

CURRICULUM VITAE

MARIANNE PLOGER

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CURRICULUM VITAE

MARIANNE PLOGER

Director, Musicianship Program
Blair School of Music, Vanderbilt University
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Married, spouse Keith Hill

I. APPOINTMENTS IN HIGHER EDUCATION

- Blair School of Music, Vanderbilt University, Director of the Musicianship Program, Associate Professor of Music Perception and Cognition (September 2008-Present)
- University of Michigan School of Music Conducting Department, Adjunct Lecturer (II) developed core curriculum for graduate level conducting students. *Aural Skills for Conductors* (1996-2008)
- Jordan College, Adjunct Lecturer (Music Appreciation); Grand Rapids, Michigan (1985-86)
- St. Louis Conservatory of Music (College Solfège Instructor); St. Louis, Missouri (1976-77)

II. EDUCATION

- Master of Music in Piano Performance - University of Michigan, Ann Arbor, Michigan (1980); student of Eugene Bossart, Benning Dexter, Robert Hord.
- Private Study with Nadia Boulanger - Paris, France; continued studies at the American Conservatory at Fontainebleau, France. (1978)

- Private Piano Study with Jules Gentile, École Normale de Musique, Paris, France. (1977)
- Bachelor of Music - Piano Performance - St. Louis Conservatory of Music, St. Louis, Missouri - student of Dean Boal, Jane Allen Ritter, and Joel Revzen. (1976)

III. PROFESSIONAL ACTIVITIES

Music Research and Development

- *Dichord Perception* – Description of the sound properties of musical intervals, used to allow musicians to instantly identify these in real-time
- *Pitch Associated Timbre* – Description of the sound properties of the twelve pitches (equal tempered, A = 440hz) that aids in the development of Absolute Pitch.
- *Mode Perception* – an explanation of how musical affect, associated with each different mode, is influenced by dichord perception
- *Tonocentric Model* – an explanation and description of how the mind intuitively perceives the tonic pitch center in keys and scales.

- *Heptachord Shift* – an explanation of how the mind systematically and intuitively tracks the tonic in tonal modulation in real time; based upon the works of JS Bach.

Curriculum Development

- Development of a comprehensive curriculum for the Musicianship Program, Blair School of Music, Vanderbilt University, coordinated with theory, history, ensemble and applied offerings (September–November 2008)
 - ETSS I, after 2010 renamed Musicianship I (MUSC 170E)
 - ETSS II, after 2010 renamed Musicianship II (MUSC 171E)
 - ETSS III, after 2010 renamed Musicianship III (MUSC 172E)
 - ETSS IV
- Development of Advanced Musicianship courses for Blair School of Music: (September–November 2009)
 - MUSC 271E: ETSS V, after 2010 renamed Advanced Ear Training V
 - MUSC 272E: ETSS VI, after 2010 renamed Advanced Ear Training VI
 - MUSC 273E: ETSS VII, after 2010 renamed Advanced Ear Training VII
 - MUSC 274E: ETSS VIII, after 2010 renamed Advanced Ear Training VIII
- Training of musicianship faculty in how to teach my methods by providing Musicianship Intensives for Instructors, Level I and II; Spring 2008
- Weekly or bi-weekly meetings/consultations with J. McGuire and D. Williams
 - 1) to provide regular guidance in the teaching of my methods and
 - 2) to

- receive instructors' feedback to constantly improve efficiency and ease of teaching and learning; (2008-2009)
- Continuing regular consultations with musicianship faculty (Joshua McGuire, David Williams) in refining the core musicianship curriculum, Blair School of Music, Vanderbilt University, (September, 2009 – Present)
 - Provide printed materials relating to my method that are used in all musicianship courses, culminating in the present text *Principles for Developing Musicianship* (see book enclosed).
 - Establishment of Musicianship Intensives, Levels I and II, each offered for one (1) graduate credit at Vanderbilt University (2009-present) to selected post-graduates:
 - MUSC 341A—Musicianship Intensive, Level I
 - MUSC 341B—Musicianship Intensive, Level II
 - Musicianship Intensive, Level III, not yet offered for credit.
 - Core curriculum: Graduate Conducting Program; University of Michigan, Ann Arbor, Michigan, rated as the number-one rated graduate conducting program in the United States (US News and World Report). 1996-2007
 - Aural Skills for Conductors: Curriculum for the Conductors Retreat at Medomak; a two-week program of group sessions; Levels One, Two, Three (1996-2007)
 - *The Ploger Method*TM: A comprehensive musicianship program in which

musicians of all types and of all innate levels of ability learn to quickly and effectively master the essential elements of music, and to systematically apply these in every possible real-time and real-life musical experience; based upon language acquisition models. (See Student Merit and Awards below.)

