

## CURRICULUM VITAE

### **MARIANNE PLOGER**

Coordinator of the Musicianship Area  
Associate Professor of Music Perception and Cognition  
Vanderbilt University Blair School of Music

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## CURRICULUM VITAE

### MARIANNE PLOGER

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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 the graduate level orchestral, wind and choral conducting programs. *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 and Precollege Theory 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

## Awards (2017-18)

- May, 2019: Awarded an Arts & Humanities Rapid Response Micro-Grant for a video series entitled *The Ploger Method: A Guide to Ensemble Tuning through Active Understanding*
- October, 2018: *Hall of Fame Award*, given annually, by the Alumni Association of University of Michigan School of Music Theatre and Dance, to two alumni.
- 1989-90: Full Scholarship for pre-doctoral program in music theory, Rackham Graduate School, University of Michigan School of Music, Ann Arbor.
- 1978-1979: Graduate Teaching Assistantship in Accompanying, Rackham Graduate School, University of Michigan School of Music, Ann Arbor.

## Music Research and Development

- September, 2018 – Present: Designed, distributed, grades and collated pretest and test materials given by instructors in all core musicianship (MUSC) courses. These tests have been designed to test student understanding of foundational information relevant to practical music perception and cognition. (Available upon request.)
- May 14, 2019: Meeting at the Blair School of Music with Andrew Schulman, Certified Medical Musician, guitarist, and author of *Waking the Spirit: A Musician's Journey Healing Body, Mind, and Soul*; Picador, 2017. Discuss the most effective music used in the ICU.
- September 17, 2019: Music in the ICU pilot study article published by VUSN (Vanderbilt University School of Nursing) Communications: *Volunteers needed for pilot study regarding music's effect on ICU patients*; <https://nursing.vanderbilt.edu/news>
- August, 2018: Publication of my combined book and workbook, *Ploger Method®: Crafting a Fluent Musical Mind*; Philagnosis Press; Nashville.
- June, 2017-August 2018: *Understanding the harmonic language of J.S. Bach using Heptachord Shift. (Ploger Method®)*: A novel step-by-step approach that I devised to more objectively aurally and visually analyze each key in force in each of 82 of JS Bach's chorales. The chorales were put into a Sibelius/Google format, organized by degree of difficulty. Each analysis indicates each specific, easily perceivable *heptachord* in force, providing the means to identify not only specific chord functions, including inversions, but also non-chord tones. Though I have applied this approach in my teaching since 1981, I never created an attractive blank version of the chorales that would provide students with enough room to complete a thorough analysis,

nor had I made a formal copy of my own analysis to provide a point of comparison for students and teachers.

- February 2017-August 2018: Professionally produced 3-hour educational video: Comprised of three approximately 1-hour segments extracted from a live presentation by Ploger for the opera department of the University of Georgia, Athens, in February of 2017 (see below), the first segment concerns how to identify each of the 11 basic di-chords by ear by observing 3 discreet sound factors, discovered by Ploger, associated with each; the second segment further explores the impact of di-chord perceptions on larger harmonic di-chord complexes such as chords and tonal sets; and the third segment explores affective and communicative impacts generated by di-chord perceptions. Intended to be employed in obtaining grants and other funding opportunities, and to generate interest among music researchers in these previously undetected di-chord factors. Completed in August of 2018 and funded by M.Ploger, with the assistance of videographers from the University of Georgia, Athens.
- February 2017 – Lecture demonstration *Learn to identify each of the 11 musical intervals in real time by listening for 3 sound factors*; Lecture demonstration for graduate voice students at the University of Georgia, Athens.
- September, 2016 – Poster Session: *Identifying 3 sound factors associated with each of the 11 music intervals*; the Music, the Mind and Society Symposium, Vanderbilt University.
- September, 2016 – Poster Session: *Detecting the tonic in a major heptachord*; the Music, the Mind and Society Symposium, Vanderbilt University.
- October 27, 2017 – notification of being selected as one of two annual inductees into the University of Michigan School of Music, Theatre and Dance Hall of Fame, presented by the UM SMTD Alumni Society (see also Awards section)
- July, 2016 – Long-talk (30-minute) presentation at the International Conference of Music Perception and Cognition conference: *Heptachord Shift: A perceptually based approach to objectively tracking consecutive keys in works of J.S. Bach*
- June, 2016 – *Ploger Method Facebook and Website* – as well as providing a blog forum for discussion between instructors and students of musicianship throughout the globe, the website will provide video instruction, written articles and other relevant resources.  
<https://plogermethod.com>
- *Di-chord Tracking Software* – app designed to facilitate skill in calculating intervals between pitches (currently being modified)

- *Di-chord Perception* – a paper describing novel observations of the sound properties of musical intervals as they are perceived 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 di-chord 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

