

BEYOND THE BLACK AND WHITE

12th

Australasian

Piano

Pedagogy

Conference

Melbourne

6 - 10 July 2015

Patron: Piers Lane AO



Victorian College of the Arts
SECONDARY SCHOOL

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THE LEV VLASSENKO Piano Competition & Festival

*Sunday 23rd August to Friday 4th September 2015
Queensland Conservatorium Griffith University*

See the most outstanding young pianists from Australia and New Zealand vie for the top honour, international recognition, concert engagements and over \$50,000 in cash and prizes, culminating in a dazzling final concert with the Queensland Symphony Orchestra.

Festival highlights include the Opening Concert with Piers Lane and the Queensland Conservatorium Symphony Orchestra, masterclasses and more.

Tickets on sale through QTIIX or visit www.lev-vlasenko.com.



*From left to right: 2013 finalists Ayesha Gough, Sylvia Jiang, and first prize-winner Tony Lee
Photos by Gaye Edwards*

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We acknowledge the generosity of our major donors The Trevor & Judith St Baker Family Foundation.

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Conference Venue

Principal Venue:

Victorian College of the Arts Secondary School
57 Miles Street, Southbank VIC 3006

Secondary Venue:

The Malthouse Theatre
113 Sturt Street, Southbank VIC 3006
(Hoopla Room)

Contact Details during the conference:

Main office/reception – VCASS foyer
2-5pm Monday, 8am-6pm Tuesday - Friday
Conference mobile 0431 056 281

ACKNOWLEDGEMENTS

We would like to acknowledge and thank all of our sponsors including the major sponsors for the conference, Kawai, Hal Leonard and the Victorian College of the Arts Secondary School. Without the support of our sponsors, this conference would not have been possible.

Major Sponsors



Sponsors



Judith Wilson
Dr Di Bresciani OAM

I am delighted to welcome you to the 12th Australasian Piano Pedagogy Conference (APPC2015). This biennial conference returns to Melbourne after several years in regional cities. There has been an overwhelming response and the venue will be teeming with delegates, guests, sponsors and volunteers. The Organising Committee is delighted to welcome our keynote speakers, Dr Scott McBride Smith, Dr Randall Faber, Joe Chindamo and Ian Munro. We wish to thank Piers Lane AO for his continuing patronage of APPCA conferences.



The conference theme, Beyond the Black and White, has provided presenters with an opportunity to submit papers on an expansive range of topics. Delegates will discover a wealth of new and unknown repertoire. Several Australian compositions will be premiered including the winning compositions of the APPC2015 Composition Competition.

There will be special sessions dedicated to enhancing the private studio teaching experience, improving outcomes for students with special needs and on motivating teenagers. The health and well-being of both teachers and students is paramount and therefore we are excited to include opportunities for delegates to explore this aspect of the profession. Sessions on technique and performance practice are supplemented by masterclasses and sessions on improvisation.

APPC2015 has something for all piano teachers - young and old, new or experienced. Papers presented by leading academics will feature alongside sessions dedicated to the Art of Teaching beginners. A Solutions Stream will feature practical workshops to assist piano educators in every aspect of their professional delivery, from working with students with special learning needs to exploring the business skills required to run a successful teaching practice. The trade displays are always a hive of activity with delegates keen to explore 'what's new' in the world of music publishing.

We would like to acknowledge the generous sponsorship of Kawai, through its General Manager, John Blanch. We are indebted to the Victorian College of the Arts Secondary School through its Principal, Colin Simpson, for providing APPC2015 with an excellent venue and invaluable support. Similarly, Gina Wake, Marketing Coordinator for Hal Leonard Australia, has provided a wealth of inspirational ideas and much needed practical assistance.

We are honored to have Melbourne's much-admired elder statesman of the piano, Associate Professor Ronald Farren-Price AM, opening the Conference and introducing our commissioned piano composition by Sonny Chua. We look forward to meeting all delegates and sharing with you what promises to be an exciting week of valuable professional development and enrichment.

Dr Julie Haskell

Chair of the APPC2015

On behalf of the Organising Committee 2015 and the Australasian Piano Pedagogy Conference Association Committee



12th Australasian Piano Pedagogy Conference

Melbourne, 6-10 July 2015

Welcome to the 12th Australasian Piano Pedagogy Conference, 6-10 July 2015

Kawai is proud to once again be the major sponsor of this important bi-annual event. APPC2015 brings together pianists, teachers and music entrepreneurs to advance the teaching of music in Australia and New Zealand. For the next five days, you have the opportunity to network with your peers in piano pedagogy.

Kawai has supplied all the pianos used at the Conference, including the full size Shigeru Kawai Concert Grand plus the Shigeru Kawai SK-7 Semi Concert Grand in the main recital hall. On display in the Pitt Room (opposite the main recital hall), we have also installed our GX-2 grand and K-500 upright. Both combine traditional craftsmanship with state-of-the-art technology. Intelligently engineered, stylish and powerful in performance, they are the next generation of piano design; another reason why Kawai is the future of the piano.

You will also see our CA97 digital piano, which features the same extended wooden keys as found on our 164cm GE-30 grand piano and the sounds of our flagship Shigeru Kawai concert grand piano. I invite you to play any of our pianos here at APPC2015.

On behalf of Kawai Australia & New Zealand, thank you for choosing to participate in APPC2015 and for your commitment to the advancement of music education. Warrick Baker will be at the Kawai display area during the conference to discuss our pianos with you. We are keen to give piano educators every opportunity to own one of our beautiful pianos and I invite you to talk with myself or Warrick during the conference or call us at Kawai if you are thinking of upgrading your existing piano. We will make sure you are well looked after.

We hope you enjoy everything that your fine APPC2015 organising committee has put together for you here in Melbourne over the coming week.

Yours sincerely,



John Blanch
General Manager
Kawai Australia & New Zealand

 Victorian College of the Arts
SECONDARY SCHOOL

KAWAI
THE FUTURE OF THE PIANO


TIMETABLE

Monday 6 July

VCASS Foyer

Registration 2pm - 5pm

HOOPLA ROOM - Malthouse Theatre

6pm - 7:30pm

Cocktail Reception

with a performance by

Joe Chindamo and Zoë Black

(Tickets to be purchased prior to Conference on Trybooking)

KEY

- Keynote Presentation
- Solutions Stream (*sponsored by Hal Leonard*)
- Lecture Recital
- Lecture
- Other
- Social event
- Recital

Solutions Streams:

SS/M	Method Solutions
SS/R	Repertoire Solutions
SS/B	Business Solutions
SS/T	Teaching Solutions
SS/TQ	Technique Solutions

TIMETABLE

Tuesday 7 July

RECITAL ROOM	HOOPLA ROOM	F40	OTHER
Registration 8am - 9am			
9am-9:25am			
Official Opening			
9:30am-10:15am			9:15am-10:30am
Dr Scott McBride Smith (USA) <i>Teaching vs Correcting: Every Teacher's Dilemma</i>			Allant Trio <i>Piano Trio Workshop (Hopkins Room)</i>
Morning Tea 10:15am - 10:45am			
10:45am-11:40am	10:45am-11:40am	10:45am-11:30am	10:45am-12pm
Dr Brian Chapman <i>Grief, Denial and Rage: A Revisionist View of Beethoven's "Moonlight" Sonata</i>	Jocelyn Kotchie <i>Extremes and Polarities: Extending the Teenage Palette</i>	Dr Christina Whiteley <i>An Interpretation of Military Piano Music</i>	Allant Trio <i>Piano Trio Workshop (Hopkins Room)</i>
11:45am-12:30pm	11:45am-12:30pm	11:45am-12:30pm	
Assoc.Prof. Rae de Lisle MNZM <i>Focal Dystonia: an understanding for the piano teacher</i>	SS/B Carly McDonald <i>Goal Setting</i>	Margaret Brandman <i>The Geometry of the Piano and the Symmetry of the Hands</i>	
Allant Trio <i>mini recital 12:50pm-1:05pm</i>	Lunch 12:30pm - 1:15pm		
1:15pm-2:15pm	1:25pm-2:10pm	1:15pm-2pm	
Dr Jovanni-Rey de Pedro (USA) <i>Recital: Fantasy, Folklore, Fairy Tales: Five new works for solo piano</i>	SS/B Carly McDonald <i>Business Plan</i>	Dr Katie Zhukov <i>New Sight-reading Curriculum for Advanced Pianists</i>	
2:15pm-3pm	2:15pm-3pm		
Glenn Riddle <i>Concertos for Intermediate Level Piano Students</i>	SS/B Carly McDonald <i>The Art of Small Business</i>		
Afternoon Tea 3:00pm - 3:30pm			
3:30pm-4:20pm	3:30pm-4:15pm	3:30pm-4:15pm	
Anna Carson <i>Yoga and Mindful Movement for Pianists</i>	SS/R Angela Turner <i>An Examiner's Musings: Thoughts from the examination room</i>	Robert Chamberlain <i>Incorporating Musical Creativity into Piano Pedagogy in Early 21st Century</i>	
4:30pm-5:45pm	4:15pm-4:45pm	4:15pm-5pm	4:30pm-5:30pm
NZ Chamber Soloists <i>Discovering the Chamber Music of John Psathas</i>	Dr Tracey Edgar <i>The '60 in 30' challenge</i>	Greg Holdaway & Amanda Handel <i>Moving 'beyond the Black and White' notions of good posture</i>	Practical Yoga Session <i>(Studio 3)</i>
6pm-7pm	5:00pm-5:45pm	5:05pm-5:50pm	
Therese Milanovic & Sonya Lifschitz <i>Messiaen: Visions de l'Amen</i>	SS/B Carly McDonald <i>Growing Your Business</i>	Janis Cook <i>Piano Roles: The teaching of style, character and technique through piano in context</i>	
8pm-9pm			
Ian Munro Piano Recital <i>Music from Elsewhere</i>			

TIMETABLE

Wednesday 8 July

RECITAL ROOM	HOOPLA ROOM	F40	OTHER
8:30am-9:20am Ashley Hribar <i>Embrace: an exploration in piano looping</i>	8:30am-9:20am SS/M Carly McDonald & Thembi Shears <i>Engaging the Early Learner</i>	8:30am-9:15am Dr Katie Zhukov <i>Open Forum: Teaching sight-reading skills</i>	8:00am-9:00am APPCA <i>National Committee Meeting</i>
9:30am-10:15am Joe Chindamo <i>The Art of Freedom</i>	9:30am-10:15am Samantha Coates <i>Your Aural is Better than You Think</i>	9:30am-10:15am Dr Diana Blom <i>Learning Stuart Greenbaum's First Light</i>	9:15am-10:30am Trio Palmer <i>Piano Trio Workshop (Hopkins Room)</i>
Morning Tea 10:15am - 10:45am			
10:45am-11:35am Dr Scott McBride Smith <i>Masterclass</i>	10:45am-11:35am SS/B Carly McDonald <i>Studio Policy</i>	10:45am-11:35am Dr Melissa Martiros (USA) <i>Pedagogical Strategies for Children with Special Needs</i>	10:45am-12pm Trio Palmer <i>Piano Trio Workshop (Hopkins Room)</i>
11:45am-12:30pm Dr Christine Logan <i>The Solo Piano Ballade in Late Nineteenth Century France</i>	11:45am-12:30pm SS/B Thembi Shears <i>Piano Camp – Let's Play!</i>	11:45am-12:30pm Therese Milanovic <i>Beyond Ten Equally Strong Fingers</i>	
Trio Palmer <i>mini recital 12:50pm-1:05pm</i>	Lunch 12:30pm - 1:15pm		
1:15pm-2:10pm Dr Jeanell Carrigan <i>Resurrecting the Piano Works of Meta Overman</i>	1:25pm-2:10pm Daniel McFarlane <i>The Piano Teacher in the Internet Age</i>	1:15pm-2:00pm Dr Janet Piechocinski (USA) <i>Bringing Sight Reading Up to Speed</i>	
2:15pm-3pm Jo-Anne Kemp <i>The Colourful Sounds of Miriam Hyde: influences and inspirations</i>	2:15pm-3pm SS/R Angela Turner <i>Exploring Solo Repertoire Collections</i>	2:15pm-3pm Nicholas Zollo (USA) <i>Sketches in Color: An exploration of tonal palettes in American pedagogical repertoire</i>	
Afternoon Tea 3:00pm - 3:30pm			
3:30pm-4:15pm Dr Mira Kruja (USA) <i>Beyond the Ebonies and Ivories</i>	3:30pm-4:15pm Joanne Burrows <i>Making My Own Music</i>	3:30pm-4:15pm Mira Jakopanetz <i>The Russian School of Piano Playing as one of (or the) best methods for beginners</i>	3:30pm-4:15pm Dr Randall Faber <i>Masterclass (Hopkins Room)</i>
4:30pm-5:15pm Dr Randall Faber & Dr Scott McBride Smith <i>Got Questions? We've got Answers</i>			4:30pm-5:30pm Practical Yoga Session <i>(Studio 3)</i>
			5:20pm-5:50pm APPCA <i>Biennial General Meeting (Studio 1)</i>
		6pm-7pm Amanda Handel <i>Migrations in Music: Beyond the Black and White</i>	6pm-7pm R Boyle and E Booker <i>Six Australian pianists perform on the Kawai GM12 with 15/16 keyboard (Studio 3)</i>
	Conference Dinner 7:30pm-10pm		

