

2021 MMTA VIRTUAL STATE CONFERENCE

Friday, November 5 – Saturday, November 6

Live presentations on Zoom
Pre-Recorded Presentations and Performances

Friday, November 5

8:30 a.m. – 9:15 a.m. Zoom Session Chair: Valentin M. Bogdan
Mississippi Music Teachers Executive Board Meeting

9:25 a.m. – 10:15: a.m. Zoom Session Chair: Elizabeth Moak
Pedagogical guide to Chopin's music
Jai Won Choi, KonKuk University, South Korea

10:25 a.m. – 10:50 a.m. Zoom Session Chair: Jung-Won Shin
Assessment and Access: Adventures in Asynchronous Teaching
Portia Davis, Wells Academic and Performing Arts Complex
Michael Rushing, Mississippi College

11:00 a.m. – 11:50 a.m. Zoom Session Chair: Jung-Won Shin
Certified Organic
Alan Huckleberry, University of Iowa (MMTA Guest Clinician)

12:00 p.m. – 1:00 p.m.
Lunch "on your own"

1:00 p.m. – 1:25 p.m. Zoom Session Chair: Rosângela Yazbec Sebba
Florence Price's Summer Moon: Classical Music and Jazz Music Synthesized
Desmond Henderson, Mississippi State University (student presenter)

1:30 p.m. – 1:55 p.m. Zoom Session Chair: Valentin M. Bogdan
Lecture Recital: Cécile Chaminade – Piano Sonata Op. 21
Julia Mortyakova, Mississippi University for Women

2:00 p.m. – 2:50 p.m. Zoom Session Chair: Alice Ballard
Vocal Pedagogy for Choral Students
Tamarceo Shaw, Auburn University

3:00 p.m. – 3:50 p.m. Zoom Session Chair: Alice Ballard
Meaning, Mastery, and Autonomy
Alan Huckleberry, University of Iowa (MMTA Guest Clinician)

4:00 p.m. – 4:50 p.m. Zoom Session Chair: Michael Rushing
Repertoire Roundtable: A Panel Discussion of Repertoire that Motivates
Michael Rushing
Katherine (Katie) Johnson
Janine Beasley
Carol Mahler
Barbara Tracy

5:00 p.m. – 5:15 p.m. Zoom Session Chair: Jung-Won Shin
New Faculty Recital (pre-recorded performances)
Katrina Cox, William Carey University
Dario Martin, University of Southern Mississippi
Susan Ruggiero, William Carey University

5:20 p.m. – 6:00 p.m. Zoom Session Chair: Jonathan Mitchell
***Recital: Premiere of Commissioned Composition (pre-recorded performance):
Three Meditations for Choir, Piano, and Handbells***
Aaron Patrick Mann (MMTA Commissioned Composer)
Mississippi Gulf Coast Community College Choir

6:00 p.m. – 7:00 p.m.
Dinner “on your own”

7:00 p.m. – 7:25 p.m. Zoom Session Chair: Michael Rushing
Q & A session with presenters on recorded presentations

7:30 p.m. – 7:45 p.m. Zoom Session Chair: Victoria Johnson
Presentation of the 2021 MMTA Outstanding Teacher Award

7:45 p.m. - 8:45 p.m. Zoom Session Chair: Valentin Bogdan
Guest Artist Recital (pre-recorded performance):
The University of Alabama at Birmingham Chamber Trio (MMTA Guest Artist)
Denise Gainey, clarinet
James Zingara, trumpet
Christopher Steele, piano

Saturday, November 6

8:20 a.m. – 8:50 a.m. Zoom Session Chair: Valentin M. Bogdan
Mississippi Music Teachers Association Business Meeting

9:00 a.m. – 9:50 a.m. Zoom Session Chair: Victoria Johnson
YouTube in Your Studio
Alan Huckleberry, University of Iowa (MMTA Guest Clinician)

10:00 a.m. - 10:50 a.m. Zoom Session Chair: Elizabeth Moak
Masterclass with MMTA Pre-College Students
Alan Huckleberry, University of Iowa (MMTA Guest Clinician)

11:00 a.m. – 11:50 a.m. MMTA YouTube Premier Session Chair: Michael Rushing
Gold Medal Winners Recital (pre-recorded performances)
Winners of the 2021 MMTA Pre-College Finals

12:00 p.m. – 12:45 p.m. Zoom Session Chair: Portia Davis
Independent Music Teachers Forum Luncheon:
Exploring Direct and Indirect Approaches on How to Effectively Prepare a Student in Learning a Piano Concerto for the First Time
Naoki Hakutani, University of Arkansas (IMTF Speaker)

1:30 p.m. - MMTA YouTube Premier Session Chair: Michael Rushing
MMTA Pre-College Concerto Competitions (pre-recorded performances)

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.

Creating a Chamber Ensemble

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

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 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.

Descriptions of Live Presentations

Assessment and Access: Adventures in Asynchronous Teaching

Portia Davis, Wells Academic and Performing Arts Complex

Michael Rushing, Mississippi College

Technology can positively impact the learning experiences of our students if used correctly. This presentation will provide an overview of how relatively easy-to-use technologies have been used to provide asynchronous piano instruction. This time-shifted lesson format begins to address two of the most enduring problems of our profession - access and assessment. Examples of real-world case studies will be provided.