- August 15-December 8, 2020: Two collegiate musicianship area courses (MUSC 2100/MUSC 2300), each consisting of four sections, successfully implement a flipped/hybrid classroom, with students of each section meeting in-person one day of each week and online the other day so that instructors simultaneously teach half of the students in person and the other half online. Activities were significantly modified from interactive call-and-response to a safer format, while continuing to ensure that the curriculum remains intact. Regular twice-monthly meetings take place among faculty to coordinate activities in the area.
- Summer 2020: Plan modifications to the musicianship area curriculum for all collegiate (levels 1-8) and Academy (levels 1-6) to a flipped/hybrid format following protocols recommended by the VUMC and Vanderbilt University during the COVID pandemic.
- July 13: The first purely online version of Ploger Method® Musicianship Intensive, Level II, offering 5-8 hours per day of instruction for two post-graduate participants, both of whom are professional musicians, and had taken the Level I intensive in previous years. This intensive acted as a pilot to test the efficacy of offering intensives online. Substantial adjustments to the curriculum were required to enable participants to successfully gain skills in advanced musicianship despite restrictions in real-time call and response techniques that, heretofore, have formed the basis of my method.
- March through April, 2020: Because of COVID-19, regular musicianship curricula at Blair were revised to facilitate the move to purely remote learning. New rhythmic, analytical and vocal

strategies were devised and shared with junior colleagues teaching in the Musicianship Program to ensure the continued aural cognitive development of our students. Revisions were made for all Musicianship collegiate and Academy courses (MUSC 2200, 2400, 3106, 3108; Academy Musicianship Levels 2 and 4).

- August, 2018 to Present – Provide weekly teacher education instruction, class plans and materials for Fred Sienkiewicz, D.M.A. in Trumpet to use in teaching the Ploger Method® in Blair collegiate Musicianship 1, 2, 3 and 4 courses (MUSC 2100, 2200, 2300, 2400, respectively), as well as Musicianship 1 and 2 courses for precollege students of the Blair Academy
- August, 2019: Deployment by faculty of student video and audio recording assignments of specified rhythm and pitch-oriented exercises as a means of better assessing individual student performances, as well as parameters for instructor feedback plus a no-error standard that is upheld for all sections.
- August, 2019: Endorsement and employment of Sienkiewicz ‘rubric’ for assessing student assignments on Blackboard platform to streamline instructor responses.
- September, 2019: Created, administered, graded and collated results for a test on terminologies and information given to all sections of Level 3 (MUSC 2300); test results available upon request.
- August, 2018: Research study examining entering Blair freshman musicianship skill levels to determine proficiency in accurately tracking (spelling) notes based on interval (dichord) commands
- September, 2017-May, 2018: Implementation of mp3 recordings from students for the purposes of one-on-one instruction and skills assessment via email communication: all students in MUSC 2300, 2400, 3105, 3106, 3107 and 3108 record performances of specified rhythmic, keyboard and/or vocal exercises that are then sent via email to the instructor in an mp3 format. The instructor provides a detailed assessment response and/or grade, again, via email to each student for each recording. Though time consuming for the instructor, this assessment methodology 1) provides clear finite musicianship skill goals for students that, later, allows them to objectively assess growth; provides students with the freedom to record at their convenience before the assigned deadline, thereby avoiding difficulties in scheduling personal meetings; provides instructors with a concrete knowledge of each students skill in performing each exercise; and provides instructor with an opportunity to address unique challenges faced by individual students.

- April, 2018: *The Rhythm Division Chart*; a visual representation of how to divide a given beat into 12, 8, 6, 4, 3 and 2 equal parts using the lowest common micro-beat of 24 divisions. Employed in Musicianship Levels IV (accelerated MUSC 2400), Level VI (MUSC 3106), Level VIII (MUSC 3108), and the Musicianship Intensive Level II (Summer 2018). See appendix.
- September, 2012 to Spring 2014 – Regular weekly teacher education instruction to Lindsey Reymore, M.M. in Oboe to provide guidance in employing the Ploger Method® to teach Musicianship levels 1 and 2 in the Blair Precollege (renamed Blair Academy starting in 2019)
- May, 2008 to Present – Continuing teacher education to Musicianship Program faculty Joshua McGuire, M.M. in Guitar Performance; David B. Williams, M.M. in Theory;
- December-May, 2018: Design and teach curriculum for a new accelerated Musicianship III course (MUSC 2400-04) to act as a model for all other similar level III musicianship courses.
- August, 2018: Publication of new textbook: *Ploger Method®: Crafting a Fluent Musical Mind*; Philagnosis Press, Nashville, TN.
- September-December, 2017: Design and teach curriculum for a new accelerated Musicianship III course (MUSC 2300-04)
- August through December 2017: Meetings (6) with Kevin Rilling to provide him with pedagogical guidance and materials in his instruction of Musicianship I (MUSC 2100), and Musicianship III (MUSC 2300)
- September 2008-December 2017: Twice monthly consultations with musicianship faculty (Joshua McGuire, David B. Williams) to exchange ideas, and convey teaching materials/methods employed in all core courses.
- Fall 2008-Present: Continuing curriculum development of all core musicianship courses offered at the Blair School of Music and employing aspects of the Ploger Method®. MUSC 2100, 2200, 2300, 2400 (formerly MUSC 170E, 171E, 172E, 173E.)
- Fall 2008-Present: Continuing curriculum development of Advanced Musicianship courses for the Blair School of Music that employ the Ploger Method™ (see MUSC 3105, 3106, 3107, 3108 (formerly 271E, MUSC 272E, MUSC 273E, MUSC 274E).
- Fall 2010-Present: Continuing curriculum development of Blair Precollege and Adult Musicianship, Levels 1-4.
- Spring 2009-2016: Vanderbilt University, Graduate School course offering (1 credit) for Musicianship Intensive, Level I (see MUSC 341A); Musicianship Intensive, Level II (see MUSC 341B)

- Spring 2011: Development of *Teaching Musicianship* curriculum; a required course for Piano Pedagogy concentration since 2012. (See MUST 216 below)
- Fall 2008-2009: Discussions concerning the core curriculum at Blair (Curriculum Committee)
- 1996-2007: Core curriculum: Graduate Conducting Program; University of Michigan, Ann Arbor, Michigan, 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
- 1980-Present: Created and developed *The Ploger Method*<sup>®</sup> – 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.)
- 1999-Present: Creation and development of the *Musicianship Intensives* – a workshop that takes place over four consecutive days, six-hour-per-day, providing training of 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*
- *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.