Thursday 9 July

RECITAL ROOM	HOOPLA ROOM	F40	OTHER
8:40am-9:10am B Cutting, A Turner, S Emmerson, S Kelly <i>Repertoire for Two pianos/eight hands and issues involved with its performance</i>		8.45am-9:30am Rhonda Boyle & Erica Booker <i>Pianist Hand Spans: Gender and ethnic differences and implications for piano playing</i>	
9:15am-10:15am Dr Katie Zhukov <i>Australian Women Composers' Piano Anthology</i>	9:30am-10:15am Daniel McFarlane <i>The Piano Teacher in the Digital Age</i>	9:45am-10:15am Assoc. Prof. Gemma Carey <i>Reflective and Collaborative Teaching</i>	
Morning Tea 10:15am - 10:45am			
10:45-11:35 Ian Munro <i>The Beauty of Repertoire</i>	10:45am-11:30am Wendy Brown <i>Practical Motivation Ideas for Music Students</i>	10:45am-11:30am Phillip Pedler <i>Basic Principles in Jazz and Rock Improvisation</i>	
11:45am-12:30pm Dr Mark McGee <i>From Philosophy to Teaching Practice Pt 1</i>	11:45am-12:30pm SS/R Dr Randall Faber <i>Piano Adventures® from Elementary to Intermediate</i>	11:45am-12:30pm David Urquhart-Jones <i>Improvisation: The why and the how</i>	
Lunch 12:30pm - 1:15pm			
1:15pm-2pm Dr Mark McGee <i>From Philosophy to Teaching Practice Pt 2</i>	1:15pm-2pm SS/R Angela Turner <i>Exploring duets, trios and other ensembles: incorporating ensemble work into the studio</i>	1:15pm-2pm Prof. Max Cooke OAM <i>The Assessment of Music Performance: its Reliability and Influences on Teaching</i>	
2:15pm-3pm Dr Linda Holzer (USA) <i>Concert Performance Technology: iPad and Bluetooth at the piano</i>	2:15pm-3pm SS/TQ Dr Randall Faber <i>Technique and Artistry</i>	2:15pm-3pm Mark Griffiths <i>Fostering the Development of Expressive Performance Skills through the Implementation of an Expressive "Gestural Vocabulary"</i>	
Afternoon Tea 3:00pm - 3:30pm			
3:30pm-4:25pm Ashley Hribar <i>Realizing the Unconventional Performance Practices in Selected Works for Piano by F Rzewski</i>	3:30pm-4:15pm SS/T Thembi Shears <i>Teaching Students with ADHD</i>	3:30pm-4:15pm Mark Griffiths <i>Gestural Vocabulary Masterclass</i>	
4:30pm-5:15pm Jody Heald <i>Philosophy in the Studio</i>	4:30pm-5:15pm Nick Peterson <i>Mastering Rhythm</i>	4:30pm-5:15pm Mark Gibson <i>Kinderbeat</i>	4:30pm-5:30pm Practical Yoga Session <i>(Studio 3)</i>
5:30pm-6:45pm S Hlinka, A Turner, S Emmerson, S Kelly <i>Mahler Symphony No. 2 Resurrection for two pianos eight hands"</i>	5:30pm-6:15pm SS/T Thembi Shears <i>Teaching Students with ASD</i>	5:30pm-6:15pm Dr Lynda Moorcroft <i>Managing Stress for Optimal Performance</i>	
8pm-9:15pm Piers Lane AO <i>Myra Hess's Historical Opening Program for the National Gallery Concert</i>			

TIMETABLE

Friday 10 July

RECITAL ROOM	HOOPLA ROOM	F40	OTHER
8:30am-9:15am Dr Wendy Hiscocks <i>Scenes from an Australian Childhood: new piano music by Wendy Hiscocks</i>	8:30am-9:15am SS/R Thembi Shears <i>The Pirate Challenge</i>	8:45am-9:15am Gabby Gunders <i>Collaborative Pianists - What's in a Name?</i>	
9:20am-10:15am Dr Randall Faber (USA) <i>Developing Musical Minds & Hearts</i>			
<i>Morning Tea 10:15am - 10:45am</i>			
10:45am-11:35am Kevin Chow & Margaret Kong <i>Piano Recital</i>	10:45am-11:35am SS/B Gina Wake <i>Website in an Hour</i>	10:45am-11:35am Dr Jovanni-Rey de Pedro (USA) <i>Piano Pedagogy Education in America: Past, Present and Future</i>	
11:45am-12:30pm Dr Scott McBride Smith (USA) <i>Technique for Intermediate Students</i>			
<i>Lunch 12:30pm - 1:15pm</i>			
1:15pm-2:15pm Finale Concert <i>Repeat performance of the newly commissioned work by Sonny Chua.</i> <i>Composition Competition Final and Closing</i> <i>Conference Closing</i>			





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KEYNOTE SPEAKERS AND RECITALISTS

Anna Carson

Invited Speaker and Workshop Presenter

3:30pm-4:20pm Tuesday 7 July

Yoga and Mindful Movement for Pianists

4:30-5:30 Tuesday 7, Wednesday 8 &
Thursday 9 July

Practical Yoga Sessions

Founder of the Australian Yoga and Music Academy (AYAMA), Anna Carson enjoys a varied career as a pianist, pedagogue, and yoga teacher. Anna's musical studies and performances have taken her throughout Australia, Europe and America. She has performed with many of Australia's leading orchestras and in following her passion for chamber music, continues to present recitals throughout Australia. The physical, mental and spiritual benefits of a regular yoga practice had such a profound influence on her life and music making that in 2012, Anna felt compelled to delve deeper into the art of yoga. Her initial training at the Australian Yoga Academy in Melbourne inspired her to embark on a journey of further study taking numerous workshops and courses with teachers from varied physical movement backgrounds. Drawing on this knowledge she teaches a unique blend of ancient yoga techniques and mindful movement practices inspired by modern biomechanical science.



Joe Chindamo

Keynote Speaker and Recitalist

6pm-7:30pm Monday 6 July

**Cocktail Reception Performance together with
Zoë Black (violin)**

(separately ticketed event)

9:30am-10:15am Wednesday 8 July

Keynote Presentation: The Art of Freedom

Joe Chindamo is a musical polyglot in the tradition of Bernstein and Previn. Routinely described as one of the best jazz pianists in the world, Chindamo's art transcends jazz, having composed concertos, chamber music and film music.



KEYNOTE SPEAKERS AND RECITALISTS

Joe Chindamo *(continued)*

His formidable pianism has earned him admiration from the classical elite. In 2008 and 2011, Chindamo was invited to perform in Italy by pianist Michele Campanella. An enthusiastic recommendation by Nikolai Demidenko led to an invitation to perform at the Fazioli Concert Hall in Venice.

Chindamo has performed concerts all over the world, including Umbria Jazz Festival, Tokyo Dome and Lincoln Centre in New York. He has won a plethora of awards, including several ARIA and BELL awards, as well as the MO award for Jazz Instrumental Performer of the Year in both 2002 and 2004. As a composer, he is quickly establishing himself as a new and unique voice in Australian music.

Zoë Black is one of the leading Australian classical violinists of her generation. The meeting of these two artists combines a number of musical styles into a new genre that defies definition. The result is not crossover, but rather the product of two artists creating a musical dialogue with a combined language.

Sonny Chua

Commissioned Composer

9am-9:30am Tuesday 7 July

Premiere performance of newly commissioned work

1:15pm-2pm Friday 10 July

Repeat performance of newly commissioned work

This work is available for sale to delegates throughout the conference. Delegates are invited to submit a suggested title for this work. The final choice will be announced at the Finale concert.

Arguably the most popular Australian composer of his generation, Sonny Chua's music has been clangour-ing in homes with Hoonmobile's cross hand honking, inducing peckish nocturnal missions for a Midnight Snack, and scattering nightmarish visions of Death by Pasta. Sonny's music is on examination syllabi around Australia and overseas including the Berklee College of Music. There are more than 30 albums of his piano music published by Hal Leonard (Australia).

As an educator, Sonny recently spoke on the Empowerment through Music Performance at the 2014 ISME Conference in Brazil, and at the Australian Choral Conductor Education and Training 2015 Summer School. He is a past president of the Association of Music Educators and is currently the Director of Music at The MacRobertson Girls' High School, Melbourne.



KEYNOTE SPEAKERS AND RECITALISTS

Dr Randall Faber

Keynote Presenter

3:30pm-4:15pm Wednesday 8 July

Masterclass

4:30pm-5:15pm Wednesday 8 July

Keynote Presentation:

Got Questions? We've got Answers

(Presented together with Dr Scott McBride Smith)

11:45am-12:30pm Thursday 9 July

Solutions Stream: Piano Adventures® from Elementary to Intermediate

2:15pm-3pm Thursday 9 July

Solutions Stream: Technique and Artistry

9:20am-10:15am Friday 10 July

Keynote Presentation: Developing Musical Minds and Hearts

Randall Faber performs extensively as a classical pianist and lectures on musical artistry and talent development around the world. His performances have aired on television and public radio. He was a Master Teacher in the USA for the World Piano Pedagogy Conference, the Music Teachers National Association Conference, and the National Conference on Keyboard Pedagogy, and has presented as a guest artist at universities throughout North America and Asia. Randall holds three degrees from the University of Michigan and a Ph.D. in education and human development from Vanderbilt University.

Randall and his wife Nancy are well known as authors of the best-selling Piano Adventures® teaching method and their many publications for the piano. They founded the Faber Piano Institute, which hosts their international teacher support efforts and their website PianoAdventures.com. The Fabers advocate piano study not only for personal expression and performance success, but also as a vehicle for the student's creative, cognitive and personal development.



KEYNOTE SPEAKERS AND RECITALISTS

Piers Lane AO

*Patron of the APPCA
Recitalist*

8pm-9:15pm Thursday 9 July

**Piano Recital: Myra Hess's Historical Opening
Program for the National Gallery Concert**

*"No praise could be high enough for Piers Lane
whose playing throughout is of a superb musical
intelligence, sensitivity, and scintillating brilliance."
Bryce Morrison, Gramophone.*



London-based Australian pianist Piers Lane is one of the most inquisitive and engaging live performers of his generation. In great demand as soloist and collaborative artist, Piers has been the Artistic Director of the Australian Festival of Chamber Music since 2007 and also directed the annual Myra Hess Day at the National Gallery in London from its inception in 2006 until 2013. As well as having written and presented the 54-part series *The Piano* for BBC Radio 3, Piers has a discography that exceeds 50 CDs. Recent highlights include a performance of Busoni's mighty piano concerto at Carnegie Hall, premieres of Carl Vine's second Piano Concerto, written for him, with the Sydney Symphony and the London Philharmonic, and a sold-out performance of Chopin's complete Nocturnes at Wigmore Hall.

Dr Scott McBride Smith

Keynote Presenter

9:30am-10:15am Tuesday 7 July

**Keynote Presentation: Teaching vs Correcting:
Every teacher's dilemma**

10:45am-11:35am Wednesday 8 July

Masterclass

4:30pm-5:15pm Wednesday 8 July

**Keynote Presentation: Got Questions?
We've got Answers.**

(Presented together with Dr Randall Faber)

10:45am-11:35am Friday 10 July

Keynote Presentation: Building Technique in Intermediate Students



KEYNOTE SPEAKERS AND RECITALISTS

Dr Scott McBride Smith *(continued)*

Dr Scott McBride Smith — the Cordelia Brown Murphy Professor of Piano Pedagogy at the University of Kansas, President of the International Institute for Young Musicians, and former President of Royal American Conservatory Examinations— is widely recognised as one of the United States' leading piano teachers and piano clinicians. Invited to lecture on various aspects of piano pedagogy across the USA, Canada, Europe, Asia, Australia and South America, his publications include the ground-breaking *American Popular Piano* series, as well as the college text *The Well-Tempered Keyboard Teacher*. Scott is also associate editor of the magazine *Clavier Companion* and co-author of Christopher Norton's *Guide to Micro Jazz*.

Ian Munro

Keynote Speaker and Recitalist

8pm-9:00pm Tuesday 7 July

Piano Recital: Music From Elsewhere

10:45am-11:35am Thursday 9 July

Keynote Address: The Beauty of Repertoire

Ian Munro has emerged over recent years as one of Australia's most distinguished and awarded musicians, with a career that has taken him to thirty countries in Europe, Asia, North America and Australasia. His award in 2003 of the Premier Grand Prix at the Queen Elisabeth International Competition for composers (Belgium) is a unique achievement for an Australian and follows on from multiple prizes in international piano competitions in Spain (Maria Canals), Italy (Busoni), Portugal (Vianna da Motta) and the UK, where his second prize at the Leeds International Piano Competition in 1987 established his international profile.

In recent years, his compositions have been performed throughout Australia, New Zealand and on BBC radio. In 2015, his third piano trio is to be premiered by Howard Penny and Helena Rathbone, and in 2016 his flute concerto is to be premiered by Prue Davis with the Melbourne Symphony Orchestra.



Solutions Stream

– sponsored by Hal Leonard Australia



The 'Solutions Stream' will provide business solutions, method solutions, technique solutions and repertoire solutions designed to help you run a successful piano teaching business. Ideas will be presented about how to maximise income, minimise business headaches and teaching woes.

- Method Solutions
- Repertoire Solutions
- Business Solutions
- Teaching Solutions
- Technique Solutions

Solutions Stream Presenters

Carly McDonald

Carly McDonald runs a music business, Novar Music. In addition to teaching 43 piano students each week she manages 14 music teachers in 5 locations across South Australia. Carly has a special interest in early childhood music education. She is passionate about students developing a strong foundation of skills and a healthy voice for expression throughout their lives. In 2013 Carly became an Australian Ambassador for the *Piano Adventures* series by Randall and Nancy Faber. Carly is passionate about teaching (with a little stylish flair) and is the founder and publisher of www.creativepianoprofessional.com and a contributing writer for *The Piano Teacher* magazine.



Thembi Shears

Thembi Shears holds a First Class Honours degree in Primary Education, with a minor in Inclusive Education. She has worked with children with a wide range of learning needs in both the school classroom and private studio setting and has a special interest in engaging students who struggle with traditional models of teaching. Thembi runs a busy private studio in Brisbane, Australia, where she enjoys the challenge of making piano lessons enjoyable and rewarding for each individual student. Learning piano can be a lonely activity and Thembi is passionate about creating a community of learners to bring piano lessons into students' social lives. Holiday camps, workshops, team challenges and piano parties are a large part of her studio, serving as opportunities to bring students together to inspire, encourage and motivate one another.



Solutions Stream

– sponsored by Hal Leonard Australia

Angela Turner

Angela Turner enjoys a multifaceted career as performer and lecturer at the Queensland Conservatorium. Broadcast on Australian radio as soloist and chamber musician, Angela has enjoyed a focus upon chamber music in recent years, most notably with the Lyrebird Trio - winners of all piano trio prizes at the quadrennial 2013 Asia Pacific Chamber Music Competition, and Ensemble-in-Residence at the Queensland Conservatorium. Recent engagements have included appearances at the Port Fairy Spring Music Festival, the Melbourne Recital Centre, Sydney Opera House, Australian Piano Duo Festival, Kawai Keyboard Series, Musica Viva and the Banff Centre, Canada.



Since 1998, Angela has been on staff at the Queensland Conservatorium, and currently heads the Intermediate Piano Program at Young Conservatorium. A well-respected teacher, Angela is also an AMEB Keyboard Examiner and a sought-after adjudicator and presenter around Australia. A Conservatorium medallist, Angela completed her Master of Music on exchange at the Royal College of Music, London.

Gina Wake

Gina Wake, aka Piano Mama, completed a Bachelor of Music in Performance (Tuba) at the Victorian College of the Arts. After many years spent performing and teaching Gina has spent her time since 2000 at Hal Leonard Australia producing the *Getting to Grade* series, developed and edits *The Piano Teacher* magazine, moderates the *Australian Piano Teachers' Music Hub* and is championing the *40 Piece Challenge*.



Monday 6 July

6pm-7:30pm - Hoopla Room

Opening Cocktail Reception

With guest performers Joe Chindamo (piano) and Zoë Black (violin)

(Separately ticketed event)

Tuesday 7 July

9am-9:25am – Recital Room

Official Opening:

Associate Professor Ronald Farren-Price AM

Premiere performance of the newly commissioned work by Sonny Chua.