- *Musicianship Intensives*: Four-day, six-hour-per-day workshops, which enable musicians of all ages and experiences to develop fluency in aural skills in real time. Focus on the development of real time musical perception employing the *Ploger Method* (May 27-31; June 17-21, 2007; (June 4-8; June 18-22; August 6-10, 2006)
- *Music Appreciation*; Jordan College, Grand Rapids, Michigan, 1985-86. A program designed for underprivileged adults to better understand and appreciate the classical music repertoire and performances.

Consultancies

- University of Wisconsin, Stevens Point: Meetings with theory faculty to discuss further development and implementation of Ploger methods in the 3 core musicianship courses; February 20, 2014.
- Composition consultancy: Dr. Charles Rochester Young, University of Wisconsin, Stevens Point; February 12, March 7, 2014.
- Outside Doctoral Thesis Consultant for Amy Elizabeth McCann, doctoral student (clarinet performance), University of West Virginia on how the *Ploger Method* and *Communication Techniques* are applied in interpreting in Mozart's

- Clarinet Concerto in A major, K. 622; a two-day private intensive course (February, 2012); phone consultations through May 2013.
- Residency/Consultation concerning aural skills and theory training for the faculty of the Theory Department, Western Michigan University School of Music, Kalamazoo, Michigan. November, 2010
 - Consultation (phone) with Dr. Charles Rochester Young concerning 1st year musicianship curriculum that will use portions of the *Ploger Method*. Nashville, TN/Stevens Point, WI , August 18, 2010
 - Consultation with Jeffrey Erickson, Aural Skills Instructor, University of Wisconsin, Appleton, January 2010. Advice concerning how to employ *Heptachord Shift* (Ploger) to second semester aural skills/theory curriculum.
 - Consultation with Lynn Heilman, directing graduate students who teach Aural Skills, University of West Virginia, May 2009. Advised concerning the rationale behind using interval class numbers over the classic interval names in aural skills instruction.
 - Consultation with Dr. Charles Rochester Young, Professor and Director of Composition/Theory at the University of Wisconsin, Stevens Point, (1999-present). The pedagogy of teaching of aural skills/musicianship at UWSP.
 - University of West Virginia, Music Department, May 2008. Instruction and training of faculty members on an effective pedagogy of college musicianship (aural skills) program. See “Intensive Workshops”, page 3.
 - Vanderbilt University, Blair School of Music, December 2007. Suggestions for

the development of an integrative college musicianship program.

- David Hastings, Full-Professor at University of Wisconsin, Stevens Point; October of 2007. Development of Freshman Theory/Composition courses implementing Ploger methods, 2007; in depth exploration of the methodology for the acquisition of Absolute Pitch (AP), employing observations concerning the sound properties of the 12 chromatic pitch classes.
- Consultation with Dr. Pamela Ruiter Feenstra (Eastern Michigan University); September, 2007. Critical examination of Ruiter-Feenstra's book manuscript concerning the pedagogy of common practice improvisation in the time of JS Bach.
- Meeting with Peter K. Gregersen, MD at private studio in Ann Arbor to discuss observations about Absolute Pitch; Dr. Gregersen is an MD whose work on identifying the DNA responsible for Absolute Pitch is widely known and respected. (1998)

Primary Research Publications on Musical Perception

- *Principles for Developing Musicianship*, Philagnosis Press Book, 2014. Text used in all core musicianship courses that provide abbreviated (supplemental) descriptions of my theories and methodologies. (See book included)
- *Craft of Musical Communication (co-author, Keith Hill); Anthology: Orphei Organi*, Westfield Center, 2006
- *Craft of Musical Communication (co-author, Keith Hill); Institute for Musical*

Perception 2002 <http://www.marianneploger.com>

- *The Three Causes of Error: Reaction, Anticipation and Looking Back*; Institute for Musical Perception; 2004; <http://www.marianneploger.com>
- *Heptachord Shift: A Real-Time Approach to Tracking Tonal Modulation*; Institute for Musical Perception, 1999
- *Dichord Theory*, Institute for Musical Perception; 1999
- *The Tracking Page*: Ann Arbor, Michigan: Institute for Musical Perception, 1999. (Employed in workshops; a description of a comprehensive method for learning to read and sing all musical intervals in all clefs, in the diatonic church modes by coordinating visual images of the staff and musical keyboard.)
- *Dichord Theory: Ploger Interval Categorization*. Ann Arbor, Michigan: Institute for Musical Perception, 1998.
- *Musicianship Evaluation*. Ann Arbor, Michigan: Institute for Musical Perception, 2000. (A questionnaire designed to help conductors evaluate their skills.)
- *Musical Intervals: Ploger Categorization*. Ann Arbor, Michigan: Institute for Musical Perception, 1996.
- *Pitch Vowels: Frequency Associated Timbre*. Ann Arbor, Michigan: Institute for

Musical Perception, 1985.