## Courses Taught at Vanderbilt University Blair School of Music

- Fall 2020
  - MUSC 3105: *Advanced Musicianship V* (online)
  - MUSC 3107: *Advanced Musicianship VII* (online)
  - BLAIR ACADEMY: *Musicianship III* (online)
  - BLAIR ACADEMY: *Musicianship V* (online)
- Spring 2020
  - MUSC 3106: *Advanced Musicianship VI* (partially online due to COVID)
  - MUSC 3108: *Advanced Musicianship VIII* (partially online due to COVID)
  - BLAIR ACADEMY: *Musicianship IV* (partially online due to COVID)
- Fall 2019
  - MUSC 3105: *Advanced Musicianship V*
  - MUSC 3107: *Advanced Musicianship VII*
  - MUSO 3850: Independent Study with junior Pei-Li Chung, *Differences Approaches to Score Reading and Dictation in Traditional Solfège and*



*the Ploger Method®: Learning to hear and comprehend complex tonal harmony in real time.*

- BLAIR ACADEMY: *Musicianship III*
- Spring 2018
  - MUSC 2300: *Accelerated Musicianship III*
  - MUSC 3105: *Advanced Musicianship V*
  - MUSC 3107: *Advanced Musicianship VII*
  - MUSO 3850: Independent Study with Yonatan Quemado; *Communicating Musicianship*--Communication techniques and comparative analysis applied to the selected works by Bach, Beethoven and Brahms, as heard in recorded performances spanning 1930-2018.
  - Precollege and Adult Musicianship II
- Fall 2017
  - MUSC 2300: *Accelerated Musicianship III* (MW 9:10-10:00am)
  - MUSC 3500: *Advanced Musicianship V* (MW 10:10-11:00am)
  - MUSC 3700: *Advanced Musicianship VII* (MW 11:10am-12:00pm)
  - PBDY EDUC 7960-05: *Special Studies in Music Pedagogy* (W 3:30-4:30pm)
  - Precollege and Adult Musicianship I (M 5:10-6:00pm)
- Spring 2017
  - MUSC 3108: *Advanced Musicianship 8*
  - MUSC 3107: *Advanced Musicianship 7* (student after study abroad)
  - MUSC 3106: *Advanced Musicianship 6*
- Fall 2016
  - MUSC 3107: *Advanced Musicianship 7*
  - MUSC 3105: *Advanced Musicianship 5*
  - Precollege Musicianship 3 (M 3:30-4:20pm)
- Spring 2016
  - MUSC 3108: *Advanced Musicianship 8*
  - MUSC 3106: *Advanced Musicianship 6*
- Fall 2015
  - MUED 2160-01(Peabody; Music Education, Special Studies)
  - MUSC 3107: *Advanced Musicianship 7*
  - MUSC 3105: *Advanced Musicianship 5*
  - MUSO 289: INDEPENDENT STUDY: (Olivia Gilmore)
- Spring 2014
  - MUSC 171E-02: *Musicianship II*
  - MUSO 289: INDEPENDENT STUDY: Sean Calhoun
  - MUSO 289: INDEPENDENT STUDY: Garrett Law
  - MUSO 289: INDEPENDENT STUDY: Rachel Menscher
  - MUSO 289: INDEPENDENT STUDY: Keehun Nam
- Fall 2013

- MUSC 170E-04: Musicianship I
- MUSO 289: INDEPENDENT STUDY: Sean Calhoun
- MUSO 289: INDEPENDENT STUDY: Keehun Nam
- MUST 216: Seminar in Teaching Musicianship
- Spring 2013
  - MUSC 171E-05: Musicianship II
  - MUSC 173E-05: Musicianship IV
  - MUSC 173E-06: Musicianship IV
  - MUSC 272E: Advanced Musicianship VI
  - MUSC 273E: Advanced Musicianship VII
  - MUSO 289: INDEPENDENT STUDY (Keehun Nam)
  - MUSO 289: INDEPENDENT STUDY (Thomas Liddell)
  - MUST 216: Seminar in Teaching Musicianship
- Fall 2012
  - MUSC 271E: Advanced Musicianship V
  - MUSC 272E: Advanced Musicianship VI
  - MUSO 289: INDEPENDENT STUDY (Susan Yang)
  - MUSO 289: INDEPENDENT STUDY (Keehun Nam)
  - MUST 216: Teaching Musicianship
- Fall 2011
  - MUSC 271E: Advanced Musicianship V
  - MUSC 273E: Advanced Musicianship VII
  - MUSO 289: Independent Study
  - MUST 216: Seminar in Teaching Musicianship
- Spring 2011
  - MUSC 272E: Advanced Ear Training VI
  - MUSC 274E: Advanced Ear Training VIII
  - MUSO 289: INDEPENDENT STUDY
  - MUSO 289: INDEPENDENT STUDY
- Fall 2010
  - MUSC 271E: Advanced Ear Training V
  - MUSC 273E: Advanced Ear Training VII
  - MUSO 289: INDEPENDENT STUDY: (S. Goldberg Leopold)
  - MUST 216: Seminar in Teaching Musicianship
- Spring 2010
  - MUSC 272E: Advanced Ear Training VI
  - MUSC 272E: Advanced Ear Training VI
  - MUSC 272E: Advanced Ear Training VIII
- Fall 2009
  - MUSC 271E: Advanced Ear Training V
  - MUSC 273E: Advanced Ear Training VII
- Spring 2009