Pianist – Quetzal Rodriguez Burge

9:30am-10:15am – Recital Room

Keynote Presentation:

Teaching v Correcting: Every teacher's dilemma

*Presented by **Dr Scott McBride Smith***

Most of us became music teachers because we love music and want to help young people. So why, too often, do we end up feeling like repairmen, endlessly fixing rather than creatively teaching? There is something you can do about it. Student motivation, musicianship and your own presentation all play a role. Scott McBride Smith will share his ideas on these and more, in a practical, hands-on workshop.

9:15am-10:30am – Hopkins Room

Piano Trio Masterclass

*Presented by **Allant Trio** – Hyo Kyoung (Beth) Nam (piano), Jihyun (Anna) Park (violin), Alina Lim (cello) (representing USA, South Korea, Canada)*

As part of the Chamber Music Australia Schools Link Program, competitors in the 7th Melbourne International Chamber Music Competition will tutor students from the Victorian College of the Arts Secondary School.

10:15am-10:45am – Northern Commons

Morning Tea

Tuesday 7 July *(continued)*

10:45am-11:30am – Recital Room

Grief, Denial and Rage: A revisionist view of Beethoven's "Moonlight" Sonata

Presented by Dr Brian Chapman

This paper examines five examples of editorial licence that occur in most printed editions and almost all performances and recordings of the Adagio sostenuto of Beethoven's fourteenth piano sonata. They involve widespread disregard of the tempo alla breve specification and significant countermanding of the composer's directives regarding voicing and swells. These five editorial distortions accord with the popular association of this sonata with romantic love and moonlight. Against this, adherence to the Autograph renders a coherent interpretation of the sonata's three movements as a confidential confession to the keyboard of the composer's grief, denial and rage, respectively, on facing tragedy.

10:45am-11:40am – Hoopla Room

Extremes and Polarities: Extending the teenage palette

Presented by Jocelyn Kotchie

Teens can be hard to engage and what they want may be quite different to what they need. The repertoire being presented has been created with the complexities of the teenage psyche uppermost in mind and aims to guide young people to see beyond the critical and often pessimistic 'black or white' view which characterises much of this developmental stage, to explore the many nuances of colour which contribute to a balanced perspective.

This is a holistic approach that successfully meets the emotional and spiritual 'wants' of the adolescent while nourishing their innermost 'needs'.

10:45am-11:35am – F40

Beyond the Black and White: An interpretation of military piano music

Presented by Dr Christina Whiteley

If the term "black and white" is taken to mean "the exact truth", then military music written for piano is "beyond the black and white" since it cannot be separated from its many contexts and therefore represents not one single truth but multiple associated truths. In this paper discussing these matters, the different genres of military music will be defined and reasons given as to why it is of value to the piano student and teacher to have a knowledge and understanding of military music written for their instrument.

Tuesday 7 July *(continued)*

10:45am-12pm – Hopkins Room

Piano Trio Masterclass (cont.)

Presented by Allant Trio

11:45am-12:30pm – Recital Room

Focal Dystonia: An understanding for the piano teacher

Presented by Associate Professor Rae de Lisle MNZM

As piano teachers, we all come across students who have varying degrees of discomfort while playing. Pedagogically it is possible to notice and correct pianistic habits that may be causing pain. Less obvious, however, are the painless irregularities that can emerge in a technique and which may lead to future pianistic problems such as focal dystonia, a devastating neurological condition that usually ends a performing career. This paper aims to increase awareness of this condition and to suggest ways in which teachers can assist in its prevention.

11:45am-12:30pm – Hoopla Room

SS/B: Goal Setting

Presented by Carly McDonald

How to earn a million dollars teaching piano!

Want to earn more money teaching the piano? Come and find out what it takes to earn the average Australian full-time income from teaching piano lessons. Find out how to calculate your income with an easy to use formula and take the reins in your business.

1:45am-12:30pm – F40

The Geometry of the Piano and the Symmetry of the Hands

Presented by Margaret Brandman

This presentation takes a fresh look at the design of the piano in relation to the human hand and showcases original music composed by the presenter. There are many strategies whereby the learning of keys, scales and chord patterns can be simplified, and fluency in the navigation of the keyboard topography can be achieved. Insights into the analysis of the presenter's original jazz piano piece 'Spiderswing' are gained using her unique colour-coded 'Modulation Spider' chart, equally useful for classical music analysis.

12:30pm-1:15pm – Northern Commons

Lunch

Tuesday 7 July *(continued)*

12:50pm-1:05pm – Recital Room

Mini Lunch Recital

Presented by the **Allant Trio** – Hyo Kyoung (Beth) Nam (piano), Jihyun (Anna) Park (violin), Alina Lim (cello) (representing USA, South Korea, Canada)

1:15pm-2:15pm – Recital Room

Fantasy, Folklore, Fairy Tales: Five new works for solo piano

Piano Recital: **Dr Jovanni-Rey de Pedro** (USA)

Christopher Norton (1953–)

Excerpts from Asian Preludes and Pacific Preludes
Arirang (Korea) - *Loy Krathong* (Thailand) -
Bahay Kubo (Philippines) - *Waltzing Matilda* (Australia)
- *Pokarekare Ana* (New Zealand)

Daniel McFarlane (1979–)

AntiMelancholicus

Sonny Chua (1967–)

Byte Me

Tom Gerou (1959–)

Sonata No. 1 “Circe Invidiosa”

Jocelyn Kotchie (1960–)

A Right Royal Flush

Those Fiddlers Three - *Sweet Lavender* - *All the King’s Horses* - *A Pocketful of Jazz* - *And He Marched Them Down Again*

1:25pm-2:10pm – Hoopla Room

SS/B: Business Plan

Presented by **Carly McDonald**

How to write one, why you need one and how it will make your life immeasurably better. Easy planning with effective results. By the end of this business planning session you will have the tools to create a simple and results driven business plan to implement in your studio. Bring your pen and an open mind!

1:15pm-2:00pm – F40

New Sight-reading Curriculum for Advanced Pianists

Presented by **Dr Katie Zhukov**

The curriculum was developed to address the lack of good sight-reading skills in advanced pianists. It combines three single-strategy approaches to sight-reading training (accompanying, rhythm and style) into a single course. The new curriculum underwent two trials in four institutions and was refined following staff and student feedback. Students using this program improved significantly in sight-reading skills on completion of training. The 10-week course consists of materials utilised in small-group tutorials or individual piano lessons. Each week contains rhythm exercises, four solo pieces and a duet. Dr Zhukov will demonstrate materials from the curriculum and discuss implementation.

Tuesday 7 July *(continued)*

2:15pm-3:00pm – Recital Room

Concertos for Intermediate Level Piano Students

Presented by **Glenn Riddle**

Pre-College level piano students – unlike their orchestral instrumentalist peers – can too often lead an almost isolated musical existence, both in the practice room and when performing. While the musical and social benefits of playing duets – either student/student or student/teacher – are well known and well-documented, there also exists a vast array of exciting and expressive concerto repertoire for the Intermediate Level piano student, in all manner of styles, beyond the popular entry-level concerto that is Haydn's Concerto in D major. This lecture-recital proposes to explore the Concerto repertoire suitable for pre-Diploma level students as well as related Duo Piano repertoire that will be of interest to the studio music teacher with students in the Grade 4-8 range. Opportunities to present such concerto repertoire beyond the music studio, in either a two piano format, with string quartet, or with orchestra will also be discussed.

2:15pm-3:00pm – Hoopla Room

SS/B: Art of Small Business

Presented by **Carly McDonald**

So you've created a business plan: What comes next?

In this session, we explore tips and strategies to get you from where you are now to where you want to be. There is no point having a lovely shiny business plan if you don't set yourself goals and make it happen. This workshop is the catalyst to make it happen for your studio in 2015.

3pm-3:30pm – Northern Commons

Afternoon Tea

3:30pm-4:20pm – Recital Room

Yoga and Mindful Movement for Pianists

Presented by **Anna Carson** *(Invited presenter)*

These lectures and practical classes will offer techniques to improve body awareness, posture and core strength, relieve tension and increase mobility throughout the spine. The sessions will also explore breathing and meditation techniques to reduce stress, improve concentration and combat performance anxiety. The practical classes are suitable for any age and level of experience and will be tailored to suit individual needs. Upon registration for these classes participants will be required to list any health concerns or injuries.

Tuesday 7 July *(continued)*

3:30pm-4:15pm – Hoopla Room

SS/T: An Examiner's Musings: Thoughts from the examination room

*Presented by **Angela Turner***

As a Keyboard Examiner for the Australian Music Examinations Board (AMEB), there is a genuine privilege in bearing witness to a young musician communicate with technical, stylistic and interpretative control. And then there are other days that provoke despair. It is an eye-opening role in which one can observe broad - and sometimes surprising - trends in preparation, encompassing repertoire selection, technical work, aural tests, sight reading and general knowledge.

This session will draw upon the personal experiences of some current examiners, and look at some of the most common pitfalls that occur in the examination scenario and the broader implications in teaching. Strategies for the preparation process will be discussed, with their potential benefits evident in the examination room and beyond.

3:30pm-4:15pm – F40

Incorporating Musical Creativity into Piano Pedagogy in Early 21st Century Australia

*Presented by **Robert Chamberlain***

The future prosperity of Australia in the 21st century will depend on innovation and creativity. Piano Pedagogy is an area ripe with possibilities for the development of musical creativity. This study considers the incorporation of musical creativity into piano pedagogy in early-21st century Australia. Factors influencing musical creativity within piano pedagogy are identified and surveyed, and two contrasting composition pathways for school-age piano students are considered. The skills, challenges and achievements demonstrated by students and teachers in some Yamaha Music School Junior Original Concert compositions and the Team of Pianists Spring Piano School 2011 Creativity Workshop, are outlined.

4:15pm-4:45pm – Hoopla Room

The “60 in 30” Challenge

*Presented by **Dr Tracey Edgar***

As piano teachers, we are painfully aware of balancing the sometimes competing needs of preparing students for examinations and of developing their repertoire and love of music. Another issue we face is the lack of internal motivation for many of our students, especially where home practice is concerned. This paper presents the “Sixty in Thirty Piano Challenge”, a pedagogical and motivational framework that aims to address these issues. It reflects on the author’s experience of using this framework over the course of a year.

Tuesday 7 July *(continued)*

4:15pm-5pm – F40

Moving 'Beyond the Black and White' Notions of Good Posture

*Presented by **Greg Holdaway** and **Amanda Handel***

Greg Holdaway and Amanda Handel are offering examples of common habitual actions that interfere with natural rhythm and freedom of expression at the piano. These include movement issues such as: how the arm is attached and moves in relation to the torso, cooperation with shoulder movement dynamics, the location of spinal support in the body, mapping the joints of thumb and fingers and the 'leading edge'. As psycho-physical balance and coordination improve, the pianist - whether at the beginner or concert artist level - will find their musical ideas being realised at the piano with more clarity and ease.

4:30pm-5:45pm – Recital Room

Discovering the Chamber Music of John Psathas

*Presented by **New Zealand Chamber Soloists** – **Katherine Austin** (piano), **Dr Lara Hall** (violin), **James Tennant** (cello)*

This lecture-recital examines the chamber music of leading New Zealand composer John Psathas. Psathas has written works for major international events, including the 2004 Athens Olympic Games Opening and Closing Ceremonies, and the 2002 Manchester Commonwealth Games Opening Ceremony. This presentation focuses on three of his works for piano trio—*Island Songs* (1995), *Helix* (2006), and *Corybas* (2012)—and is delivered by the members of the New Zealand Chamber Soloists (Katherine Austin, piano; Dr Lara Hall, violin; James Tennant, cello). The group has enjoyed a close relationship with Psathas for over two decades. *Island Songs* was written for an earlier trio featuring Austin and Tennant while *Corybas* was commissioned by Ian Graham and premiered and first recorded by the New Zealand Chamber Soloists. The group has further performed all three works on numerous occasions to international audiences. Psathas' works provide much material for a lecture-recital. From a technical perspective, the compositions are varied in their range of stylistic influences and compositional techniques; furthermore, the pieces serve as excellent teaching resources given that they raise important performance challenges for young chamber groups. These two strands underpin the presentation.

4:30pm-5:30pm – Studio 3

Practical Yoga Session

*Presented by **Anna Carson***

Tuesday 7 July *(continued)*

5pm-5:45pm – Hoopla Room

SS/B: Growing Your Business

*Presented by **Carly McDonald***

Do you want to grow your studio and business?

Ever wondered how to make your studio into a multiple income stream producing entity?

Why be dependent only on one way to produce income when there are other options. This reduces your risk and keeps your work life interesting. For anyone who wants to expand their horizons.

5:05pm-5:50pm – F40

Piano Roles: The teaching of style, character and technique through piano in context

*Presented by **Janis Cook***

Janis Cook will present a demonstration lecture on the pedagogical applications of keyboard excerpts from chamber and orchestral masterworks. It will be shown how intermediate and advanced students - AMEB Grade Five to Diploma levels - can benefit from these concise passages of artistic integrity; how a defined role for the piano within a specific context can focus technical skills, enhance stylistic awareness and foster connections with the wide realm of art and culture. All the examples will be sourced from *THE REST*: a publication of annotated keyboard excerpts, descriptive text and related articles compiled, written and edited by the presenter.

6pm-7pm – Recital Room

Messiaen: Visions de l'Amen

*Duo Piano Recital: **Dr Therese Milanovic and Dr Sonya Lifschitz***

Amen de la création - Amen des étoiles, de la planète à l'anneau - Amen de l'agonie de Jésus - Amen de désir - Amen des anges, des saints, du chant des oiseaux - Amen du jugement - Amen de la consommation

Tuesday 7 July *(continued)*

8pm-9pm – Recital Room

Music From Elsewhere

Piano Recital: Ian Munro

Zhang Zhou (1963—) – Melodies of China

Jasmine - Kangding love song - Weave a basket of flowers - Malan folk song - Mayeela - Flowing stream - Senjidma - Why are the flowers so red? - Wa folk song - Forest meditation - Pastoral - Yellow River boatmen's song - Go to Jiangzhou - Lullaby - The stars - Alamuhan - Ga Da Mei Lin - Jingpo folk song - Hani love song - Remote Xianggelila

Ian Munro (1963—) – Divertissement sur le nom de Satie (2006)

...in which the sun rises over Montmartre - ...in which M. Satie eats breakfast in the form of an egg - ...in which M. Satie goes out to buy a handkerchief - ...in which M. Satie and M. Debussy go to the horse races - ...in which M. Satie daydreams of a Rosicrucian hymn - ...in which M. Satie and Uncle "Seabird" dine at the Chat Noir - ...in which M. Satie returns home and smokes a cigar - ...in which the moon rises over Montmartre

Dmitri Yanov-Yanovsky (1963—) – Silhouettes (2001)

Igor Stravinsky - Maurice Ravel or George Gershwin - Charles Ives - John Cage - Dmitri Shostakovich - Claude Debussy - Alfred Schnittke

Julián Aguirre (1868—1924) – 5 Tristes

Wednesday 8 July

8:30am-9:20am – Recital Room

Embrace: An exploration in piano looping

Presented by Ashley Hribar

Embrace is a solo piano performance that pushes the boundaries and expressive capabilities of the instrument. It combines classical music with contemporary styles through an unorthodox exploration of the piano's percussive capabilities to create various beats and grooves. These sounds are amplified and recorded using delays and loops, which are then layered and combined with improvised melodies to create an organic soundscape. The title Embrace not only suggests the performer entwining him/herself around the instrument, but it integrates music of the past; (using a classical and traditional approach); the present (through spontaneous improvisation); and the future (by implementing cutting edge technology and electronics). It combines classical music with contemporary styles in an unorthodox exploration of handmade beats and grooves while layering improvised melodies to create an organic soundscape.