- Publication of *The Craft of Musical Communication* (Ploger and Hill) in *Recorder Society Journal*, 2007.

Musicianship Intensive Workshops (Ploger Method): Blair School of Music, Vanderbilt University

- *Musicianship Intensive: Level III* (May 26 – 29, 2014)
- *Musicianship Intensive: Level II* (May 19 – 22, 2014)
- *Musicianship Intensive: Level I*. (May 12 -15, 2014)
- *Musicianship Intensive: Level I*. (June 17 – 20, 2013)
- *Musicianship Intensive: Level III*. (May 29 – June 2, 2013)
- *Musicianship Intensive: Level II*. (May 22-26, 2013)
- *Musicianship Intensive: Level I*. (May 15-19, 2013)
- *Musicianship Intensive: Level III*. (May 29 – June 2, 2012)
- *Musicianship Intensive: Level II*. (May 22-26, 2012)
- *Musicianship Intensive: Level I*. (May 15-19, 2012)
- *Musicianship Intensive: Level I for SiNEM Instructors* (in association with the

Blair School of Music, Vanderbilt University), Allajuela, Costa Rica, August 8-12, 2011

- *Musicianship Intensive: Level III.* (May 29 – June 2, 2011)
- *Musicianship Intensive: Level II.* Blair School of Music, Vanderbilt University (May 22-26, 2011)
- *Musicianship Intensive: Level I.* (May 15-19, 2011)
- *Musicianship Level II:* Second of two workshops offered for Mark Wait, Dean, and Robin Fountain, Director of Orchestras, Blair School of Music, Vanderbilt University (April 21-24, 2011)
- *Musicianship Intensive Level I:* First of two workshops offered to Dean Mark Wait, and Robin Fountain, Director of Orchestras, Blair School of Music, Vanderbilt University (March 17-20, 2011)
- *Musicianship Intensive: Level III.* (May 31 – June 3, 2010)
- *Musicianship Intensive: Level II.* (May 24-27, 2010)
- *Musicianship Intensive: Level I.* (May 17-20, 2010)
- *Musicianship Intensive: Level III.* (June 1-4, 2009)
- *Musicianship Intensive: Level II.* (May 25-28, 2009)

- *Musicianship Intensive: Level I.* (May 18-21, 2009)
- *Musicianship Intensive: Level I* for all instructors of Musicianship Courses at the Blair School of Music, Vanderbilt University. (May 5-8, 2008)

Ploger Method™ Courses and Intensives Offered Elsewhere

- University of Wisconsin, Stevens Point, four-day residency teaching all three sections of freshman musicianship/theory courses (twelve 50-minute classes total), February 25-28, 2014.
- Guest lecturer: *How Rhythm, Harmony, Instrumentation and Melodic Gesture Communicate Affect in Korngold's Music for the Film "Robin Hood"*; University of Wisconsin, Stevens Point Dr. Lawrence Leviton film course; February 26, 2014.
- Interlochen Academy, Traverse City, Michigan: Residency, guest lecturer; musicianship intensive (24 contact hours) for academy faculty; January 7-18, 2014.
- Interlochen Academy, Traverse City, Michigan: Residency, guest lecturer; mini-intensive (musicianship) for academy seniors (16 contact hours); January 7-18, 2014.
- Interlochen Academy, Traverse City, Michigan: Residency, guest lecturer; 9 50-minute classes for academy juniors (16 contact hours) having had music reading and writing deficiencies; January 7-18, 2014.