- MUSC 271E: Advanced Musicianship V
- MUSC 272E: Advanced Musicianship VI
- MUSO 289: INDEPENDENT STUDY (Stuart Hill)
- Fall 2008
  - MUSC 122E: Ear Training and Sight Singing II
  - MUSC 124E: Ear Training and Sight Singing IV
  - MUSC 271E: Advanced Ear Training V

## Musicianship Intensive Workshops, Levels 1, 2, 3 at Blair School of Music: MUSC 341A, B, C

- **2019**
  - May 13-16: Level I
  - May 20-23: Level II
  - May 28-31: Level III
- **2018**
  - May 28 – 31: Level III
  - May 21 – 24: Level II
  - May 14 – 17: Level I
- **2016**
  - May 30 – June 2: Level III
  - May 23 – 26: Level II
  - May 16 – 19: Level I
- **2015**
  - May: Level III
  - May: Level II
  - May: Level I
- **2014**
  - May 26 – 29, 2014: Level III
  - May 19 – 22, 2014: Level II
  - May 12 -15, 2014: Level I
- **2013**
  - June 17 – 20, 2013: Level I
  - May 29 – June 2, 2013: Level III
  - May 22-26, 2013: Level II
  - 15-19, 2013: Level I
- **2012**
  - May 29 – June 2, 2012: Level III

- May 22-26, 2012: Level II
- May 15-19, 2012: Level I
- **2011**
  - August 8-12, 2011: Level I for SiNEM Instructors (in association with the Blair School of Music, Vanderbilt University), Alajuela, Costa Rica.
  - May 29 – June 2, 2011: Level III
  - May 22-26, 2011: Level II
  - May 15-19, 2011: Level I
  - April 21-24, 2011: Level II—Second of two workshops offered for Mark Wait, Dean, and Robin Fountain, Director of Orchestra, Blair School of Music, Vanderbilt University
  - March 17-20, 2011: Level I—First of two workshops offered to Dean Mark Wait, and Robin Fountain, Director of Orchestras, Blair School of Music, Vanderbilt University.
- **2010**
  - May 31 – June 3: Level III
  - May 24-27: Level II
  - May 17-20, 2010: Level I
- **2009**
  - June 1-4: Level III
  - May 25-28, 2009: Level II
  - May 18-21, 2009: Level I
- **2008**
  - May 12-15, 2008: Level II for instructors (2) of Musicianship Courses at the Blair School of Music, Vanderbilt University
  - May 5-8, 2008: Level I for all instructors (3) of Musicianship Courses at the Blair School of Music, Vanderbilt University.

## **Committee and Advisory Board Membership**

- 2013-present: Faculty Review Committee
- Fall 2009-Fall 2020: Department Chair 2014-present: Advisory Board, Vanderbilt Institute for

#### Digital Learning (VIDL)

- 2017-present: Advisory board representative for the *Music in the ICU Pilot Study* program as part of the Music, Mind and Society TIPS grant.
- 2012—2017: Chair, Williams and Marsden Writing Awards Committee, Blair
- 2012—2017: Chair, Senior Writing Portfolio Review Committee, Blair
- 2014-2015: Planning Committee for the 2015 National Music Perception and Cognition Conference at Vanderbilt University.
- 2014: Advisory Board, VIDL Fellowship Application Review sub-committee
- 2013-2014: Planning Committee for 2014 Music and the Brain Symposium at VU
- 2009-2013: Advisory Board, Center for Teaching (CFT)
- 2012: Advisory Board, CFT Fellowship Application Review sub-committee
- 2008-2012: Curriculum Committee, Blair School of Music
- 2008-2009: Planning Committee, Blair School of Music

#### Consultancies

- June 29, 2020: Private in-person session with Jerry Kimbrough (Blair faculty) on tonal harmony as applied to jazz studies.
- February 3, 2020: Rhythm coaching for Amy Jarman (Blair faculty) prior to her performance of Schwantner's *Sparrows* for Mezzo-soprano and Orchestra.
- October 13-14, 2019: 3-hour consultancy with Timothy Krohn, Director of the Huron High School Music Program, Ann Arbor, Michigan, concerning the application of musicianship training (specifically, the Ploger Method®) in a high school music curriculum, and possible future collaborations. Mr. Krohn is a former student.
- July 21-22, 2019: Two lesson/consultation sessions with Andrea Yun, Director of The Ann Arbor Cello School in Ann Arbor, Michigan, and a certified Suzuki instructor interested in how to develop a program that effectively incorporates theory and musicianship into cello instruction.
- June-July, 2018: Coaching/consultation with conductor, Joseph Trafton, now *Generalmusikdirektor* of the *Hagen Orchestra*, Germany, on issues related to advanced musicianship.
- June-September, 2017: Consultation with Officer Fred L. Page: Private one-hour meetings (12) concerning music-related perceptions, and possible remediation after Page experienced