Wednesday 8 July

8:30am-9:20am – Hoopla Room

SS/M: Engaging the Early Learner

*Presented by **Carly McDonald** and **Thembi Shears***

For the young beginner, we often find different teaching challenges with wiggly bottoms, short attention spans and developing physical coordination. At this young age, as teachers we have a wonderful opportunity to explore the world of sound with students, developing a foundation of aural awareness, eye tracking, rhythm and perceptual ability. Activity-based My First Piano Adventures focuses on the development of aural perception and internal rhythm. Young students' skills unfold while we engage the child's inherent love of music. This fun-filled session is designed for teachers of young beginners.

8:30am-9:15am – F40

Open Forum: Teaching sight-reading skills

*Presented by **Dr Katie Zhukov***

Dr Zhukov will lead the forum by giving a brief overview of sight-reading research. She will open the floor to discussion on how sight-reading skills are taught to pre-tertiary students in private studios. Participants will be encouraged to share their own practice and approaches. The discussion will be video-recorded and content transcribed and analysed. Any quotations used in the writing-up of the forum will be de-identified. Ethical clearances have been obtained from the University of Queensland. Forum participants will benefit from shared knowledge, learning new successful teaching strategies and identifying gaps between habitual teaching strategies and research-based strategies.

9:15am-10:30am – Hopkins Room

Piano Trio Masterclass

*Presented by the **Trio Palmer – Thibault Maignan (piano), Alex Diep (violin), Augustin Guenand (cello)** (representing France)*

As part of the Chamber Music Australia Schools Link program, competitors in the 7th Melbourne International Chamber Music Competition will tutor students from the Victorian College of the Arts Secondary School.

9:30am-10:15am – Recital Room

Keynote Presentation: The Art of Freedom

*Presented by **Joe Chindamo***

This presentation explores the lost art of improvisation and 'recomposition' in classical music and why they are important and relevant facets of music making. Joe will demonstrate his approach to musical reinvention and discuss improvisatory concepts and how they may be applied in a wide variety of genres.

Wednesday 8 July *(continued)*

9:30am-10:15am – Hoopla Room

Your Aural is Better than You Think

*Presented by **Samantha Coates***

I have always believed that possessing or developing good aural skills is not something unique to professional musicians. To illustrate this point I set-up an online aural survey that tested pitch memory and absolute pitch. Participants had to guess the correct pitch of 10 familiar sounds, consisting of famous pieces of music or common computer sounds. Over 1900 people from all walks of life completed this survey. In this session, I will explain the survey in more detail and explore the fascinating results. I will also discuss musicians' and non-musicians' attitudes to pitch memory, their perceptions of their aural skills, and how this affects performance in day-to-day life.

9:30am-10:15am – F40

Learning Stuart Greenbaum's First Light

*Presented by **Dr Diana Blom***

This study investigates pianist Yvonne Lau's learning of First Light (1997) for solo piano, by the Australian composer Stuart Greenbaum. Lau prepared the work for commercial CD release and also teaches the work to her students. Her learning of First Light is discussed in relation to seven stages of learning a new piano work, identified in the literature (Chaffin & Imreh, 2002; Viney & Blom, 2014). While learning the piece, issues which emerged focused on, in particular, rhythmic, dynamic, structural, stylistic, pedalling and body movement considerations, with Lau, at times, drawing deliberately on imagery and past playing experiences.

10:15am-10:45am – Northern Commons

Morning Tea

10:45am-11:35am – Recital Room

Masterclass

*Presented by **Dr Scott McBride Smith***

10:45am-11:35am – Hoopla Room

SS/B: Studio Policy

*Presented by **Carly McDonald***

Are you experiencing any of the following symptoms: makeup madness, enrolment fatigue or admin avoidance? These are all issues that teachers commonly face. We will delve into why you need a studio policy, how to write one and a variety of potential solutions for your studio. If you bring a laptop you can create a studio policy template in this workshop (paper templates are also available) ready to implement straight into your studio!

Wednesday 8 July *(continued)*

10:45am-11:40am – F40

Pedagogical Strategies for Children with Special Needs

Presented by **Dr Melissa Martiros (USA)**

Drawing from her extensive experience with special learners, the presenter will address factors that challenge piano teachers who operate inclusive studios. The session will include a brief overview of select disabilities, a presentation of challenges that arise when including children with special needs, a forum discussion on specific pedagogical approaches and inclusive strategies, and group collaborative and brainstorming activities. Concepts from Piano Pedagogy and Special Education will be combined to provide research-based teaching strategies throughout the discussion.

10:45am-12pm – Hopkins Room

Piano Trio Masterclass (cont.)

11:45am-12:30pm – Recital Room

The Solo Piano Ballade in Late-Nineteenth Century France

Presented by **Dr Christine Logan**

This lecture-recital is a performance and discussion focusing on late-nineteenth century Ballades for solo piano in France. A short recital includes the Ballades by Fauré, (1879), Debussy (1890) and Chaminade (1896) as well as extracts from works that resonate musically with these pieces (including Chopin's Barcarolle, Sonata in b minor, Fantasia Op. 49). The purpose of the lecture-recital is to make audible the musical connections between Fauré's Ballade op. 19, "a masterpiece of his early creative period" (Grabowski, 2012), its precursors and other ballades of the time, in terms of approaches to the lyrical ballade, music materials and structural design. Some divergent interpretations by scholars (including Nectoux, Howat, Grabowski, Parakilas) in relation to aspects of musical content including metronome markings in the Fauré Ballade will also be discussed.

11:45am-12:30pm – Hoopla Room

SS/B: Piano Camp – let's play!

Presented by **Thembi Shears**

Have you ever thought about running a Piano Camp but weren't quite sure where to start? There are many benefits not only to your students, but to the image and business of your studio, and of course to your bank balance! Come and discuss the logistics of planning, advertising and running a camp and explore a range of games and activities to use with different age groups.

Wednesday 8 July *(continued)*

11:45am-12:30pm – F40

Behind Ten Equally Strong Fingers

Presented by **Dr Therese Milanovic**

Overcoming the different finger lengths and capabilities is a basic premise of pianistic training. We are promised that if we diligently practise our scales, Dozen a Day and Hanon, we will develop ten equally strong fingers. In my experience as a Taubman practitioner, primarily retraining injured pianists and assisting performers reach greater skill, beginner and high-level pianists alike complain of weak and unreliable fingers, not to mention tension. This presentation addresses what can inhibit experiencing ten equally strong fingers through the lens of the Taubman Approach, including practical demonstrations, video excerpts, and take-home solutions for immediate implementation.

12:30pm-1:15pm – Northern Commons

Lunch

12:50pm-1:05pm – Recital Room

Mini Lunch Recital

Presented by the **Trio Palmer – Thibault Maignan (piano), Alex Diep (violin), Augustin Guenand (cello)** *(representing France)*

1:15pm-2:10pm – Recital Room

Resurrecting the Piano Works of Meta Overman

Presented by **Dr Jeanell Carrigan**

Dutch-born, Australian composer, Meta Overman was a composer who had been almost forgotten by history. She was born in Rotterdam, Holland in 1907, survived two world wars in that city, including the almost total destruction of Rotterdam, and immigrated to Australia in 1951. Her mature musical composing life spanned 1939 to 1988 and her compositions covered many genres. It can be observed in her piano music that Overman was driven by harmonic interests, rather than melodic, and often incorporated rhythmical motives as the governing structural element.

Until 2014 only three sets of children's pieces had ever been published. This lecture /recital will focus on the discovery, publication and recording of the entire collection of piano music by Meta Overman.

1:25pm-2:10pm – Hoopla Room

The Piano Teacher in the Internet Age

Presented by **Daniel McFarlane**

This presentation explores the use of internet technologies in order to enhance the education process for both teacher and student. The topics covered are:

- Facebook (and other social media sites). Use of personal profiles, pages and groups to communicate appropriately and successfully with students, parents, colleagues and

Wednesday 8 July *(continued)*

potential clients. How to effectively use the privacy settings in order to maintain your and your students' privacy whilst still building your social media presence.

- YouTube, Vimeo, Soundcloud. Use of these services to document your students' progression. Exploring how the successful use of privacy settings can make these services work well for both teacher and student.
- Web pages. Simple guidelines for constructing, and maintaining, a cost-effective web presence.
- Google. Cost-effective ways to use Google to attract new clients.

1:15pm-2:00pm – F40

Bringing Sight-reading up to Speed: The pedagogy of sight-reading in the 21st century

Presented by **Dr Janet Piechocinski (USA)**

Recent years have seen an explosion of study into how the brain learns. This paper will examine relevant studies in music reading, and in brain research, as pertinent to the pedagogy of piano sight reading. Discussion will explain how piano teachers may help their students to become better sight readers through application of these findings. Teachers will also learn about digital apps and computer resources that are currently available, and selected products will be demonstrated. This session's format will be that of a lecture/powerpoint presentation with audience participation.

2:15pm-3pm – Recital Room

The Colourful Sounds of Miriam Hyde: Influences and inspirations

Presented by **Jo-Anne Kemp**

A lecture-recital presentation of pedagogical considerations that discuss the way Miriam Hyde perceived and used colour in her piano music. The discovery of Hyde's own thoughts notated during the Second World War about each major and minor tonality, and other influences and inspirations described in her autobiography will be the basis of discussion on her compositional techniques and analysis of selected compositions. These selected compositions will be presented in recital format that best exemplify these influences and inspirations.

2:15pm-3pm – Hoopla Room

SS/R : Exploring Solo Repertoire Collections

Presented by **Angela Turner**

Looking for exciting new solo repertoire ideas for your students? Angela has played through over 1000 publications in the last 12 months, and will introduce some of the best of the discoveries. Drawing from both new and older repertoire collections from a range of genres, countries, composers and publishers, pieces will be introduced and excerpts performed. This session will be ideal for those interested in repertoire covering the preliminary to late-intermediate (approx. AMEB Gr 6) levels.

Wednesday 8 July *(continued)*

2:15pm-3pm – F40

Sketches in Color: An exploration of tonal palettes in American pedagogical repertoire

Presented by **Nicholas Zollo** (USA)

This lecture recital will introduce attendees to American works that will provide teachers with multiple attractive options for introducing students to contemporary styles while highlighting the association between color and tone in music. These works of the twentieth and twenty-first century use modern compositional techniques, a wide array of tonal palettes, and a myriad of performance techniques, to include una corda, sostenuto pedal, half-pedal, flutter pedal, twelve-tone rows, polytonality, and whole-tone scales. Selections include Robert Starer's *Sketches in Color*, Dennis Alexander's *A Splash of Color*, and Kevin Olson's *Sonatina in Colors and Impressions on Color*.

3pm-3:30pm – Northern Commons

Afternoon Tea

3:30pm-4:15pm – Recital Room

Beyond the Ebonies and Ivories: Mastering extended piano techniques and exploring the expressive, sonorous, technical, and artistic spectrum of avant-garde piano repertoire

Presented by **Dr Mira Kruja** (USA)

Twentieth century piano music is characterized by the relentless quest for novelty and diversity in musical expression. It eschews convention and invents its own vocabulary and syntax. Composers took piano performance beyond the keyboard. With few modifications and extended performance and compositional techniques, they have created a vibrant and compelling repertoire that has challenged the world of classical piano music both sonorously and philosophically. This presentation will discuss the expansion of the expressive, technical, and sonorous spectrum in the twentieth century art music repertoire for the modern acoustic piano, and the technical preparation needed to successfully perform such repertoire.

3:30pm-4:15pm – Hoopla Room

Making My Own Music: An innovative method for teaching technique, repertoire, reading, aural, theory and exam preparation.

Presented by **Joanne Burrows**

A unique and creative approach to teaching, supported by anecdotal research that will trigger and inspire student and teacher imagination. In reference to recognised sequences of learning, cognitive and physical development, this paper will explore a multitude of successful learning experiences and showcase materials suitable for all ages and stages of development, which may be used to all aspects of musical development. The strategies

Wednesday 8 July *(continued)*

are easily amalgamated with traditional teaching methods and will help teachers develop a holistic curriculum for their students. Teachers can utilise a student's strengths to improve weaker areas, so what is known can be the vehicle for learning the new and less comfortable.

3:30pm-4:15pm – F40

The Russian School of Piano Playing as One of (or the) Best Methods for Beginners

Presented by Mira Jakopanetz

'The Russian School of Piano Playing' presents the work of a number of distinguished Russian teachers and pianists, and is generally considered to be one of the most systematic and successful methods ever to be produced. Based on the work and experience of distinguished pedagogues spanning over a period of 100 years, The Russian piano method clearly presents the never changing foundations to learning the music and the development of pianistic skills. The technical approach is particularly designed to accommodate a beginning child's physique while at the same time establishing the foundations for the technique of an accomplished pianist. Translated beautifully in English and published by Boosey & Hawkes the method is well presented and accessible for children. This presentation, based on 28 years of teaching experience in Australia, demonstrates how easy it is to adapt the Russian method within an Australian context.

3:30pm-4:15pm – Hopkins Room

Masterclass

Presented by Dr Randall Faber

4:30pm-5:15pm – Recital Room

Keynote Presentation: Got questions? We've got answers.

Presented by Dr Randall Faber and Dr Scott McBride Smith

This Informal but invaluable session is your opportunity to ask the experts!

4:30pm-5:30pm – Dance Studio 3

Practical Yoga Session

Presented by Anna Carson

Wednesday 8 July *(continued)*

5:20pm-5:50pm – Studio 1

APPCA Biennial General Meeting

All welcome

6pm-7pm – Recital Room

Recital and Panel Discussion: Six Australian pianists perform on the Kawai GM12 with 15/16 keyboard

Dr Elyane Laussade	<i>Kitten on the Keys</i>	<i>ZeZ Confrey (1895–1971)</i>
Glenn Riddle	<i>Blithe Bells</i>	<i>Percy Grainger (1882–1961)</i>
Dr Kenji Fujimura	<i>Etude Op 25 No 1</i>	<i>Frédéric Chopin (1810–1849)</i>
Timothy Young	<i>Etude Tableau Op 39 No 1</i>	<i>Sergei Rachmaninov (1873–1943)</i>
	<i>Melodie</i>	<i>Gluck/Sgambati (1841–1914)</i>
Caroline Almonte	<i>Sonata No 4 Op 30</i>	<i>Alexander Scriabin (1872–1915)</i>
	<i>ii. Prestissimo volando</i>	
Rohan Murray	<i>Sonata No 3, iv. Presto</i>	<i>Carl Vine (1954–)</i>

Each pianist will perform a short work that is somewhat challenging for them on the ‘standard’ keyboard in terms of the stretches required. At the conclusion of the recital, each performer will talk briefly with Rhonda Boyle and Erica Booker about the experience of playing their chosen repertoire on a keyboard with narrower keys.