- *Musicianship Intensive Level I: For Theory/Composition Faculty at the University of Wisconsin, Stevens Point, Dr. Charles Rochester Young, Department Chair* (June 28 – July 1, 2010)
- *Musicianship Intensive: Level III.* Institute for Musical Perception. Manchester, Michigan. (June 23-26, 2008)
- *Musicianship Intensive: Level II.* Institute for Musical Perception. Manchester, Michigan (June 16-19, 2008)
- *Musicianship Intensive: Level II.* Institute for Musical Perception, Manchester, Michigan (May 26-29, 2008)
- *Musicianship Intensive: Level I.* Institute for Musical Perception, Manchester, Michigan. (May 19-22, 2008).
- *Musicianship Intensive for the Music Department faculty of West Virginia University: Level I.* (May 12-14, 2008) Morgantown, West Virginia
- *Musicianship Intensive: Level II.* Institute for Musical Perception. Manchester, Michigan. (June 17-21, 2007)
- *Musicianship Intensive: Level I.* Institute for Musical Perception. Manchester, Michigan. (May 27-31, 2007)
- *Musicianship Intensive: Level II.* Institute for Musical Perception. Manchester, Michigan (August 6-10, 2006)

- *Musicianship Intensive: Level I*. Institute for Musical Perception. Manchester, Michigan. (June 18-22, 2006)
- *Musicianship Intensive: Level I*. Institute for Musical Perception. Manchester, Michigan. (June 4-8, 2006)

Other Music Clinics and Lectures

- June 12, 2014: Member of a 4-person panel discussion (with Dr. Daniel Levitin, Ben Folds, Dr. David Zald) for the first Music and the Brain Symposium at Vanderbilt University; Melding the Mind with Music in Music City symposium;; Ingram Hall.
- June 12, 2014: Poster session entitled *Seeking and Explanation for Interference Pulsation*; Melding the Mind with Music in Music City symposium; Ingram lobby.
- November 13, 2013: Guest Clinician, *Solving tuning issues in large wind and brass ensembles*; Wind Ensemble, Blair School of Music, Thomas Verrier, Director
- July 21 – 24, 2013: Clinician, *The Art of Wind Band Teaching Symposium*, University of Minnesota, Minneapolis, Minnesota, Craig Kirchhoff, Director ()
- Residency, Texas Tech University, Lubbock, TX, four-day residency, teaching

- aural musicianship to miscellaneous undergraduate and graduate conducting and education seminars; private instruction of graduate conducting majors, (April 2-5, 2013)
- Guest Conductor and Clinician, *Conductor's Institute*, University of Puget Sound, Tacoma, Washington; 8 hours of lectures, in service, (January 18-21)
 - Lecture - *Not Pushing Buttons: Pitch-space Tracking and Musicality*, NAMTA: Nashville Area Music Teachers Association, (November, 9, 2012)
 - Clinician, *The Art of Wind Band Teaching Symposium*, University of Minnesota, Minneapolis, Minnesota, Craig Kirchhoff, Director, July 25 – 28, 2012
 - Clinician, *The Art of Wind Band Teaching Symposium*, University of Minnesota, Minneapolis, Minnesota, Craig Kirchhoff, Director, July 25 – 28, 2011
 - Residency: Guest Composer/Lecturer: University of Wisconsin, Madison
 - Guest Lecturer, Graduate Composition Seminar: University of Wisconsin, Madison
 - Guest Lecturer, Undergraduate Composition Seminar: University of Wisconsin, Madison
 - Clinician: International Academy for Advanced Conducting Workshop, Clinton, New York (January 26 – 28, 2011)

- Residency at Hamilton College (January 24 – 26, 2011): Guest Lecturer, *Musicianship for the Orchestral Conductor* (Academy for Advanced Conducting, Leonid Korchmar, Guest Director, Heather Buchman, Director of Orchestra, Hamilton College); guest lecturer for freshman and sophomore aural skills classes (4).
- Lecture: *The Craft of Musical Communication*, National College Music Society Conference, Minneapolis, Minnesota (September 2010)
- Clinician: *The Art of Wind Band Teaching*, Craig Kirchoff, Director of Bands, University of Minnesota, Minneapolis, July 26 – 29, 2010)
- *The Academy for Advanced Conducting*, Hamilton College, Clinton, New York (January 2010), Leonid Korchmar, Conductor; Heather Buchman, Director of Orchestras, Hamilton College. Four hours of advanced musicianship for conductors (Dichord Theory, Ploger) *The Impact of Dichords on Orchestral Interpretation*
- Lecture: *Extending the French Musical Académie to the New World: The Influence of Nadia Boulanger on Composers of the 20th Century*; January 2010, Hamilton College
- Lecture demonstration: *Improving Musical Memory*; January 2010 Hamilton College; for the Hamilton College Orchestra
- Lecture demonstration: *Harmonic Underpinnings in the Chorales of JS Bach; Transposition*; January 2010, Hamilton College Brass Ensemble, Heather

Buchman, Director.