- sudden hearing loss. Though implementing a sophisticated hearing aid device, he remains troubled by acute pitch distortions above D6. (sessions provided at no charge.)
- October 2016—March 2018: Skype/FaceTime sessions, lessons in advanced musicianship training (approximately 25) with Doug Gibson, award winning composer and orchestrator (New York City, NY; Brisbane, Australia)
  - June-July 2017: Private musicianship training sessions for Joseph Tafton, a native of Nashville, who currently is the Music Director of the Hagen Philharmonic Orchestra and Opera.
  - Composition consultancy: Dr. Charles Rochester Young, University of Wisconsin, Stevens Point; February 12, March 7, 2014; phone discussion (2-hour) concerning a commissioned work of his.
  - 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.
  - 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. (Thesis available upon request.)
  - 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 1<sup>st</sup> year musicianship curriculum that will use portions of the *Ploger Method*. Nashville, TN/Stevens Point, Wisconsin, August 18, 2010
  - Consultation with Jeffrey Erickson, Aural Skills Instructor, University of Wisconsin. Advice concerning how to employ *Heptachord Shift* (Ploger) to second semester aural skills/theory curriculum, Appleton, Wisconsin, January 2010
  - Consultation with Lynn Heilman (former student from Ann Arbor), concerning her work as director of 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 a integrative college musicianship program.
- David Hastings, Full-Professor at University of Wisconsin, Stevens Point, October, 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 Ruiters-Feenstra (Eastern Michigan University), September, 2007. Critical examination of Ruiters-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 and Video Instruction

- *The Ploger Method: A Guide to Ensemble Tuning through Active Understanding*: A series of 6 instructional videos in which I discuss my methods and act as a clinician working with the Blair Wind Symphony, directed by Thomas Verrier. Video editor, Matthew Parkinson. I received a Vanderbilt University Micro-grant for this project. June 10-August 15, 2019. (Will be released on YouTube February 12, 2020.)
- *Six Instructional Videos on YouTube*: A series of 6 videos of a workshop I provided at the University of Georgia (Athens) for graduate voice majors to demonstrate how it is possible to identify the 11 basic musical intervals by ear (“dichords”) after less than an hour of instruction by employing the discoveries I have made concerning sound properties associated with each. [https://www.youtube.com/results?search\\_query=the+ploger+method](https://www.youtube.com/results?search_query=the+ploger+method); released on YouTube on December 10, 2019.
- *Ploger Method®: Crafting a Fluent Musical Mind*; Philagnosis Press, Nashville, TN; 2018—A textbook that combines the *Workbook* and the regular text, *Principles for Developing*

*Musicianship.*

- *Workbook: Principles for Developing Musicianship:Ploger Method® (Levels 1 and 2).* Supplemental workbook employed in all first semester Blair college and precollege musicianship (Ploger Method®) courses; Philagnosis Press, 2017, Nashville, Tennessee. (Available on request)
- *Principles for Developing Musicianship*, (5th edition, 2016; 4th edition, 2014), Philagnosis Press; Nashville, Tennessee; text used in all core musicianship courses (Ploger Method®)
- *Music's "DNA" – The Perfect 5th*; 2011; an examination of how the modes can be ordered according to perfect 5ths; used in <http://www.marianneploger.com>
- *Syncing the Mind to the Ear: Part I-The Musical Keyboard as the Cognitive Tool of the Musician*; 2010; <http://www.marianneploger.com>
- *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.

## **Ploger Method™ Courses and Musicianship Intensives Offered in Locations other than Vanderbilt University**

- July 13-16, 2020: Special Hybrid Online (Zoom) Musicianship Intensive Level II; sole instructor, teaching 5 to 6 contact hours of instruction per day with 2 post-graduate participants.
- January-May, 2018: Austin Peay University, Clarksville, Tennessee employs aspects of Ploger Method® in sophomore musicianship classes; Fred Sienkiewicz, instructor, participant in Levels I, II and III of the 2016 Musicianship Intensives at Blair.
- February 25-28, 2014: University of Wisconsin, Stevens Point, four-day residency teaching all three sections of freshman musicianship/theory courses (twelve 50-minute classes total),.
- February 26, 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.
- January 7-18, 2014: *Musicianship Intensive, Level I for Academy Faculty*; (24 contact hours)/residency; Traverse City, Michigan.
- January 7-18, 2014: Residency, guest lecturer; mini-intensive (musicianship) for academy seniors (16 contact hours); Interlochen Academy, Traverse City, Michigan.
- January 7-18, 2014: Residency, guest lecturer; nine 50-minute classes for academy juniors (16 contact hours) having had music reading and writing deficiencies; Interlochen Academy, Traverse City, Michigan.
- June 28 – July 1, 2010: *Musicianship Intensive Level I: For Theory/Composition Faculty at the University of Wisconsin, Stevens Point*, Dr. Charles Rochester Young, Department Chair; Stevens Point, Wisconsin.
- June 23-26, 2008: *Musicianship Intensive: Level III*. 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 II*. Institute for Musical Perception, Manchester, Michigan

- May 19-22, 2008: *Musicianship Intensive: Level I*. Institute for Musical Perception, Manchester, Michigan.
- May 12-14, 2008: *Musicianship Intensive for the Music Department faculty of West Virginia University: Level I*. Morgantown, West Virginia
- June 17-21, 2007: *Musicianship Intensive: Level II*. Institute for Musical Perception. Manchester, Michigan.
- May 27-31, 2007: *Musicianship Intensive: Level I*. Institute for Musical Perception. Manchester, Michigan.
- August 6-10, 2006: *Musicianship Intensive: Level II*. Institute for Musical Perception. Manchester, Michigan
- June 18-22, 2006: *Musicianship Intensive: Level I*. Institute for Musical Perception. Manchester, Michigan.
- June 4-8, 2006: *Musicianship Intensive: Level I*. Institute for Musical Perception. Manchester, Michigan.