6pm-7pm – F40

Migrations in Music: Beyond the Black and White

*Presented by **Amanda Handel***

Vibrant and spicy, exotic and curious music always attracts the ears of young people. Celebrating universality and the crossing of cultural boundaries, Amanda’s series *Migrations in Music* ventures ‘beyond the black and white’. Encompassing lesser-known tonalities and unusual meters, the music will expand the horizons and stimulate the imagination of teenagers in particular.

In conjunction with performing selected pieces, Amanda illuminates an alternative way of understanding the modal system – actively fusing sound to theory. She will also facilitate hands-on methods of mobilising asymmetric meters with participants, who will experience teaching material ‘beyond the black and white’ through *Migrations in Music*.

7:30pm-10pm – Hoopla Room

Conference Dinner

Separately ticketed event

Thursday 9 July

8:40am-9:10am – Recital Room

Repertoire for Two Pianos/Eight Hands and Issues Involved with its Performance

Presented by Dr Stephen Emmerson, Suzanna Hlinka, Angela Turner, Stewart Kelly

This presentation will complement the conference performance of Mahler's 2nd Symphony arranged for two pianos/eight hands. Beyond introducing that work and its arrangement, the breadth of repertoire available for this combination will also be outlined together with some discussion of issues relating to its performance. Though largely unknown and unperformed for most of a century, arrangements for double-duet were evidently popular in the late 19th century/early 20th century. Being mostly arrangements of orchestral music, the repertoire offers rich and deeply satisfying possibilities for students to build both 'inside' knowledge of repertoire and ensemble skills.

8:45am-9:30am – F40

Pianist Hand Spans: Gender and ethnic differences and implications for piano playing

Presented by Rhonda Boyle and Erica Booker

Hand span data was collected from 473 adult pianists and analysed using descriptive and inferential statistical methods, focusing on differences according to gender, ethnicity and level of acclaim. For comparative purposes, similar data was collected from 216 non-pianist university students and 49 children and teenagers. Gender differences are consistent with those found in earlier studies and ethnic differences are also significant but smaller in magnitude. Highly acclaimed solo performers tend to have bigger hand spans than others. 'Small hands' are defined in terms of hand span metrics, allowing estimates of the proportions of pianists with 'small hands'. The conclusion is that the current 'standard' piano keyboard is too large ergonomically for a majority of pianists.

9:15am-10:15am – Recital Room

Australian Women Composers' Piano Anthology

Presented by Dr Katie Zhukov

The new *Australian Women Composers' Piano Anthology* (Wirripang, 2015) was commissioned in 2014 and is aimed at intermediate-advanced piano students (Grade 4-Diploma). It contains works in varied styles (Classical, Romantic, 21st century and contemporary) by emerging and established composers: Yvonne Barton-Leach, Betty Beath, Diana Blom, Joanne Burrows, Ann Carr-Boyd, Barbara Durham, Christina Green, Jane Hammond, Amanda Handel, May Howlett, Jo Kotchie, Jenny Lee-Robins, Carolyn Morris, Nicole Murphy, and Jennifer Trynes. Zhukov has edited the scores, recorded the works and written performance notes. She will demonstrate some of the repertoire from the Anthology and discuss various aspects of teaching.

Thursday 9 July *(continued)*

9:30am-10:15am – Hoopla Room

The Piano Teacher in the Digital Age

Presented by **Daniel McFarlane**

This presentation explores the use of digital technologies in order to enhance the education process for both teacher and student. The topics covered are:

- PDF editing. Exploring how PDFs can be “enhanced” for the benefit of the student. Learn how to insert text, directions, web links and multimedia into a PDF to make a score come alive. Learn how the notation itself on PDFs can be edited; for example to make a piece more playable for students with smaller hands.
- Worksheet creation. Using various programs to create engaging worksheets for your students.
- Constructing a “digital” studio. A comprehensive list of technologies available that will enhance you studio.

9:45am-10:15am – F40

Reflective and Collaborative Teaching

Presented by **Assoc. Prof. Gemma Carey**

More recent research has highlighted the usefulness of undertaking individual and collaborative reflection in studio music teaching. This presentation reports on a pilot project at one Australian tertiary music institution, in which one-to-one teachers reflected in pairs on video-recordings of their teaching, using a pre-developed framework for characterising pedagogical practices (Carey et al, 2013). The project aimed to develop in teachers a better understanding of their own one-to-one approach and practices, and to foster a shared and supportive environment for one-to-one teachers to explore and share ideas about their teaching. The presenter makes suggestions for how studio teachers might implement reflective practice into their own studios.

10:15am-10:45am – Northern Commons

Morning Tea

Thursday 9 July *(continued)*

10:45am-11:35am – Recital Room

Keynote Presentation: The Beauty of Repertoire

Presented by Ian Munro

Pianists are both blessed and burdened by the enormous repertoire bequeathed to us by generations of composers, great, good and various. A loosely-accepted canon comprising significant compositions forms the basis of much of what we know, play and teach, but the sheer size of the wider repertoire available to us can be daunting, and much of it is entirely unknown to the majority of pianists. Yet the importance of getting to grips with just what is contained in our pianistic inheritance is essential, for many reasons. Failing to understand the connection between repertoire and musical development is a failure to avail oneself of the full richness of a musical life.

In this talk, I aim to draw some connections between a quest for knowledge of repertoire through first-hand experience and artistic development, and why I believe that it ought to be at the root of our teaching, learning and artistic practice.

10:45am-11:30am – Hoopla Room

Practical Motivation Ideas for Music Students

Presented by Wendy Brown

A lecture/workshop looking at practical ways of motivating students. Ideas and strategies to inspire students of all ages – with a particular focus on the non-tertiary level student. Tried and tested methods used to encourage the best from students will be demonstrated. Teaching excellence and systematic practice techniques will also be discussed. Knowing when a student is ready to enter for an exam will be showcased. Exploration of other teachers' motivation techniques will be encouraged. Teachers will walk away with a plethora of practical ideas and strategies to start using in their studio immediately.

10:45am-11:30am – F40

Basic Principles in Jazz and Rock Improvisation

Presented by Philip Pedler

This presentation seeks to look for an effective method for learning improvisational principles in mainstream Jazz, Blues, Rock'n' Roll and Country styles. The underlying principle of tension and release is explored in the improvised melody. How do the chord tones, scale tones and chromatic notes that are our melody source relate to the harmony and rhythm? This presentation includes performing my own exercises and studies to illustrate the theory. An Oscar Peterson exercise is also played and discussed in this context.

Thursday 9 July *(continued)*

11:45am-12:30pm – Recital Room

From Philosophy to Teaching Practice: Building foundations of technique and interpretation (part 1)

*Presented by **Dr Mark McGee** (AMEB sponsored presentation)*

Re technique, I intend to dwell, chiefly but not exclusively, on a relatively neglected, unacknowledged, but vitally important, area of technique; that of developing a method of “conscious mental-mapping” that grows up along-side of, informs and synchronises itself with the act of playing. The ‘great Satan’, as far as I’m concerned, is that kind of mindless repetition that leads a player to be more or less unconscious of what they are playing. This means that habits of playing remain unbreakable, change becomes difficult and boredom soon follows. It also means that the pressure of a performance situation, which always switches on a conscious inquiry by the player of what is being played, will lead the performer to discover -- all too late -- that they have almost no conscious access to what they are playing. These and innumerable other problems could be cited, and experiments designed, to illustrate all these effects. For we teachers, the challenge becomes one of working out a teaching method for youngsters which has them synchronise a consciousness of what they are playing with the act of playing itself. To do this, it is vital that our learners are taught to draw upon their (ideally) growing storehouse of “cognitive schemes” that enables them to convert the written notation into meaningful instructions relating to thought and action in piano practice. The teachers’ job is to enrich the cognitive storehouse in order to use it as a learning and memorising tool that always encourages conscious doing and conscious affirmation of what is being done. Once this is achieved, a virtuous circle is created that is able, quite noticeably, to produce the meat it feeds upon. It will be noted that what is proposed here is nothing other than what very competent musicians, and indeed child prodigies, already do, albeit to a much greater and more far-reaching extent.

Re interpretation, I intend to challenge the approach that sees musicians as mere “followers of orders”. There are two types of listening, of musical perception, to teach from the beginning: “Structural” (or relational) hearing that enables me to phrase, to transcend what I am playing now to encompass increasing larger musical wholes. All these topological considerations are what enable me to shape music architecturally. The second type is theatrical in its essence and embraces typological considerations. It is never simply a case of being theatrical or emotive or atmospheric, etc, for its own sake; it is always a question of projecting a theatricality appropriate to the musical type. In a deep sense, a theatrical understanding has to do with a study of the semiotics of music. Despite all these complex, high-sounding words, this is exactly what good teachers teach; albeit some more consciously than others. What we call “interpretation” is resolving that tension between structural and theatrical hearing, in the context of which the musical instructions of the composer are then to be interpreted.

My intention here is to argue that teachers need to make intuitive knowledge and feeling conscious to themselves in order to be effective. This is the purpose of my approach to this kind of analysis.

Thursday 9 July *(continued)*

11:45am-12:30pm – Hoopla Room

SS/M: Piano Adventures® from Elementary to Intermediate

Presented by Dr Randall Faber

This session explores the elementary-to-intermediate transition in knowledge and skill. The processes of “chunking” patterns and “automatizing” motor skills provides the foundations for artistry.

11:45am-12:30pm – F40

Improvisation: The why and the how

Presented by David Urquhart-Jones

The paper presents a rationale supporting the inclusion of improvisation as a significant element in the instructional process. In doing so the notion of practical, creative involvement as learning experiences in which conceptual understanding of music grammars and formal structure is acquired is vigorously advocated.

A methodology for teaching improvisation is put forward and reviewed with illustrated examples of introductory and early intermediate stages. The terms ‘community’ and ‘jazz-related’ are used to define two broad categories of music; the former deals with genres such as traditional folk music, popular songs, carols, hymns and occasional music for community events such as weddings, birthdays and national anthems; the latter is self-explanatory.

12:30pm-1:15pm – Northern Commons

Lunch

1:15pm-2pm – Recital Room

From Philosophy to Teaching Practice: Building foundations of technique and interpretation (part 2)

Presented by Dr Mark McGee (AMEB sponsored presentation)

1:15pm-2pm – Hoopla Room

SS/R: Exploring Duets, Trios and Other Ensembles: Incorporating ensemble work into the studio

Presented by Angela Turner

The benefits of duet and ensemble playing are well-known, with the potential to help develop better listening, rhythmic, and general musicianship skills. In early method books, many teachers routinely play duets with their students, or use CDs of accompaniments. However, once the transition out of method books into “traditional” repertoire begins, often the first thing to disappear from the learning experience is the duet/ensemble element. This session will present new and classic collections of ensemble repertoire, highlighting selections that may delight and extend musicianship skills. There will be numerous demonstrations, ranging from elementary works for the young beginner, to late intermediate repertoire.

Thursday 9 July *(continued)*

1:15pm-2pm – F40

Assessment of Music Performance

Presented by **Professor Max Cooke** OAM

This involves examining music performance at tertiary level, and reliability in predicting future success.

Matters to Consider: What exactly is assessed • Standards expected at the level • Examiners need detailed briefing • How frequently is each candidate heard? • Professional performance examinations as open recitals, some recorded. • Methods providing points for aspects of playing generally detract from hearing the performance as a whole. First impression is very useful for music assessment. • Reliability depends on hearing candidate more than once. • Guidelines needed for examining panels, famous musicians not necessarily reliable. Some believe wrongly to assess accurately on 1-100. • Judging performance, no other component should intrude into the mark.

2:15pm-3pm – Recital Room

Concert Performance Technology: iPad and Bluetooth at the Piano! Conquering the Learning Curve

Presented by **Dr Linda Holzer** (USA)

The iPad, plus apps for score-reading and Bluetooth devices for page-turning, has revolutionized music-making at the piano. Versatile, dependable, and convenient, it's suitable for all kinds of concerts and gigs, as well as the teaching studio. Attendees will see the iPad, the app forScore and the Bluetooth foot pedal page-turning device AirTurn in action, as I perform solo and chamber music, and share tips for mastering the technology. Learn how to insert score markings, handle repeats, and special features such as set lists, bookmarks, and searchable music library, plus how to back up your iPad, and maximize battery life.

2:15pm-3pm – Hoopla Room

SS/Tq: Piano Adventures® Technique and Artistry

Presented by **Dr Randall Faber**

Learn how to resolve technical problems by addressing root causes. This sequence of “technique secrets” provides a winning path to virtuosity and artistic expression.

Thursday 9 July *(continued)*

2:15pm-3pm – F40

Fostering the Development Of Expressive Performance Skills Through the Implementation of an Expressive “Gestural Vocabulary”: A case study approach with six pre-tertiary pianists in the one-to-one studio

Presented by **Mark Griffiths**

Existing literature and anecdotal evidence suggest that principles of expressive performance are too often not being given sufficient attention until rather late in a student's development. This presentation will provide commentary on several initial, but significant key findings of my doctoral study at Queensland Conservatorium Griffith University, one that seeks to illuminate the pedagogical concepts and environmental factors of the one-to-one studio that might best foster the development of expressive performance skills within pre-tertiary pianists. Importantly, the research proposes that the early implementation of an expressive “gestural vocabulary” can facilitate expressive playing, rather than simply being a by-product of expressive playing. Six of my own students have acted as case studies, with their progress, and the manner in which they have engaged with the research aims, being charted through video recording of lessons, my own reflective journal and interviews with the students and their parents. Beyond the specific project, the paper reflects briefly on the wider implications regarding the teaching of expression in the one-to-one context.

3pm-3:30pm – Northern Commons

Afternoon Tea

3:30pm-4:25pm – Recital Room

Realizing the Unconventional Performance Practices in Selected Works for Piano by Frederic Rzewski (b. 13 April, 1938)

Presented by **Ashley Hribar**

This lecture recital explores those aspects of Frederic Rzewski's piano music that require specific (that is, notated) or non-specific (that is, left unspecified) forms of unconventional performance practices. In so doing, the lecture focuses on works that variously incorporate speech, improvisation and extended performance techniques. The aim is to identify, analyze and through performance, the realization of these practices and their possible motivations. As such, this project incorporates seldom performed works by Rzewski and will incorporate input from the composer himself.