Cécile Chaminade – Piano Sonata Op. 21

Julia Mortyakova, Mississippi University for Women

Cécile Chaminade (1857-1944) is a French Romantic composer and pianist who was immensely popular during her time. Chaminade's work includes repertoire for orchestra, piano, voice, and chamber music. She dedicated the Sonata in C Minor, Op. 21 to Moritz Moszkowski and it contains

three movements. The third movement, Appassionato was written and also published as an etude, part of the Six Etudes de Concert, Op. 35 set in 1886. The entire sonata was published in 1895. The first movement, Allegro Appassionato is true to its tempo marking, featuring dramatic, beautiful, passionate melodies, virtuosic passages and even a fugue. The second movement, Andante, features gorgeous, rich, all-consuming phrases which the composer carefully passed down to the performer with much dynamic and tempo indication. The third movement is a relentless pursuit, a beautiful, virtuosic and powerful drive to the end -not surprising that the movement was also published as an etude, because it provides a technical work-out for the performer. Chaminade's piano sonata deserves more notice as it is a unique and important part of Romantic piano and piano sonata repertoire. This lecture recital will give a brief overview and historic context of this monumental work and include a full performance.

Certified Organic

Alan Huckleberry, University of Iowa (MMTA Guest Clinician)

Classical Music in the US is largely based on Western European models, which were superimposed upon our existing culture in the 19th and 20th centuries. It chives enormous success through continued cultivation and support. However we are seeing an erosion of this support, which is leading to dramatic results in our society: orchestras are closing, school music programs are being cut, and fewer and fewer students are choosing careers in classical music. The current pandemic has only exacerbated the situation by putting enormous strains on our institutions and forcing us to rethink how we present our art. So we are at a crossroad: continue down our current past and have to continuously defend our relevance. Or reexamine our role as classical musicians in today's society, figure out where we fit in, and usher in a new era in which we become a distinct and organic part of our culture. We have been an opportunity - let's embrace it.

Florence Price's Summer Moon: Classical Music and Jazz Music Synthesized

Desmond Henderson, Mississippi State University (student presenter)

This presentation includes the analysis of Summer Moon, a composition for solo piano by Florence Beatrice Price, the first African-American women composer to reach national acclaim. Despite having prominence with the performance of her Symphony in E Minor, most of her pieces still remain unknown due to the marginalization that stifled her career in the 20th century. Price's musical astuteness cannot be denied when listening to her solo piano pieces, chamber music, and other symphonic works. This presentation is an attempt to inform others of her works, compositional style, and the use of African-American influences with traditional forms. Summer Moon includes chromatic harmony, polyrhythmic motives, and a spiritual-like melody portraying the moon and nature on a night in the deep south. It is a work that showcases the composer's ability to synthesize different genres that represent both her cultural background and formal education. Price collaborated with a multitude of composers and musicians including: William Grant Still, Margaret Bonds, Harry Thacker Burleigh, and Marian Anderson. She assisted in cultivating the musicianship of the National Association of Negro Musicians (N.A.N.M) which thrived during her life time and her legacy will continue to advance and diversify the organizations of today.

Meaning, Mastery, and Autonomy

Alan Huckleberry, University of Iowa (MMTA Guest Clinician)

The ultimate goal of our teaching should be to create independent learners. This talk will focus on how we can help our students acquire the necessary tools to achieve this. It will show how to synthesize

technique, theory, and music history to create meaningful experiences, which in turn create greater motivation. This will result in more joy, greater depth of understanding, and a true love for our art.

Pedagogical guide to Chopin's music

Jai Won Choi, KonKuk University, South Korea

This session will examine the Chopin's selected piano works in terms of Chopin's unique musical style. The lecture will begin with "Chopin versus Liszt" and the concept of "Chopin's technique and style" based on the book of Chopin's own writing, which has not been finished, later completed by his pupils. The essence of Chopin's style will be addressed pedagogically. The Various genres of Chopin's piano works such as mazurkas, nocturnes, sonata, and concerto will be performed to demonstrate it. This lecture will be an opportunity for piano teachers and pianists to comprehend and exploit Chopin's music.

Repertoire Roundtable: A Panel Discussion of Repertoire that Motivates

Michael Rushing, Katherine (Katie) Johnson, Janine Beasley, Carol Mahler, and Barbara Tracy

A panel of member teachers from across Mississippi discuss repertoire that motivates and engages students.

Vocal Pedagogy for Choral Students

Tamarceo Shaw, Auburn University

This presentation will outline key elements for developing the voices of choral students. The human voice is a power tool. Singers use their voices to express meaning and emotion in vocal literature. However, this cannot be effectively achieved without a basic understanding of how the vocal mechanism functions. Many students will enter the music classroom with a love of singing but knowing little about healthy vocal production. Students who have a strong foundation in vocal pedagogy will also foster good vocal habits, prevent vocal injuries, and contribute to a balanced choral sound. Participants in this session will gain knowledge and tools to assist choral students in achieving their full vocal potential.