- Lecture: *Aural and visual identification of phrase harmonies*; January 2010, Hamilton College, Aural Skills class, Dr. Lydia Hammesley, Instructor.
- *The Academy for Advanced Conducting*, Hamilton College, Clinton, New York (2009), Leonid Korchmar, Conductor; Heather Buchman, Director of Orchestras, Hamilton College. Two one-hour sessions on advanced musicianship for conductors (Dichord Theory, Ploger)
- Hamilton College, Clinton, New York (2009); 90-minute lecture to the orchestra and student body: *The Three Causes of Error*.
- University of Wisconsin, Stevens Point, Stevens Point, Wisconsin (2008); Lecture demonstration for freshman composition/theory classes: *Coordinating Harmony and Melody*; Charles Rochester Young (DMA), Department Chair in Composition/Theory.
- University of Wisconsin, Stevens Point, Stevens Point, Wisconsin (2008); Lecture demonstration for sophomore composition/theory on *Heptachord Shift: Tracking Tonal Modulation in Real Time*.
- The Conductors' Retreat at Medomak, Washington, Maine: *Aural and Musicianship Skills for Conductors* (1996-2007); one of three clinicians; 3 class groups, each meeting 3 – 5 times per week; additionally, two or more 1-hour lectures for the entire group of approximately 40 participants.

- Bowling Green State University, Bowling Green, Ohio (2006); Lecture on *The Perception of Musical Intervals: Ploger Dichord Theory*.
- University of Wisconsin at Stevens Point; Lecture Presentation (2005); Lecture *Using Dichords in the Interpretation of the Chorales of J.S.Bach*.
- Conductor's Guild Workshop, sponsored by the University of Michigan, Kenneth Kiesler, with Gustav Meier in Ann Arbor, Michigan: *Advanced Aural Musicianship using Dichord Perception/Emphasis on How Intervals Create Affect*; A series of classes offered to participants over two and a half days. (2005)
- Fort Collins Youth Orchestra, Cynthia Katsarelis, Music Director: A series of three classes to members of the Fort Collins Youth Orchestra, Fort Collins, Colorado. (2004)
- University of Minnesota, Minneapolis, Minnesota; *The Art of Wind Band Conducting*; Craig Kirchhoff, Director; (2002)
- The University of Wisconsin, Stevens Point, Wisconsin: Residency for entire music department. February 24-27 (2002)
- Oberlin Conservatory of Music, Oberlin, Ohio (2002). Master classes in *The Craft of Musical Communication*.
- The Royal Conservatory of Denmark, Copenhagen, Denmark; Master class (in collaboration with K. Hill) using the 'musical communication techniques'. (2002)

- The University of Göteborg, Sweden (2002); Master class (in collaboration with K. Hill) using the 'musical communication techniques'. (2002)
- University of Sweden, Conservatory, Göteborg, Sweden; Master class (in collaboration with K. Hill) using the 'musical communication techniques'. (2002) (2002)
- The Brüchner Academy, Linz, Austria; Master class (in collaboration with K. Hill) using the 'musical communication techniques'. (2002)
- Hochschule für Kunst und Musik, Berlin, Germany; Master class (in collaboration with K. Hill) using the 'musical communication techniques'. (2002)
- *The Craft of Musical Communication: Presentation* (in collaboration with Keith Hill); Penney Farms, Florida (2002)
- University of Minnesota, Minneapolis, Minnesota; *The Art of Wind Band Conducting*; Craig Kirchhoff, Director; (2001)
- *The Art of Choral Conducting* at the University of Minnesota, Minneapolis, Minnesota (2001)
- Guest Speaker: Michigan Music Teachers Association, Midland, Michigan: *Music Theory and How the Ear Works* (2001)
- The University of Wisconsin, Stevens Point, Wisconsin: *Aural Perception and Theory Classes* (observed by faculty) February 24-27 (2001)

- *The Craft of Musical Communication Workshop*: titled *The Forgotten Craft*; a three-day lecture/masterclass residency, for the Brüchner Academy, at Schloss Weinberg, near Linz, Austria. As well as teaching the communication techniques, taught about the affective significance of musical intervals in the interpretation of music, using the Ploger's interval theory as described the publication, *Dichord Theory*, (2001), self-published. See references below.
- Series of six lectures for the Ann Arbor Area Piano Teachers, Ann Arbor, Michigan: *A New View of How to Train the Ear of the Piano Student/Dichord Perception with Ear and Eye*. (2001)
- Ann Arbor Area Piano Teacher's Guild, Ann Arbor, Michigan: *Music's Missing Link: Real-time Visual Interval Perception and its Importance in Mastering Music Theory and Practice*. (2001)
- Lecture: *Aural Skills Teaching in the Public Schools*. Portage Schools Music Educators; Portage, Michigan (2000)
- Kennesaw State University; Lecture, Master Class Presentation for Aural Skills courses; Peter Witte, Instructor (2000)
- Five-day workshop for students of Advanced Musicianship, Institute for Musical Perception, Ann Arbor, Michigan
- University of Minnesota Symposium *The Art of Wind Band Conducting*, Craig Kirchoff Director. (2000)