To understand the relationships between the various unconventional performance practices and Rzewski's motivations, it is necessary to define what we mean by ‘unconventional’ within the context of his piano music. Improvisation and speaking within themselves or when isolated as musical practice, are by no means unconventional – understood in their usual sense, both are commonly used. However, their meaning and function are transformed when

Thursday 9 July *(continued)*

improvisation and spoken text are placed within a context of traditionally notated piano music, or in combination with various extended performance techniques and actions (such as hitting, tapping or knocking the piano or adopting the use of various objects). In order to realize the relationships of these unconventional performance practices, it is necessary to understand the origin of these elements and Rzewski's background.

3:30pm-4:15pm – Hoopla Room

SS/T: Teaching Students with ADHD

Presented by **Thembi Shears**

In the last decade there has been an increasing incidence of diagnosed learning difficulties, especially ADHD. Accepting a new student with a diagnosis of ADHD can seem quite daunting, but it needn't be that way. In this session we will discuss the specific learning needs of children with ADHD, and explore dozens of off-the-bench games and activities to keep students engaged in individual and group lessons.

3:30pm-4:15pm – F40

“Gestural Vocabulary” Masterclass

Presented by **Mark Griffiths**

4:30pm-5:15pm – Recital Room

Philosophy in the Studio

Presented by **Jody Heald**

This paper examines some ideas from phenomenological human science research and thinking in education today within the context of a master-apprentice model of studio piano teaching. I give a précis of phenomenology and its emergence as an approach to narrative writing in the first person. This enables me to explore how important genealogy can be for both master and apprentice as a valuable dimension of a powerful pedagogical relationship. I share narratives from some renowned pianist-pedagogues. As educators influenced by and influencing others, I suggest we develop reflective practices in the studio, and describe some applications of this approach in music pedagogy.

4:30pm-5:15pm – Hoopla Room

Mastering Rhythm

Presented by **Nick Peterson**

A common problem: much time is wasted when music students learn new pieces 'note-perfectly' but with rhythmic errors. Frustratingly, teachers must correct the misinterpretations, while students have to tediously relearn pieces.

Thursday 9 July *(continued)*

With computers, pressing Delete simply ‘wipes the slate clean’. But for students, relearning entails battling established, inaccurate aural expectations, and entrenched physical habits. These reinforce each other and fuse to become almost indelibly imprinted in the mind and body of the student. Moreover, the success of the subsequent attempts is not guaranteed. The simple solution: The predicament can be evaded if students do not make rhythmic errors in the first instance. Endowed with the skill of perfect rhythm reading, backtracking can be converted into forward progress, and frustration can be replaced with fulfillment. In this inspiring session, Nick Peterson introduces Rhythm Reading and Dictation, a pioneering resource empowering students with the ability to read difficult rhythms instantly, accurately, fluently and confidently at sight. Nick shares unprecedented attainments, and reveals how these wonderful aspirations can indeed become a reality for all.

4:30pm-5:15pm – F40

Kinder Beat Piano: Music learning with the fun-factor embedded

Presented by **Mark Gibson**

The integration of music and games makes for a wonderful partnership in teaching young children. This session will demonstrate how Kinder Beat Piano goes far beyond using games as a mere ‘hook’, but rather, music learning becomes an integral part of the game. The strong rhythmic focus includes gesture, body percussion and whole body movement together with the use of props such as rainbow rings and hoops. Specific piano skills are developed through modelling activities using felt strips and keyboard mats. Playing with fists, open palms, and other combinations promotes hand and finger awareness. Kinder Beat Piano also engages children through vibrant and contemporary music styles and grooves.

4:30pm-5:30pm – Studio 3

Practical Yoga Session

Presented by **Anna Carson**

5:30pm-6:45pm – Recital Room

Mahler Symphony No. 2 “Resurrection” (1894)

Piano Recital: **Stephen Emmerson, Suzanna Hlinka, Angela Turner, Stewart Kelly**

Arranged for two pianos, eight hands by H. von Bocklet (1914)

I *Allegro maestoso*

II *Andante moderato*

III *In ruhig fließender Bewegung (With quietly flowing movement)*

IV *Urlicht (Primeval Light)*

V *Im Tempo des Scherzos (In the tempo of the scherzo)*

Thursday 9 July *(continued)*

5:30pm-6:15pm – Hoopla Room

SS/T: Teaching students with Autism Spectrum Disorder

*Presented by **Thembi Shears***

Teaching students with a 'label' doesn't need to be daunting; in fact, it might be the most rewarding teaching you ever do. Learn about the individualities of students with ASD, and discover practical strategies for effectively teaching these children in your studio.

5:30pm-6:15pm – Studio 1

Managing Stress for Optimal Performance

*Presented by **Dr Lynda Moorcroft** (sponsored by ANZCA Music Examinations)*

Optimal performance involves more than knowing the music as best we can; we need to know ourselves – how we best respond to performance pressure and learn to trust in our ability thereby allowing the music to speak. This paper provides an overview of the physiology of arousal and anxiety, and a package of strategies for the management of performance nerves. Whatever the level of performance, or experience of performance anxiety, having clear goals, employing both mental and physical rehearsal, breathing diaphragmatically, and organising our time and energy positively prior to performance are skills that deserve attention in every piano studio.

8pm-9:15pm – Recital Room

Myra Hess's Historical Opening Program for the National Gallery Concert (10 October 1939)

*Piano Recital: **Piers Lane AO** – Patron of the APPCA*

Domenico Scarlatti (1685–1757)
Johann Sebastian Bach (1685–1750)

Ludwig van Beethoven (1770–1827)
Franz Schubert (1797–1928)
Frédéric Chopin (1810–1849)
Johannes Brahms (1833–1897)
Johann Sebastian Bach arr. Hess (1890–1965)

Sonata in B minor (L33), Sonata in G major (L347)
Preludes and Fugues: C# major Bk1 No.3, Bb minor Bk1 No.22
Sonata in F minor Op 57 Appassionata
Selection of Dances (compiled by Myra Hess)
Nocturne in Db Op 27 No.2, Waltz in Eb Op 18
Intermezzi Op 119 i. B minor, ii. E minor, iii. C major
Jesu, Joy of Man's Desiring

Thursday 9 July *(continued)*

8:30am-9:15am – Recital Room

Scenes from an Australian Childhood: New piano music by Wendy Hiscocks

Presented by Dr Wendy Hiscocks

Wendy Hiscocks looks at her use of notation in *Light* (six easy piano solos), *Four Rustic Dances* (easy piano duets) and a major collection entitled *Scenes from an Australian Childhood*; the latter being comprised of seven solos composed for international concert pianists over a twenty-six year period with many of the titles inspired by the New South Wales South Coast region. She explains how a composer's score guides the performer's use of pedal, sense of touch and rhythmic nuance to connect with the music 'beyond the black and white' of the printed page.

8:30am-9:15am – Hoopla Room

SS/R: The Pirate Challenge

Presented by Thambi Shears

Arghhhh me hearties! Are you tired of the same old lesson routine? Do you find yourself running out of time to fit in all the great ideas you have? Do your students need something new? You need to take a trip to Pirate Island! Come along and find out how to create your own curriculum that not only develops well rounded musicians, but has your students counting the sleeps between lessons!

8:45am-9:15am – F40

Collaborative Pianists: What's In A Name?

Presented by Gaby Gunders

When pianists perform on their own, they are called solo pianists. When they share the performance with other pianists, instrumentalists, singers, dancers or narrators, they are given a number of different titles. In this paper, the skills of this specialist pianistic art form will be examined. Further, the titles given to these pianists will be explained and discussed in a historical context, examining the possible reasons for the shift in terminology. Views of several such pianists will be presented as well as views of some associate artists.

9:20am-10:15am – Recital Room

Keynote Presentation: Developing Musical Minds & Hearts

Presented by Dr Randall Faber

Today's digital world emphasizes and rewards logical, sequential thinking. But what about the richness of creativity, expression and personal artistry? These are developed in the heart...and in the piano lesson!

Friday 10 July

10:15am-10:45am – Northern Commons

Morning Tea

10:45am-11:35am – Recital Room

Piano Recital

Margaret Kong and Kevin Chow

Franz Liszt (1811–1886)

Spanish Rhapsody

Sergei Prokofiev (1891–1953)

Toccata in D minor Op. 11

Maurice Ravel (1875–1937)

Gaspard de la nuit, *i. Ondine*

Ludwig van Beethoven (1770–1827)

Sonata Op. 106 *Hammerklavier, i. Allegro*

Franz Liszt (1811–1886)

Transcendental Studies 'Mazeppa' and 'Wild Jagd'

10:45am-11:30am – Hoopla Room

SS/B: Website in an Hour

Presented by **Gina Wake**

A studio website is the business card of the 21st century. Do you have a website? Do you need one? (YES!) Learn how to create your own studio website – better still, bring your laptop and we will teach you how to build one on the spot. It's easy, it's cheap and you don't have to be a tech wiz to understand!

10:45am-11:30am – F40

Piano Pedagogy Education in America: Past, present, and future

Presented by **Dr Jovanni-Rey de Pedro (USA)**

The study of piano pedagogy in America hit new heights when it was introduced as a university degree program in the 1960s after being taught as only a course in the thirty years prior. This caused a surge not only in the interest of the field, but also in the amount of research dedicated to pedagogy and related areas such as child and developmental psychology, learning modalities, performance practice, body mechanics, and even the business of piano teaching. Ultimately, this resulted in a prodigious amount of resources for those wishing to learn more about how to teach piano. With around 100 American tertiary institutions now offering concentrated studies in piano pedagogy – whether through a degree, cognate area, or certificate program – it would be interesting to know what and how students in these programs are being taught.

In this presentation, Dr Jovanni-Rey de Pedro aims to highlight the numerous resources available to today's piano teachers such as published books, dissertations, online and printed journals, DVDs, and conferences. In order to further understand ramifications under which these resources were made, the lecture will begin with a discussion of the history of piano pedagogy education in the United States and address the changes that the formation of a degree program brought to the profession. Finally, he will review the current state of the pedagogy degree and offer insights about some exciting new prospects that lie ahead for both independent music teachers and university professors.

Friday 10 July *(continued)*

11:45am-12:30pm – Recital Room

Keynote Presentation: Building Technique in Intermediate Students

Presented by Dr Scott McBride Smith

Your students have mastered the basics. Now they need that extra edge and special flourish that comes when a performer has complete technical control. In this highly interactive, problem-solving course, participants learn how to address the needs of the developing pianist. Topics discussed will include:

- Common technical problems and how to recognize them
- Developing a personal technical regimen for each student
- Unique practice techniques for every technical challenge
- Avoiding technique meltdowns

12:30pm-1:15pm – Northern Commons

Lunch

1:15pm-2:15pm – Recital Room

Finale Concert and Conference Closing

10 finalists of the 3MBS Composition Awards will present their piano works and the winners of the following awards will be announced. Open to secondary and tertiary students. The concert will be recorded and performances will be broadcast on 3MBS at a later date.

The Hal Leonard Composition Award

Prize: work to be published in The Piano Teacher magazine May 2016

Molly Fleming	<i>Peasant Girl</i>
Xiao-Xiao Kingham	<i>Gigue</i>
Liam Broeksteeg	<i>Trav'ling to New Lands</i>
Alexander Millward	<i>New York Sunrise</i>
Eunice Goh	<i>This Moment</i>
Shuan Hern Lee	<i>Ghosts</i>

The Kawai Composition Award

Prize: Kawai ES100 Portable Piano

Hana Tan	<i>Precipice Breakdown</i>
William James Schmidt	<i>Minuet for the Peacocks</i>
Xiao-Xiao Kingham	<i>A Country Ride</i>
Nicolaas Tjoelker	<i>Sydney CBD</i>
Jem Sherwill	<i>Doss</i>

Allant Trio

The Allant Piano Trio is quickly establishing itself as one of the most exciting young ensembles. Winners of the prestigious Beverly Hills Auditions in Los Angeles in 2013, they were also awarded the Jonathan Madrigano Entrepreneurship Grant from the Juilliard School. Pianist Dr Beth Nam, violinist Anna Park and cellist Alina Lim formed the trio in 2010 at the Juilliard School, each with extensive and distinguished careers in chamber music and music pedagogy. The trio received coaching and direction from Juilliard professors Toby Appel, Rohan DeSilva, Jonathan Feldman, Clive Greensmith, Nicholas Mann and Vivian Weilerstein. Most recently, the Allant Trio released their first album titled 'Ignition' and gave a performance of Beethoven's Triple Concerto at the Seoul Arts Center with the Seongnam Philharmonic Orchestra, which was broadcasted by Korea's MBC network. Through the US Embassy in Seoul, they performed at the Embassy Youth Forum and the US ambassador's residence in Korea. The trio also gave a highly acclaimed debut recital at Carnegie's Weill Recital Hall in New York City. The Allant Trio has participated at the Norfolk Chamber Music Festival, the Yehudi Menuhin Chamber Music Festival in San Francisco, as well as the chamber music residencies at The Banff Centre in Canada and Hill and Hollow Music in New York. They were named semi-finalists at the Trondheim International Chamber Music Competition in Norway. The trio performs often throughout the New York City metro area and has given a recital at the South Orange Performing Arts Center in New Jersey.

Dr Diana Blom

Diana Blom, Associate Professor of Music, University of Western Sydney, composer and pianist, has keyboard scores/CDs published by Wirripang Pty. Ltd. and Wai-te-Ata Press. Recent keyboard works include *The Blue Ice Cave* (piano/toy piano), *The Night Ship* (piano) and *Playing with Fire* (CD soundbed/live acoustic piano). Diana has co-curated several keyboard composition/performance/CD projects, *Shadows and Silhouettes – new music for solo piano with a Western-Chinese confluence*, *Antarctica – new music for piano and/or toy piano*, both with Italian pianist Antonietta Loffredo; and *Playing with Fire, new music for live piano and electroacoustics*. Recent published research is on learning new contemporary classical music.

Erica Booker

Erica Booker graduated from the NSW Conservatorium of Music in performing and teaching. Erica has been a performer, accompanist, piano and classroom music teacher, choral conductor and adjudicator. Since 1979 she has taught piano and lectured around the world following the Suzuki philosophy. A Suzuki Piano Teacher Trainer, she also pioneered Suzuki Early Childhood Education Music classes in Sydney. Erica's studio has four pianos with different sized keyboards. She co-authored a paper with Rhonda Boyle for the 2011 APPCA Conference and has also presented at ASPAH symposiums in 2010 and 2014, and at the 2014 World Piano Teachers' Conference in Serbia.

Rhonda Boyle

As a child, Rhonda Boyle studied piano with Lilian Harvie in Geelong. She gained tertiary qualifications in science, environmental science and urban planning and pursued a career as a public servant in Victoria. Rhonda returned to piano studies in 1999 as a student of Robert

Chamberlain. In 2009 she purchased a 7/8 (5.5 inch octave) keyboard for her piano and has presented papers to the 2009, 2011 and 2013 APPCA conferences. Her articles have been published in the MTNA e-Journal (USA) and in Piano Professional (UK). She maintains a website (www.smallpianokeyboards.org) devoted to sharing information about reduced-size piano keyboards and in 2013 co-founded PASK (Pianists for Alternate Size Keyboards: www.paskpiano.org).

