    2. Large chunks
    3. Too low repetition
  - E. Recurring nightmares of performing
  - F. Circumventing the lasting trauma of a haphazard approach
- IV. How to Teach the Skill of Memorization: Building the Muscle
  - A. First, recognize that it is a reproducible skill, not a miracle or a magical, organic end
  - B. Start EARLY
  - C. Develop ear training skills
  - D. Finding "escape routes" (especially in Bach!)
  - E. Active listening with score (and conducting)

- F. Small chunks, high repetitions
- G. Engaging both brain hemispheres equally
- H. Physical movement, singing, pronouncing finger numbers, dancing, vocalization
- I. Memorizing and performing poems in lessons

## **Biographies of Presenters**



**Richard Kravchak** is one of America's most versatile and exciting double reed artists. He has been heard as an oboe soloist, chamber and orchestral musician around the world, performing concerts throughout Europe, Asia, and the Americas. He specializes in contemporary music, with over 100 compositions being created for him, and Historically Informed Practice, frequently performing period music on oboes of the Renaissance, Baroque, Classical, Romantic, and early 20th century. Dr. Kravchak has been invited to present solo performances at festivals including The International Double Reed Society, The North American Saxophone Alliance, Festival Forfest, the International Clarinet Society, The Electroacoustic Barndance, and many others. Kravchak holds performance degrees from the Eastman School of Music, the Juilliard School, and Florida State University. Richard Kravchak has been Chair of the Department of Music at California State University Dominguez Hills and was the founding Director and Professor of Oboe of the School of Music and Theatre at Marshall University in Huntington, West Virginia as well as the Director of the School of Music at the University of Southern Mississippi. Currently Dr. Kravchak serves as Professor of Music and the Dean's Coordinator of Seminars, Workshops, and Recruitment at the University of Southern Mississippi.





**Tyler Griffin** is a Teacher of Students with Visual Impairments at the Mississippi School for the Blind where he has been serving for over 7 years. He works within a wide range of areas and activities at the school including band, choir, elementary music, studio piano, general music, braille instruction, assistive technology instruction, professional development, sports such as Goalball and Track and Field, and on-campus or community-based event planning. In 2016, Griffin was named the Mississippi School for the Blind Teacher of the Year. He recently completed a master's degree in the field of Teaching Students with Visual Impairments as one of the first cohort members of the Deep South Synergy<sup>2</sup> TVI Project at Jackson State University. Griffin is an active board member at large with the Mississippi Chapter of the Association for the Education and Rehabilitation of the Blind and Visually Impaired (MAER)



**Rushaniya Nizamutdinova** graduated from the Moscow State Conservatory as a composer and was an instructor of a "Digital Technologies in Music" course at TISBI University. She has participated in international festivals such as Music by Women (Columbus, Mississippi, USA 2018, 2019, 2020), Comp/Lit. Festival of Composers Concordance (New York), OUA-EMF 2017 (Osaka University Of Arts, Japan), Electroacoustic Music Festival, Sound Thought (Glasgow, UK), The Sound Projects Festival Zeppelin 2016, 2018 (Spain), Acousmonium (Saint-Petersburg 2018-2019). She has performed in concerts in Germany (Karlsruhe.ZKM), the UK (Oscilloscope. Bangor), Russia (Syntposium 5, Moscow), and on Resonance FM in London, UK. She has participated in master classes with T. Gorbach (Austria) and GRM (France). Her music was chosen for performance at Mixtape # IWD in Ireland (DkIT), Russian Sound Art Showcase (multichannel works) in Berlin, Germany in frames of Vorspiel/CTM & transmediale. Her compositions have been performed by Professors J. Mortyakova and V. Bogdan in Mississippi, Texas, and Connecticut. Rushaniya played her music on 32-channel Acousmonium. She directs the festival of contemporary art. Rushaniya has published papers and writes music on commission for various projects. <https://spreadspectrum.bitrix24.site/R.Nizamutdinova/>



**Michael Rushing** is Associate Professor of Music and Director of the Taylor School at Mississippi College.



**Benjamin Williams** is Associate Professor of Music and Assistant Chair of the Department of Music at Mississippi College.