- Lecture Presentation for the Fourth Annual Music Education Conference; Kennesaw State University, Kennesaw, Georgia; *Revolutionizing How Music is Taught: Dichord Perception* (2000)
- Portage School Music Faculty Organization meeting: *Learning and Teaching Aural Skills*, Portage, Michigan (1999)
- Second Annual Improvisation Society Conference at Eastern Michigan University; Lecture: *The harmonic language of Mozart cadenzas.* (1999)
- University of Michigan Wind Band Symposium, E. Robert Reynolds, director/coordinator: *Real-time Aural Perception for Wind Directors* (1999); (2000)
- Eastern Michigan University; The Improvisation Workshop, Dr. Pamela Ruitter-Feenstra, host/coordinator Presented paper "*Heptachord Shift: Real-time Modulation Scheme as seen in the works of J.S. Bach*", Ypsilanti, Michigan (1998)
- Hochschule für Musik in Freiburg, Germany; Two week course on the subject of *Real Time Analysis of the Works of J.S. Bach from a Cognitive Point-of-View.* (1992)
- Adjunct Lecturer in Music at Jordan College; Music Appreciation. (1985-86)
- *On the Perception of Musical Intervals*; Grand Valley State College, Michigan (1985)
- *The Use of Musical Intervals in the Works by Beethoven and Chopin*; St. Cecilia

Society, Grand Rapids, Michigan (1985)

- *A New Approach to the Perception of Pitch and Intervals*; Bowling Green University. (1983)
- *Some Observations about the Sound of Musical Intervals*; University of Michigan (1983)

Independent Personal Coach/Instructor

- **Private Studio Instructor and Coach:** Director and co-founder of the *Institute for Musical Perception*. (1979-2008)

- **Student Merit and Awards**

Composers and Theorists

- Michael Slayton – Associate Professor of Composition and Theory; Chair of the Composition and Theory Department
- Thomas Childs – Director of Musicianship, Composer, Interlochen Academy of Music, Traverse City, Michigan
- Alissa Weinberg – composition fellow at the Curtis Institute of Music
- Laura Karpman – Four-time Emmy Award-winning composer

- Jennifer Higdon – Award-winning composer with commissions from the Philadelphia Orchestra; Atlanta Symphony Orchestra’s recording of her works nominated for a Grammy Award.
- Evan Chambers – Associate Professor, Composition, University of Michigan
- Charles Rochester Young – commissions from players from major US orchestras; Recipient of *Wisconsin Professor of the Year*, by the Carnegie Foundation and the Council for the Advancement and Support of Education (1999)
- William Patrick Rowan – Hymns published in a major Protestant hymnals
- Alan Gosman, PhD. Music Theory – Professor of Theory, University of Michigan School of Music; PhD in theory from Harvard, Boston, Massachusetts; PhD Harvard University
- Henry Flurry – First Prize in New Orleans Symphony theme ‘logo’ competition (1996)

Conductors

- Scott A. Jones – Associate Director of Bands, Ohio State University
- Russel Mikkelsen – Director of Bands, Ohio State University

- Thomas Verrier – Director of Bands, Blair School of Music, Vanderbilt University, Nashville, Tennessee
- Robin Fountain – Director of the Blair Symphony Orchestra (Vanderbilt University, Nashville, Tennessee), South West Michigan Symphony Orchestra;
- Erin Perez, PhD – Lecturer in the Teaching of Music; wind conductor
- Joseph Lee – Director, Murfreesboro Symphony Orchestra, Murfreesboro, Tennessee
- Tanya Miller – Assistant Conductor, Vancouver Orchestra, BC; Music Director of the Victoria Symphony, BC, Canada
- Leif Bjaland – Music Director of the Florida West Coast Symphony, Sarasota, Florida; Clinician for the American Symphony Orchestra League
- James Tappia – Director of Orchestral Studies, Syracuse University, New York.
- Thomas Cockrell – Director of Orchestras, University of Arizona School of Music, Tucson, Arizona; Music Director, Opera of the Ozarks summer music festival