Margaret Brandman

Margaret Brandman's career in music as composer, performer, music educator, arranger and writer on music education spans more than 40 years. Margaret has composed a range of pieces for a variety of instruments and voice, many of which are included in Australian examination syllabuses. Her concert works for piano, voice, instrumental combinations and orchestra, published in Australia and in Germany, receive both live and recorded performances internationally. Margaret is writer and publisher of many music education materials in her innovative contemporary series of education materials, which employ colour coding for many topics for easy learning.

Wendy Brown

There is a photo of Wendy sitting at a toy grand piano at the age of 3 – the love was always there! She studied with Wendy Lorenz gaining her AMus A, a Bachelor of Creative Arts (Music), Post Graduate Degrees in Piano Pedagogy and Primary Music. The love that went into that toy piano grew to grand proportions. She was awarded the Queen's Trust Award for "Songs of Social Justice." Wendy really enjoys working with children and has been an accompanist in the "Out of the Box" Festival and the Conservatorium Junior Choir. Her Music for Munchkins classes are fulfilling a desire within her to see music come alive in our culture and touch the hearts of littlies!

Joanne Burrows

Joanne completed a Bachelor of Arts, and Diploma of Education through University of Queensland (1981). She taught classroom music in Queensland and NSW before moving to Wagga Wagga in 1986. Between 1986-1994, Joanne taught piano, at the Riverina Conservatorium of Music, developed an HSC Music Program at Trinity Senior High School and completed her AMusA in Piano, and an ATCL and LTCL in piano pedagogy. In 2004 Joanne was appointed Head of Keyboard at the Riverina Conservatorium and in 2010, Chair of the Curriculum Council. In 2011, she became a Wirripang Composer. Joanne currently teaches at the RCM and continues to have music published by Wirripang.

Assoc. Prof. Gemma Carey

Gemma Carey is Deputy Director (Learning and Teaching) and Head of Pedagogy at the Queensland Conservatorium Griffith University. Gemma's expertise and research interests are in the area of Performance Pedagogy, Curriculum and Teaching and Learning. She has presented and published papers in the field of Instrumental Pedagogy both nationally and internationally. Recent publications include "Peer assisted Reflection in studio music teaching" 2014 (Carey & Grant), "Teacher and student perspectives on one-to-one".

Dr Jeanell Carrigan

Jeanell is currently Senior Lecturer in Ensemble Studies at the Sydney Conservatorium of Music, University of Sydney. She has performed as a soloist, chamber musician and accompanist in Germany, Italy, Austria, Switzerland and throughout Australia, and has recorded for the Bavarian Radio Corporation, the ABC and for regional stations in Australia on many occasions. As a member of the Novalis Quartet, Trio Novalis and Richter/Carrigan Duo she performs regularly for Musica Viva and other concert organisations. Jeanell completed a Doctor of Creative Arts, at the University of Wollongong, in the area of Australian post-1970 solo piano repertoire. In February 2014 she released her sixteenth solo compact disc of Australian piano music. In 2002 Jeanell received the national award of most outstanding contribution to the advancement of Australian music by an individual.

Robert Chamberlain

Robert Chamberlain appears internationally as an adjudicator, presenter and performer, and is a partner in the Melbourne based *Team of Pianists*. He developed and directed the *Team's* annual *Spring Piano School*, and with his *Team of Pianists* partners, performs and directs concert series in Victoria. Concert engagements include performances throughout Australia, Turkey, Malaysia, Brunei, Thailand and Canada. His recordings on around 15 CDs encompass music for solo piano, two pianos, chamber music, piano and voice. He teaches piano at the *Sir Zelman Cowen School of Music*, Monash University, and privately. Research interests include teaching and learning processes, creativity, style and technique.

Dr Brian Chapman

Brian Chapman is Honorary Principal Research Fellow at Federation University Australia, having recently retired from an academic career in biomedical science pursued at Monash University in parallel with his activities as pianist and piano teacher. As soloist and chamber musician he has made over 100 studio recordings and broadcasts for the ABC and has released five CDs of piano music by Albéniz, Beethoven, Brahms, Chopin, Debussy, Granados, Mozart and Schubert, together with CDs of the Mozart and Beethoven Piano & Wind Quintets and Schubert's *Winterreise*. He conceived and directed Monash University's 1983 Brahms Chamber Music Festival and 1997 Schubert/Brahms Festival.

Kevin Chow

Kevin Chow is a 2nd year Bachelor of Music Student at the University of Melbourne, studying with Glenn Riddle. He was the 2013 3MBS Young Performer of the Year. Kevin performed before Prince Charles and the Duchess of Cornwall, and in 2013 made his concerto debut performing Rachmaninoff's Piano Concerto No 3 with the Zelman Symphony Orchestra. He has given recitals in NZ, USA, China and Indonesia, was a semi-finalist in the 2013 Lev Vlassenko Piano Competition and has broadcast frequently on 3MBS and 4 MBS FM.

Samantha Coates

Samantha Coates is a Sydney-based pianist and teacher with over 25 years' experience in both private and group tuition. She is also the author and publisher of BlitzBooks, a music education series that has brought fun and laughter to the areas of music theory, instrumental

technique, general knowledge and sight reading. Samantha completed her Bachelor of Music degree at the Sydney Conservatorium, majoring in piano performance. She has had extensive experience as a solo performer, accompanist and lecturer, and is regularly invited to present at conferences on a wide range of pedagogical topics.

Janis Cook

Janis Cook's extensive performing experience includes nearly twenty years as principal pianist with the Melbourne Symphony Orchestra - on stage, CD and several international tours - and an ongoing association with the Australian Ballet Company. She has appeared as a soloist with leading professional and community orchestras and has been recorded on many film soundtracks such as *Babe*, *Cosi* and *The Dish*. As a chamber musician, Janis performs in a range of ensembles, including her own popular *Cook & Co*. A knowledgeable piano teacher in the Liszt tradition, she is also an experienced adjudicator, AMEB examiner and keen music educator.

Prof. Max Cooke OAM

Max Cooke teaches many talented students, and through his performances has been in contact with internationally known musicians. He studied at the University of Melbourne, in Paris under Alfred Cortot, and at the Mozarteum in Salzburg. He returned to Melbourne University as teacher in 1952, was for six years Dean of the Faculty, Adjunct Professor at Monash University and remains Principal Fellow at Melbourne. He produced publications on music and teaching, was President of the VMTA, National President of ASME and is a Fellow of the Australian College of Education. Max Cooke was awarded an OAM in 1998 and the Bundesverdienstkreuz from Germany in 2001. He is the Founder of the Team of Pianists, as well as the Artistic Director of the Australian National Piano Award.

Dr Tracey Edgar

Dr Tracey Edgar is a piano teacher of over 30 years' experience and is also a qualified classroom teacher. She currently teaches in her home studio and at Caulfield Grammar School. She attained her B.A. (Hons) and Dip. Ed. qualifications from Monash University, from where she also completed her Ph.D. (Musicology) in 1997, the subject of her thesis being "The History and Development of the English Catch". Tracey is passionate about developing her students' musical craft and seeks innovative ways to motivate them to achieve their best.

Dr Stephen Emmerson, Suzanna Hlinka, Angela Turner, Stewart Kelly

Angela Turner, Stephen Emmerson, Stewart Kelly and Brieley Cutting first performed Mahler's 2nd Symphony arranged for two pianos/eight hands for the 4MBS Festival in 2010. Encouraged by the positive reception at that and subsequent performances – "surprisingly successful" said one review! – they recorded the work in 2012. It was released on Melba recordings in 2014 and has attracted enthusiastic reviews internationally. Joining Angela, Stephen and Stewart for this performance is Suzanna Hlinka. All four pianists are associated with Queensland Conservatorium Griffith University as teachers and/or former students.

Mark Gibson

Mark Gibson is an AMEB examiner, teacher mentor and co-author of the Encore on Keys piano series, Encore on Strings, Theory Wiz and Kinder Beat. His piano compositions are featured in several examination syllabi as well as grade book publications. Mark's teaching experience ranges from working with children from three years of age through to lecturing at the Queensland University of Technology, Creative Industries Faculty in Core Musicianship, Piano Performance and the Keyboard Ensemble. Mark's primary focus is now on developing innovative music education resources and exploring new teaching approaches. He continues to present seminars and workshops to teachers and students throughout Australia and South East Asia.

Mark Griffiths

Mark Griffiths enjoys a versatile career in teaching, examining, adjudication and research. He is a First Class Honours graduate of Queensland Conservatorium Griffith University, where he has been a staff member since 1998. His professional activities are uniquely informed by comprehensive knowledge, extensive experience and ongoing reflective practice with student cohorts from early childhood to adults of tertiary level. Mark is a PhD candidate at QCGU where he is investigating pedagogical strategies that foster expressive performance skills within pre-tertiary pianists. Mark holds a Griffith University Postgraduate Scholarship and his doctoral supervisors are Associate Professor Gemma Carey and Dr Stephen Emmerson.

Gaby Gunders

Gaby was born in Jerusalem and started studying the piano at the age of six with Professor Sonia Valin of the Rubin Academy. She graduated with a Bachelor of Music (Hon) degree in Piano Performance in South Africa. Gaby chose to specialize in collaborative piano playing, and enjoyed a thriving career as a collaborative pianist, chamber musician and repetiteur in three continents over the next twenty years. She has performed extensively as a soloist, a collaborator, and in chamber groups. Gaby has a successful piano teaching studio, is an AMEB examiner in Western Australia, adjudicates in local competitions, and, recently, has returned to university to complete her MMus degree at UWA.

Amanda Handel

Amanda Handel has a postgraduate degree in composition (UWS), and qualifications in piano performance and teaching: AMusA, ATCL (Teachers). Her scores are published by Wirripang Pty Ltd. These include commissions, which have been recorded and performed all over the world. Amanda has released two CDs: Gardens of Stone - for piano and didjeridu, with Michael Jackson (2012); and Ghosts and Angels - with electronic artist GL Seiler (2006). Both CDs have received excellent reviews and ABC radio airplay. Recently, Amanda travelled overseas to study Flamenco and Tango. She teaches piano and composition from her Katoomba studio, and at the Penrith Conservatorium.

Greg Holdaway

Greg Holdaway has been teaching movement coordination for over 20 years. He presents practical workshops and classes around Australia and in Japan for musicians, other

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performing artists and the general public. Greg holds a Masters Honours Degree in Exercise and Sport Science and has a particular interest in Biomechanics and Motor-Control in relation to reflex support for coordination. He is Director of Training at the Sydney Alexander Technique professional training program, Associate Director of the BodyChance schools in Japan, is on staff at the Mitchell Conservatorium in Bathurst NSW and the Lisa Gasteen National Opera School at the QLD Conservatorium.

Jody Heald

Jody Heald is a pianist and teacher who was educated at the Sydney Conservatorium High School whilst a student of Gordon Watson. In Tasmania she studied with Beryl Sedivka. She has performed as soloist and co-artist. She is accepted as a candidate for a Doctor of Philosophy at Curtin University. Jody has a thriving teaching practice in Hobart. She is President of the Tasmanian Music Teachers' Association and Chairman of the Australasian Piano Pedagogy Conference Association. She is a syllabus consultant and examiner for the AMEB, and is invited to adjudicate, present on pedagogical matters, and conduct master classes throughout Australia.

Dr Wendy Hiscocks

Wendy Hiscocks's music has been performed by prominent artists at major events worldwide. The list includes Piers Lane and Roy Howat (piano), Rachel Nicholls and Elizabeth Connell (soprano), Madeleine Mitchell (violin), Michael Collins (clarinet), Sydney Chamber Choir, Jesus College Choir (Cambridge), Schubert Ensemble (London), King's Lynn and Aldeburgh Festivals (UK), Spitalfields Festival (London), Bangor New Music Festival (Wales), Australian Festival of Chamber Music, Amadeus Festival (Geneva), Radio Suisse Romande, Radio France, ABC Radio and TV, BBC Radio 3 and the British Film Institute. She has completed a doctorate on the music of Arthur Benjamin. As a pianist, she has recorded for Edition Stil and Symposium, and appeared at venues ranging from London's Purcell Room to the Kusatsu International Festival in Japan.

Dr Linda Holzer

Linda Holzer is professor of piano at the University of Arkansas in Little Rock, USA. An active soloist and chamber musician, she has performed widely, including at the Kennedy Center, and the New Orleans Center for Creative Arts, Qingdao University in mainland China, Chinese University of Hong Kong, and the Palfy Palace in Bratislava, Slovakia. She chaired the Committee on the Pedagogy Student for the National Conference on Keyboard Pedagogy, and was awarded "Article of the Year" from *American Music Teacher* for writing on career guidance for music majors, with additional articles in *Piano & Keyboard*, *Clavier*, and *Piano Pedagogy Forum*.

Ashley Hribar

'Ashley Hribar is a brilliant pianist and an exceptional artist.' Heilbronner Stimme, Stuttgart
Ashley Hribar is an Australian-born pianist, composer, improviser and chamber musician. Winner of the International Gaudeamus Interpreters Competition in Amsterdam, he is a known advocate of contemporary music and music of the 20th century. Recent performances include Olivier Messiaen's monumental piano cycle *Vingt regards sur l'enfant*

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Jésus, and the multi-media project *TRIANGULATION*. His current project *Embrace*, is an unorthodox exploration of beats and percussion that pushes the boundaries and expressive capabilities of the piano. Ashley studied in Australia with Stefan Ammer, Stephen McIntyre, Graham Williams and with Karl-Heinz Kaemmerling in Hanover, Germany.

Mira Jakopanetz

Originally from Belgrade, Mira received her BA and BMus (Masters) from the Faculty of Music and was the recipient of the First Prize for the best student. She was subsequently awarded a scholarship to study piano at the Tchaikovsky Conservatorium in Moscow. She has studied with Professors E. Timakin, V. Vitale and K. Taylor. Mira has performed extensively since the age of 15 as a soloist with orchestras and as a chamber musician throughout Europe and Australia. She has recorded and performed for ABC-FM and 3MBS-FM. For the last 10 years she has been teaching piano and piano pedagogy at Monash University, as well as performing and giving master classes. She is an experienced teacher at all levels, an examiner and an adjudicator and takes a keen interest in working with talented students. Mira is currently Head of Piano at Melbourne Grammar School and an accompanist for VCE students.

Jo-Anne Kemp

Jo-Anne is currently undertaking a PhD (performance research) through the University of Tasmania examining the influences and inspirations within the solo piano music of Miriam Hyde (1913-2005), including the possibility that Hyde composed her music with synesthetic effect. A Master of Music degree (performance research) was completed through the Queensland Conservatorium of Music (Griffith University), along with receiving the LMusA she completed a Bachelor of Creative Arts (Music) in 1991 at the University of Southern Queensland and a Postgraduate Diploma in Education in 1992 at the University of Queensland. She has been a musical director/conductor/adjudicator and an accompanist for several organisations.