### Blair faculty who have taken a Musicianship Intensive since 2008

- Completed Levels I, II and III
  - David Childs
  - Mike Holland
  - Jerry Kimbrough
  - Joshua McGuire
  - Crystal Plohman Wiegman
  - David B. Williams
- Completed Levels I and II
  - Robin Fountain
  - Amy Jarman
  - Elizabeth Johnson
  - Maureen May
  - Erin Perez
  - Mark Wait
- Completed Level I

- Mary Biddlecomb
- Tucker Biddlecomb
- David Childs
- Ben Harris
- Jared Hauser
- Connie Heard
- Jennifer McGuire
- Valerie Middleton
- Pamela Schneller
- Roland Schneller
- Michael Slayton
- Thomas Verrier

## Other Music Clinics, Lectures and Appearances

- January 22, 2021: Sneak Preview of video full-length (2-hour) documentary *The Sound of Us*; NAMM Believe in Music “Artist TV Channel” in which I am quoted twice.
- November 25, 2020: Interview with producer/director Chris Gero for the music documentary entitled *The Sound of Us*, produced by Yamaha International (Franklin, Tennessee).
- November 19, 2020: Phone interview with John Wittmann, Director of Education and Artist Relations for the Band and Orchestral division of Yamaha Corporation of America.
- October 28, 2020: *Communicating meaning in music*; online presentation for members of all wind ensembles at the University of Texas at San Antonio; Director, John Zarco.
- April 10, 2020: Guest Zoom lecture and dialogue with Wind Ensemble Director, Peter Witte: *Dichords as crucial elements in musical communication*; University of the Pacific.
- April 20, 2020: Guest Zoom lecture with Belmont Wind Ensemble; *Tuning and Affect of Dichords*
- October 14, 2019: Clinician for Huron High School Orchestra’s visit to the Blair School of Music, Timothy Krohn, Director (former student). Covered subjects of expression related to rhythm and dichord perceptions. This high school has the largest and best music program in Ann Arbor, and actively perform regionally.
- March 15, 2018: Guest Clinician, Austin Peay State University, Clarksville, Tennessee; 90-

- minute lecture demonstration/clinic for students and faculty of the music department on identifying di-chords by ear in real time. Invited by APSU musicianship instructor, Fred Sienkiewicz
- September 11, 2017: Guest Clinician, Blair Wind Symphony; *Tuning issues in wind ensembles, and how to solve them using the Ploger Method® di-chord perception theories*
  - February 17, 2017: Guest Clinician/Lecturer at the University of Georgia, Athens, Opera Department; *A Users Guide to the Perception and Cognition of Di-chords in Real Time*; three consecutive 1-hour lecture-demonstrations
  - 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.
  - April 2-5, 2013: 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.
  - January 18-21: Guest Conductor and Clinician, *Conductor's Institute*, University of Puget Sound, Tacoma, Washington; 8 hours of lectures, in service.
  - November 9, 2012: Lecturer; *Not Pushing Buttons: Pitch-space Tracking and Musicality*, NAMTA: Nashville Area Music Teachers Association.
  - July 25 – 28, 2012: Clinician, *The Art of Wind Band Teaching Symposium*, University of Minnesota, Minneapolis, Minnesota, Craig Kirchhoff, Director.
  - February, 2012: Residency/guest lecturer/guest composer, Graduate Composition Seminar; undergraduate composition seminar; coaching Wind Ensemble performing my *Passacaglia and Fugue in C minor, for Wind Symphony*; University of Wisconsin, Madison; Scott Teeple (former student), Director of Bands.
  - January 26 – 28, 2011: Clinician: International Academy for Advanced Conducting Workshop, Clinton, New York.
  - January 24 – 26, 2011: Residency at Hamilton College: 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).
  - September 2010: Lecturer; *The Craft of Musical Communication*, National College Music

- Society Conference, Minneapolis, Minnesota
- July 2010: Clinician; *The Art of Wind Band Teaching*, University of Minnesota, Minneapolis; Craig Kirchoff, Director of Bands.
  - January 2010: *The Academy for Advanced Conducting*, Hamilton College, Clinton, New York (), 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*
  - January 2010: Lecturer; *Extending the French Musical Académie to the New World: The Influence of Nadia Boulanger on Composers of the 20<sup>th</sup> Century*;; Hamilton College.
  - January 2010: Lecture demonstration: *Improving Musical Memory*; Hamilton College; for the Hamilton College Orchestra; Heather Buchman, Orchestra Director.
  - January 2010: Lecture demonstration: *Harmonic Underpinnings in the Chorales of JS Bach; Transposition*;; Hamilton College Brass Ensemble, Heather Buchman, Director.
  - January 2010; Lecture; *Aural and visual identification of phrase harmonies*; January 2010, Hamilton College, Aural Skills class, Dr. Lydia Hammesley, Instructor.
  - January 2009: *The Academy for Advanced Conducting*, Hamilton College, Clinton, New York, Leonid Korchmar, Conductor; Heather Buchman, Director of Orchestras, Hamilton College. Two one-hour sessions on advanced musicianship for conductors (Dichord Theory, Ploger)
  - January 2009: Lecture (90-minutes) to the orchestra and student body: *The Three Causes of Error*; Hamilton College, Clinton, New York.
  - November 2008: University of Wisconsin, Stevens Point, Lecture demonstration for freshman composition/theory classes - *Coordinating Harmony and Melody*; Charles Rochester Young (DMA), Department Chair in Composition/Theory; Stevens Point, Wisconsin.
  - November 2008: Lecture demonstration for sophomore composition/theory on the subject of my tonal theory entitled *Heptachord Shift: Tracking Tonal Modulation in Real Time*; University of Wisconsin, Stevens Point; Stevens Point, Wisconsin.
  - 1996-2007: Clinician in musicianship at the 2-week Conductors' Retreat (June or July) at Medomak; *Aural and Musicianship Skills for Conductors (7)*; 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; Washington, Maine.
  - 2006: Lecture on *The Perception of Musical Intervals: Ploger Dichord Theory*; Theory classes, Bowling Green State University, Bowling Green, Ohio.