**Julia Mortyakova:** 2017 Mississippi Honored Artist pianist Julia Mortyakova maintains an international performing career. The 2018 concert season included concerto soloist appearances with the Assisi Performing Arts (Italy), Starkville Symphony (USA) and Yaroslavl Gubernatorial Academic Philharmonic (Russia) orchestras performing four different piano concerti. The 2019 concert season included solo, duo piano, and concerto soloist performances around the United States as well as in Russia, Romania, and Italy. The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance Cécile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova's research focuses on the existentialism of Jean-Paul Sartre and the life of Cécile Chaminade. She has presented her research at numerous conferences. Julia Mortyakova serves as Professor and Chair of the Department of Music at the Mississippi University for Women. Dr. Mortyakova is the Founder/ Artistic Director of the Music by Women Festival. She is a



graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. Julia serves on the NASM Board of Directors as Chair of Region 8 and is President-Elect of the CMS Southern Region.

**Rosângela Sebba** is Professor of Piano at Mississippi State University, where she coordinates the piano area for the Department of Music and the Community Music School. She teaches applied lessons, piano literature, theory, and ear training. Her CD album *Eight Sonatinas and Sonata for Piano Solo* by Camargo Guarnieri was released in 2010 and it has been featured at David Dubal's radio program *The Piano Matters* and his lecture at the Cervantes Institute, both broadcasted live at WWFM and WQXR - New York City radio stations. In 2017 Centaur Records released her CD *Millennia Musicae*, featuring chamber works by Stravinsky, Bill Douglas and Shandy Philips. She has been soloist with orchestras in Brazil and United States, and given recitals, master classes, lectures and lecture-recitals in Brazil, United States, Mexico, Portugal, Costa Rica, England, Spain and Taiwan, including national and international conferences: the College Music Society, International Villa-Lobos Conference, London International Piano Symposium, LIII Música en Compostela, International Double Reed Society and National Association of College Wind/Percussion Instructors. She currently serves as the State and District Audition Chair for Pre-College Evaluations in Mississippi and is on the Mississippi Arts Commission Artist Roster. In 2013 Rosângela Sebba was recognized as a Steinway Artist.



Pianist and composer **Valentin Mihai Bogdan** is Associate Professor of Music at Mississippi University for Women. His compositions have been performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers' House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transylvania University Concert Series (Romania). In the US, some of most significant performances are at Festival Miami, Music at MOCA Concert Series, 2017 International Trumpet Guild Conference, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc. His music has been premiered by musicians of the Cleveland Symphony Orchestra, Grambling State University Wind Ensemble, Black Bayou Brass Trio, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and

Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.



**Emily Mahler** received a Bachelor of Music degree in Violin Performance from Vanderbilt University in 2005 where she studied on a Dean's Merit Scholarship. While at Vanderbilt she was nominated for and received numerous awards and recognitions, including the Margaret Branscombe Award Outstanding Freshman Award and the Jean Keller Heard Award for Outstanding String Performance. After graduating from Vanderbilt, Emily went on to receive a Master of Music degree in Violin Performance with an Emphasis in Suzuki Pedagogy from the University of Maryland in 2007. She has received Suzuki training from Michelle George and Ronda Cole and has attended numerous summer music festivals including Interlochen Arts Camp, Meadowmount School of Music, and Rocky Mountain Summer Conservatory. Emily has taught Suzuki violin lessons and group classes in both private studios and music schools since 1997. In 2006 she became a founding teacher for [Music Kids](#). In 2013 she created Saguaro Music Academy in Tucson, AZ, a program that provides violin, mariachi, piano and classical guitar lessons in schools in Southern Arizona. Currently, Emily travels in Europe full-time and teaches her full studio in the USA via satellite. She enjoys studying classical ballet in the US and Europe and pursuing further study of her passions in pedagogical theory, learning disabilities and how they relate to music education, and truly understanding and exploring the learning languages and dominances of students.