- Andrew Sewell – Music Director of the Wisconsin Chamber Orchestra, Madison, Wisconsin
- Bundit Ungrangsee – Conductor, Co-winner of the Maazel-Vilar Conducting Competition (2002); Music Director of the Debut Orchestra, Los Angeles, California (1996-97)
- Joana Carneiro – Honorable Mention, Maazel-Vilar Conducting Competition (2002); Music Director, Debut Orchestra, Los Angeles, California (2002-03); Principal Guest Conductor, Gulbenkian Orchestra, Lisbon, Portugal (2006-2013)
- Heather Buchman – Assistant Professor and Director of Orchestra and Brass Ensemble, Hamilton College, Hamilton, New York; Guest Director, Symphoria (Syracuse, New York) (2012-present)
- Michael Votta – Director of Wind Conducting, University of Maryland
- Christopher Kim – Director of Orchestra, Cornell University; Director and Founder of *Brave New Works* (orchestra performing works of new music).
- Allen Tinkham; Music Director, Chicago Youth Orchestra
- Christopher Lees – Associate Director of Orchestras, University of Michigan; former Assistant Conductor of the Boston Philharmonic, assisting Benjamin Zander (2006-2007)
- Sameer Patel - Assistant Conductor of the Boston Philharmonic, assisting Benjamin Zander (2010-2011)

Instrumentalists

- Mark Wait – Pianist; Dean of the Blair School of Music, Vanderbilt University, Nashville, Tennessee
- Richard Beene – Former Professor of Bassoon, University of Michigan School of Music, Ann Arbor, Michigan; Chair of Woodwinds and Dean of the Colburn Conservatory of Music, Los Angeles, California
- Timothy McAllister – Professor of Saxophone, University of Michigan School of Music, Theatre and Dance; former Professor of Saxophone, University of Arizona, Tucson, Arizona
- Kelland Thomas – Saxophone, Director of the Camarata Career Development Program, University of Arizona, Tucson, Arizona
- Benjamin Beilman – Violinist; 1st Prize winner of the Stulberg International String Competition; recipient of the *Presidential Scholar* award (2007)
- Min Lee – Concert violinist; soloist with the Royal Philharmonic Orchestra, the Academy of St. Martin in the Fields; the Russian National Orchestra; the San Diego Symphony, the Prague Chamber Orchestra, and the Singapore Symphony; has raised over \$5,000,000 for charitable organizations.
- Bella Hristova – Violinist; Winner of the Michael Hill International Competition; graduate of the Curtis Institute of Music.

- Geoffrey Thomas – Pianist/Harpsichordist in Europe and the United States

Society Membership

- Society of Music Theory
- Society of Music Perception and Cognition
- International Society of Music Teachers

IV. CREATIVE WORK

Composer

- July 2014: Pamela Ruiter-Feenstra performs *Tocatta in G minor for Organ, Opus 16*, American Guild of Organists National Convention, Boston, Massachusetts.
- November 2013: Vanderbilt Community Choir, performance of *Sanctus* (4-part chorus and piano arrangement).
- November 2011: Performance of *Sanctus for Chorus and Brass Ensemble* by the Blair Concert Choir and Wind Ensemble, David Cassel, Director. ().
- 2011: Published 2nd Edition of the *Sanctus for Chorus and Brass Ensemble*; keyboard and/or ensemble accompaniments.
- February 26, 2011: Performance of *Passacaglia and Fugue in C Minor for Wind Ensemble*, University of Wisconsin Wind Ensemble, Scott Teeple, Director.

- September 19, 2010: Premiere of *Tocatta and Fugue in G minor, Opus 16*, David Arcus, organist (Duke Chapel Organist) Durham, NC; commissioned by Duke Divinity School for the inauguration of the
- *Chorale and Fugue (Wie schön leuchtet)*, string quartet version, performed by the Ars Nova String Quartet, Blair School of Music, Vanderbilt University; (August, 2010).
- *Tocatta and Fugue in G minor, Opus 16*, for organ, commissioned by Duke University, Divinity School, David Arcus organist, Chapel Hill, North Carolina (2009); Preview concert for Duke Divinity School, Psalm Service, Duke University, Chapel Hill, North Carolina. Premiere to take place on the in the fall of 2009 on the new Richards, Fowkes & Co. organ in the Duke Chapel. (May 17, 2010)
- *Sanctus for Brass Ensemble*. Performance by Blair School of Music Wind Symphony, Thomas Verrier, Director. (November 19, 2009)
- *Passacaglia: On Hallowed Ground* for Symphony Band, commissioned by the University of Wisconsin, Stevens Point (2007). Premiere took place on at Stevens Point, Wisconsin. (December 5, 2008)
- Commission from the National Conference on Organ Improvisation, a division of the American Guild of Organists; 5 themes. (Spring 2007)
- *Hymn to Liberty*. Commissioned by the University of Wisconsin, Stevens Point