- 2005: Lecture Presentation for theory classes - *Using Dichords in the Interpretation of the Chorales of J.S.Bach*; University of Wisconsin at Stevens Point.
- 2005: Clinician/Lecturer for Conductor's Guild Workshop, sponsored by the University of Michigan, Kenneth Kiesler, with Gustav Meier – *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; Ann Arbor, Michigan.
- 2004: A series of three classes to members of the Fort Collins Youth Orchestra; Cynthia Katsarelis, Music Director: Fort Collins, Colorado.
- 2002: Clinician; *The Art of Wind Band Conducting*; Craig Kirchhoff, Director; University of Minnesota, Minneapolis, Minnesota.
- 2002: 3-day residency working with all students in the music department using techniques discussed *The Craft of Musical Communication*; Keith Hill, co-presenter/instructor working for entire music department; University of Wisconsin, Stevens Point, Wisconsin.
- 2002: Master classes (in collaboration with Keith Hill) in *The Craft of Musical Communication*; Oberlin Conservatory of Music, Oberlin, Ohio.
- 2002: Master class (in collaboration with K. Hill) using the 'musical communication techniques'; The Royal Conservatory of Denmark, Copenhagen, Denmark.
- 2002: The University of Göteborg, Sweden (2002); Master class (in collaboration with K. Hill) using the 'musical communication techniques'.
- 2002: Master class (in collaboration with K. Hill) using the 'musical communication techniques'; University of Sweden, Conservatory, Göteborg, Sweden.
- 2002: Master class (in collaboration with K. Hill) using the 'musical communication techniques'; The Bruchner Academy, Linz, Austria.
- 2002: Masterclass (in collaboration with K. Hill) using the 'musical communication techniques'; Hochschule für Kunst und Musik, Berlin, Germany.
- 2002: Lecture on *The Craft of Musical Communication*; presentation (in collaboration with Keith Hill); Penney Farms, Florida.
- 2001: Clinician, *The Art of Wind Band Conducting*; Craig Kirchhoff, Director; University of Minnesota, Minneapolis, Minnesota.
- 2001: Clinician, *The Art of Choral Conducting*; University of Minnesota, Minneapolis, Minnesota.
- 2001: Guest Speaker, Michigan Music Teachers Association (MMTA); *Music Theory and How*

- the Ear Works*; Midland, Michigan.
- 2001: Lecturer, *Aural Perception and Theory Classes* (students and faculty); University of Wisconsin, Stevens Point, Wisconsin.
  - 2001: *The Craft of Musical Communication Workshop*; titled *The Forgotten Craft*; a three-day lecture/masterclass residency, for the Brüchner Academy; as well as teaching the communication techniques, lectured about the affective significance of musical intervals in the interpretation of music, using my *Dichord Theory*, self-published. See references below; Schloss Weinberg, near Linz, Austria.
  - 2001: Lecturer; series of six lectures (1 per week) for the Ann Arbor Area Piano Teachers; *A New View of How to Train the Ear of the Piano Student/Dichord Perception with Ear and Eye*; Ann Arbor, Michigan.
  - 2001: Lecture for the Ann Arbor Area Piano Teacher's Guild; *Music's Missing Link: Real-time Visual Interval Perception and its Importance in Mastering Music Theory and Practice*; Ann Arbor, Michigan.
  - 2000: Workshop/Lecture for Portage Schools Music Educators: *Aural Skills Teaching in the Public Schools*; Portage, Michigan.
  - 2000: Lecture, Master Class Presentation for Aural Skills courses; Peter Witte, Instructor and Director of Bands; Kennesaw State University.
  - 2000: Five-day workshop for students of Advanced Musicianship, Institute for Musical Perception, Ann Arbor, Michigan
  - 2000: Clinician for University of Minnesota *Art of Wind Band Conducting* symposium; Craig Kirchoff Director; Minneapolis, Minnesota.
  - 2000: Lecture Presentation for the Fourth Annual Music Education Conference; *Revolutionizing How Music is Taught: Dichord Perception*; Kennesaw State University, Kennesaw, Georgia;
  - 2000: Clinician; University of Michigan Wind Band Symposium: *Real-time Aural Perception for Wind Directors*; E. Robert Reynolds, director/coordinator; Ann Arbor, Michigan.
  - 1999: Lecture for Portage School Music Faculty Organization meeting; *Learning and Teaching Aural Skills*; Portage, Michigan.
  - 1999: Clinician/Lecturer; Second Annual Improvisation Society Conference; Lecture: *The harmonic language of Mozart cadenzas*; Eastern Michigan University Ypsilanti, Michigan.
  - 2000: Clinician; University of Michigan Wind Band Symposium: *Real-time Aural Perception for Wind Directors*; E. Robert Reynolds, director/coordinator; Ann Arbor, Michigan.