Margaret Kong

Margaret Kong is a 2nd year Bachelor of Music Student at the University of Melbourne, studying with Glenn Riddle. She was the 2012 3MBS Young Performer of the Year and has performed concertos by Mozart, Mendelssohn, Tchaikovsky and Rachmaninoff with various orchestras. Other awards include the Dorothy Glover Award, and the Zelman Symphony Orchestra Concerto Prize. In 2012 Margaret was invited to perform Rachmaninoff's Concerto No 2 in C minor before a capacity audience at BMW Edge Auditorium, as part of Federation Square's 10th anniversary celebrations. She also performed in the recent 3MBS Beethoven Festival.

Jocelyn Kotchie

Jocelyn 'Jo' Kotchie is a Western Australian composer and music educator specialising in pedagogical music for children. She has been teaching in private practice for 40 years and during this time has specialised in many areas, from pre-instrument and early childhood music through secondary school curriculum development (Steiner) and general across the board music education. Jo is a prolific composer across many genres, with many of her works having been written specifically for the benefit of her students and several appear on examination syllabi. She has written over 300 works for children of all ages.

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Dr Mira Kruja

Dr Mira Kruja is an international award-winning scholar, performer, and professor. She is a frequent adjudicator for international and national piano competitions. On demand as a performer, lecturer, and clinician, Dr Kruja has delivered peer-reviewed presentations at prestigious professional events, including: *International Conference on Multidisciplinary Research in Music Pedagogy, Canada; EPTA Conference, Switzerland; International Conference on Contemporary Performing Arts, Austria and Italy; World Piano Conference, Serbia; International Congress of Humanities and International Conference on Education, France; International Conference on Arts and Humanities and International Conference on Education, Hawaii; World Piano Pedagogy Conference, USA; College Music Society National and Regional Conferences, USA.*

Assoc. Prof. Rae de Lisle MNZM

Dr Rae de Lisle is Associate Professor and Head of Piano at the University of Auckland. Her teaching has produced many outstanding young pianists who have excelled at national and international competitions. She has received a University Excellence in Teaching Award and the Marie Vanderwart Memorial Award for outstanding service and commitment to chamber music. She is Artistic Director of the Wallace National Piano Competition and has been adjudicator for the Singapore National Piano Competition and the Dublin International Piano Competition. Over the past decade she has done extensive research into pianistic injuries, leading to presentations throughout the world.

Dr Christine Logan

Dr Christine Logan is a Senior Lecturer in Music in the School of the Arts and Media at the University of New South Wales in Sydney. Her recordings include the complete duo piano music of Frank Martin for ABC Classics with pianist Julie Adam. A contributor to Revised New Grove and Oxford Music Online, she has published articles and book chapters on aspects of Australian music, the piano music of Frank Martin, Beethoven, Gabriel Fauré and Messiaen. She received the Doctor of Musical Arts from the University of Cincinnati, USA where she studied piano with renowned Hungarian pianist, Béla Siki.

Dr Melissa Martiros

Melissa Martiros has a DMA in Piano Performance and Pedagogy and a MS in Special Education from the University of Wisconsin, Madison. She currently serves as Assistant Professor of Music and Service-Learning Coordinator at Martin Methodist College, where she also runs a community piano program for at-risk youth and children with special needs. She has presented her work with children with special needs at the National Conference on Keyboard Pedagogy, the Canadian Federation of Music Educators Biennial Convention, the College Music Society National Conference, and will appear on the upcoming MTNA National Conference, the Gulf South Summit, and the World Piano Conference.

Daniel McFarlane

Daniel McFarlane is a composer and teacher from Brisbane. His piano works are well-known and performed in all corners of the world. Daniel self-publishes and uses the power of the internet and social media to reach a wide audience. His first series of books, *Supersonics*,

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was released in 2008 and since then his catalogue has grown extensively. In addition to composing Daniel maintains a large teaching studio and has in the past owned and operated a music school with over 500 students. Daniel is passionate about music education and has a particular interest in using modern technologies to enhance the teaching process.

Dr Mark McGee (Sponsored by AMEB)

Mark's experience as a performer is considerable, and includes concertos with various ABC Orchestras, numerous solo recitals and performances with some of Australia's most distinguished musicians. He was first prize winner of the inaugural Australian National Piano Award held at Shepparton. Mark's exposure, during his years of study in Europe in the 1980s, to the teaching of pianists Claudio Arrau and Wilhelm Kempff, and the conductor Sergiu Celibidache, has been of central importance to the development of his musical philosophy and ideas about teaching. Currently, Mark is Assistant Director of Music at St. Kevin's College and also teaches piano and lectures in piano pedagogy at Melbourne University's Faculty of Music where he became, in 2002, the first pianist in Australia to have conferred upon him the degree of Doctor of Musical Arts. He is a Federal examiner with the AMEB and is also a qualified teacher of the Alexander Technique.

Dr Therese Milanovic

Dr Therese Milanovic is in demand as both performer and pedagogue. She is now Associate Faculty with the Golandsky Institute (USA), and the only certified Taubman teacher in Australia. Therese has presented numerous workshops on the Taubman Approach, including: QCGU, MTAQ, ASPAH, UQ, and APPCA as an Invited Speaker (2011). Therese teaches at QCGU and privately, attracting interstate students, and international students via Skype. She has performed with Topology since 2009, highlights including Queensland Music Festival, national touring, Indonesia, Singapore, Netherlands and Belgium. Therese also adores chamber music, and made her NYC debut in February. See www.theresemilanovic.com for more information.

Dr Sonya Lifschitz

Praised for her "dynamic performances" (New York Times) and "miraculous keyboard technique and musicianship" (Saugerties Times, N.Y.), Sonya is recognised as one of Australia's most innovative musicians. At age 18, Sonya made her debut with the Melbourne Symphony Orchestra in Rachmaninoff's Second Piano Concerto, broadcast on ABC Classic FM and SBS television. The 2015 season includes performances at the Melbourne Recital Centre in the Local Heroes and the Spotlight Series, BargeMusic (New York), Kawai Series (Brisbane), and Banff Centre (Canada). A Fulbright Scholar, Sonya studied under the legendary Leon Fleisher at the Peabody Conservatory and holds a PhD from Melbourne University.

New Zealand Chamber Soloists – Katherine Austin (piano), Dr Lara Hall (violin), James Tennant (cello)

The New Zealand Chamber Soloists was formed in 2006 by three of New Zealand's leading musicians, pianist Katherine Austin, violinist Lara Hall, and cellist James Tennant. Currently in residence at the University of Waikato Conservatorium of Music, the NZCS has toured

nationally under the auspices of Chamber Music New Zealand, and has given both concerts and masterclasses in England, Scotland, Italy, China, Singapore, Australia, the USA, and South America. The group has released two CDs of New Zealand works *Ahi* (2008), and *Corybas* (2014), and a CD of trios by Rachmaninov, Babajanian and Shostakovich entitled *Elegy* (2010).

Dr Lynda Moorcroft (Sponsored by ANZCA Music Examinations)

Lynda Moorcroft holds degrees majoring in piano performance from the University of Sydney and in singing from the University of Music and Performing Arts, Vienna. She has performed in Australia and Europe across a range of genres including chamber music, oratorio, opera, musicals and cabaret. In 2011, following studies at the Australian Centre for Applied Research in Music Performance, she gained her PhD for research on pre-performance breathing, imagery and warm-up. Dr Moorcroft maintains a private teaching studio and is an ANZCA examiner for singing and piano. She has published in ICMPC, ICOMCS, ICVT and ISPS proceedings and peer-reviewed journals.

Philip Pedler

Philip Pedler completed a performance Diploma in Jazz at SACAE (now part of Elder Conservatorium) in 1984. Since then he has worked as a professional pianist/keyboard player in nightclubs, casinos and hotels throughout Australia. He has accompanied the young talent team in concert and toured South Australia with Normie Rowe. An intensive period of teaching contemporary popular piano styles culminated in 2011 when a published tutor book dedicated to the Blues Scale was released. He is currently writing a book dealing with the principles of contemporary jazz and rock improvisation for the younger student.

Dr Jovanni-Rey de Pedro

Filipino-American pianist Jovanni-Rey de Pedro travels extensively as a soloist, collaborative musician, educator, and speaker. He has received numerous awards from competitions and scholarly organizations, and has presented for MTNA, the College Music Society, EPTA/WPA, and APPC. Jovanni is the founder and committee chair for the MTNA Piano Pedagogy Symposium, a national conference for collegiate students. He holds degrees from the Vienna Conservatory of Music, Trinity College of Music in London, and a doctorate from the University of Michigan. Currently, Jovanni is Assistant Professor of Piano and Piano Pedagogy and co-director of the preparatory division at the University of Idaho.

Nick Peterson

Conversant with many musical genres, music educator Nick Peterson is also a performer and composer. He maintains that adequate education in a creative art form such as music should produce unique, independent and creative musicians. Beyond the private piano studio, Nick has taught music at all levels of classroom schooling: infants, primary, secondary and university. He currently conducts professional development workshops for music teachers nationally and internationally. The author of numerous books and resources in the field of music education, Nick's recent titles include: *The Concepts of Music series* (senior, elective and junior resources), *Rhythm Reading and Dictation*, *Music's Fascinating Fun Facts and Keyboard Music Lab*.

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Dr Janet Piechocinski

Janet Piechocinski is Associate Professor of Music at Indiana State University in Terre Haute, Indiana, USA. Active as an adjudicator and workshop clinician, Dr Piechocinski has authored articles on piano pedagogy that have appeared in *Keyboard Companion*, *Clavier*, and the *American Music Teacher*. She has presented sessions at the World Piano Pedagogy Conference, the National Conference on Keyboard Pedagogy, state conferences of the Indiana Music Teachers Association, and national conferences of the Music Teachers National Association. Dr Piechocinski is a recipient of the Doctorate in Music Education and Piano Pedagogy from the University of Oklahoma.

Glenn Riddle

Glenn Riddle is Lecturer in Keyboard at the Melbourne Conservatorium of Music, University of Melbourne. For 5 years he was Artistic Director and Conductor of the Grainger Ensemble, an orchestra whose primary purpose was to provide concerto opportunities for young pianists. An AMEB Federal examiner, his publications include editing 8 volumes of piano music for AMEB Series 15. His most recent CD *The Sky is Melting*, with violinist Marianne Rothschild, features new works by Australian composers. Other recordings include 10 pedagogical CDs for Hal Leonard Publishing as well as the recently released DVD *Classical Destinations III*, where he performs the music of Percy Grainger on Grainger's own piano, housed in the Grainger Museum.

Trio Palmer

In 2011, three students of the Higher National Conservatory of Music in Lyon (CNSMD) met and created Trio Palmer. All three had previously received their Master's Degrees with Honors under the tuition of Vladimir Nemtanu, violin class, Hervé N'Kaoua, piano class and Yvan Chiffolleau, cello class. In spite of following quite diverse personal careers, these three musicians share a deep and obvious interest in Chamber Music, with a special interest in the piano trio repertoire. Their repertoire ranges from Joseph Haydn to Philippe Hersant, encompassing the major German romantic composers, along with special emphasis on French music with Maurice Ravel. They are currently furthering their art under the tuition of Claire Désert, Emmanuel Strosser, Christian Ivaldi, Chantal Stigliani and the Wanderer Trio. In 2013, the Palmer Trio enrolled in the Chamber Music Master Class at the Higher National Conservatory of Music in Lyon (CNSMD) under the tuition of Yovan Markovitch, Emmanuel Strosser, Dana Ciocarlie and Frank Krawczyk, with the more specific aim of working in depth on the three Brahms trios as well as contemporary music form. They have consequently given performances of works unknown to the general public, such as G. Kürtàg and T. Escaich. Trio Palmer has performed during several scheduled cultural events and has also featured in various Festivals such as the Bourgoin Festival, La Roque d'Anthéron Festival, the Chamber Music Society of Lyon Concerts and the Goethe Institut Concerts.

David Urquhart-Jones

David Urquhart-Jones was admitted to the society of Pi Kappa Lambda (the American National Music Honors Society) in 1977. The citation is 'in recognition of superior scholarship and musicianship'. He holds a master's degree in performance from the University of Michigan. Teaching experience began with appointment as Director of Music at The Forest

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Grammar School, Winnersh Berks, UK and concluded with a lectureship in music at Southern Cross University, Lismore, NSW. Urquhart-Jones' work as an educator is informed by extensive professional performance experiences as conductor, pianist and bass player from 1952 -1990.

Dr Christina Whiteley

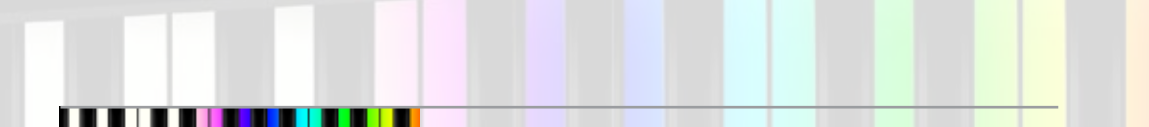
Dr Christina Whiteley has postgraduate qualifications in education, librarianship and music. She worked for seven years as a qualified secondary teacher before having a family. She then worked from home as an accredited private piano teacher running a successful piano studio. She has full membership of the Music Teachers' Association of NSW and has over 45 years' teaching experience. She has written a book on Australian colonial piano music titled *On Keys and Covers*, published by Wirripang. For Wirripang's centenary edition of Joseph Bernard's piano piece *Australians Invading Turkey*, published in 1915, she has written the introduction and performance notes.

Dr Katie Zhukov

Katie Zhukov has a PhD from UNSW and a Master's degree from the Juilliard School of Music, New York. Prior to working at the University of Queensland she taught piano at the Sydney, Queensland and Western Australian Conservatoriums. Zhukov has championed piano music by Australian composers, recording three solo CDs and producing *Wirripang Australian Piano Anthology* (2011). Dr Zhukov has published three book chapters and 10 journal articles on instrumental teaching in *Psychology of Music*, *International Journal of Music Education*, *Music Education Research*, *Research Studies in Music Education*, *British Journal of Music Education*, and *Australian Journal of Music Education*.

Nicholas Zollo

Nicholas Zollo has presented for the Piano Pedagogy Symposium and the MTNA National Conference, and has guided research as president of the MTNA Collegiate Chapters of universities in Idaho and Alabama. A native of Virginia, Nick graduated summa cum laude from the University of Alabama in Huntsville where he received the music school's highest recognition. He is currently a masters student in piano pedagogy and performance at the University of Idaho, where he studies with Jovanni-Rey de Pedro. As a graduate assistant at UI, Nick accompanies the opera workshop, teaches in the preparatory division, and teaches class and studio piano.



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