- Bands (2008). Premiere with the UWSP Symphony Band: (October 2009).
- Oboe and String Trio arrangement of the *Fugue on a Hymn Tune: "Wie schön leuchtet"* (2008). Premiere: Yale University, Aaron Hill, oboist, New Haven, Connecticut. (2008)
 - *Sanctus for Brass Ensemble*. Commissioned by Hamilton College, New York, Heather Buchman, Music Director, (2003)
 - *Berceuse*, arranged for string orchestra. Premiere: *Conductor's Retreat at Medomak* (2002)
 - *Nocturne for Solo Piano* (2002)
 - *Fugue on a Hymn Tune: "Wie schön leuchtet"*: Four-hand, Two Harpsichord version (1999)
 - *Fugue for Saxophone Quartet based on the chorale tune "Wie schön leuchtet"* (1999)
 - *Berceuse for Solo Piano* (2000)
 - *Sanctus*, a motet for antiphonal choirs and brass in 8 parts, commissioned by the Chancel Choir of Central Reformed Church, Grand Rapids, Michigan. (1986)

Pianist

Performances

- Blair School of Music, Composers' Concert (2010); Performed Ploger *Berceuse*

and *Nocturne*

- Jacksonville, Florida (2005), Penney Farms Retirement Community concert series; solo piano: *Works of Ploger, Beethoven, Brahms, Chopin and Gershwin*
- Boulder, Colorado; *Music at Grace* concert series (2004); Works for solo piano by Ploger, Beethoven, Brahms, Chopin and Gershwin
- Fort Collins, Colorado, Gershwin's *Rhapsody in Blue* with the Fort Collins Youth Orchestra, Cynthia Katseralis, Director (2004).
- Medomak Retreat Center, Washington, Maine; chamber string orchestral performance of Ploger's *Berceuse* with the composer conducting.
- Mozart *Wind Quartet* with wind faculty of the University of Michigan School of Music; Ann Arbor, Michigan (2000)
- Grand Rapids, Michigan; works by Mendelssohn, Chopin, Liszt, Brahms and Beethoven, Plymouth Congregational Church, Grand Rapids, Michigan (1987)
- Grand Rapids, Michigan; solo recital on Keith Hill fortepiano with music of Haydn, Beethoven, Mozart and Chopin (1986)

Recordings

- Demonstration CD; *The Communication Techniques* – miscellaneous classical

era compositions which demonstrate the performance techniques described in the publication: *The Craft of Musical Communication*; Co-authored by Keith Hill and Marianne Ploger (2003)

- Demonstration CD of the fortepiano after Graf, built by Keith Hill; Chopin Etudes and Ploger *Berceuse* (2002)

Collaborative Pianist Positions

- Staff Accompanist to the St. Louis Symphony Chorus, employed by the St. Louis Conservatory of Music (1975-77); Joel Revzen, director.
- Graduate Assistant in Piano Accompanying, University of Michigan School of Music (1978-79)
- Rehearsal Accompanist for the St. Louis Symphony Chorus, Joel Revzen, Music Director; St. Louis, Missouri (1976-77)

V. PROJECTS IN PROGRESS

- Collaborative research project: With the help of physicists, acousticians and audiologists, attempt to explain the novel perceptual phenomena I refer to as *Interference Pulsation (IP)*. While phenomena associated with IP are easily heard and employed on a daily basis by virtually all students at Blair, no scientific explanation exists for how or why we reliably perceive these phenomena. In fact, these perceptions defy commonly held beliefs in the realm of acoustics. Along with Dr. Frank Block, I have met with Dr. Wesley

Grantham (Emeritus Professor) and others of his colleagues at the Speech and Hearing Lab, Vanderbilt University.

- Co-authoring with Keith Hill a book titled *The Essence of Music: The Perceptual and Cognitive Foundations of Musical Communication*. We are anticipating having the book completed in 2015. This book is an extension of our already published treatise *The Craft of Musical Communication*.
- A large wind ensemble piece, entitled *Hymn to Liberty* (begun 2009).

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