- 1998: Clinician/Lecturer; The Improvisation Workshop; presented paper "*Heptachord Shift: Real-time Modulation Scheme as seen in the works of J.S. Bach*", Dr. Pamela Ruiten-Feenstra, host/coordinator; Ypsilanti, Michigan.
- 1992: Clinician, Hochschule für Musik; two-week course on the subject of *Real Time Analysis of the Works of J.S. Bach from a Cognitive Point-of-View*; Freiburg, Germany.
- 1985-86: Adjunct Lecturer in Music Appreciation at Jordan College; Grand Rapids, Michigan.
- 1985: Lecturer, Grand Valley State College; *On the Perception of Musical Intervals*; Allendale Charter Township (near Grand Rapids), Michigan.
- 1985: Lecture, St. Cecilia Society; *The Use of Musical Intervals in the Works by Beethoven and Chopin*; Grand Rapids, Michigan.
- 1983: Lecture, Bowling Green State University; *A New Approach to the Perception of Pitch and Intervals*; Bowling Green, Ohio.
- 1983: Lecture, University of Michigan theory classes; *Some Observations about the Sound of Musical Intervals*; Ann Arbor, Michigan.

## Independent Personal Coach/Instructor

- **Private Studio Instructor and Coach:**
  - 1979-2008: Director and co-founder of the *Institute for Musical Perception*.
- **Student Merit and Awards** (Private study or participation in Musicianship Intensives):
  - Composers and Theorists
    - Lindsey Reymore, PhD – Received PhD in Music Perception and Cognition at Ohio State University in spring 2020; currently pursuing a post-doc (Music Perception and Cognition) at McGill University.
    - Patric Caird – Composer of film and TV; received Canada's *Juno Award* among numerous other awards. [https://en.wikipedia.org/wiki/Patric\\_Caird](https://en.wikipedia.org/wiki/Patric_Caird)
    - Sean Calhoun – Received DMA in Composition at the Eastman School of Music in spring of 2019
    - Michael Slayton, D.M.A. – Associate Professor of Composition and Theory; Chair of the Composition and Theory Department
    - Thomas Childs, D.M.A – Director of Musicianship, Composer, Interlochen Academy of Music, Traverse City, Michigan



- Alissa Weinberg – a composition fellow at the Curtis Institute of Music who took ADV MUS V, VI, VII, VIII; IND STUDY in counterpoint).
- Laura Karpman – Emmy Award-winning composer; private studies with me following studies at The American Conservatory in Fontainebleau, France (1998); 2019 recipient of the University of Michigan Alumni Association of the School of Music, Theatre and Dance’s *Hall of Fame Award*.
- Jennifer Higdon – Award-winning composer with commissions from the Philadelphia Orchestra; Atlanta Symphony Orchestra’s recording of her works nominated for a Grammy Award; studies with me prior to those at the Curtis Institute of Music.
- Evan Chambers – Associate Professor, Composition, University of Michigan.
- Charles Rochester Young, DMA – 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); currently Associate Dean at the Baldwin Wallace Conservatory, Baldwin Wallace University, Cleveland, OH.
- William Patrick Rowan – Hymns published in Christian and Hindu hymnals, including Hope Publishing; <https://www.hopepublishing.com/501/>
- Alan Gosman, PhD Music Theory – Associate Professor of Music Theory, University of Arkansas, Fullbright College of Arts and Sciences; PhD in theory from Harvard, Boston, Massachusetts; PhD Harvard University.  
<https://fulbright.uark.edu/departments/music/faculty-and-staff/index/uid/agosman/name/Alan+Gosman/>
- Henry Flurry – First Prize in New Orleans Symphony theme ‘logo’ competition (1996).
- Joseph Stillwell –Theory and Musicianship instructor at the San Francisco Conservatory of Music; winner of numerous awards and competition prizes, see website: <http://www.josephstillwell.com/bio.html>
- More, upon request.

### Conductors

- Francis Scully – Director, New Resonance Orchestra, New Orleans, Louisiana; <https://www.newmusicusa.org/profile/francisscully/>
- Joseph Trafton—Music Director, Hagen Philharmonic Orchestra, Germany; <https://joetrafton.com/bio/>

- Scott A. Jones – Associate Director of Bands, Ohio State University
- Russel Mikkelson – 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; Music Director, Waterbury Symphony; 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); Orquestra Sinfonica Portuguesa, the Los Angeles Chamber Orchestra, the Metropolitan Orchestra of Lisbon, and the Berkeley Symphony, this Portuguese-born conductor was also a fellow with the Los Angeles Philharmonic.
- Heather Buchman – Assistant Professor and Director of Orchestra and Brass Ensemble, Hamilton College, Hamilton, New York; Guest Director, Symphoria Orchestra (Syracuse, New York) (2012 – 2017)
- 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 – former Assistant Conductor of the Boston Philharmonic, assisting Benjamin Zander (2010-2011); guest conducting for Detroit Symphony Orchestra, Toronto Symphony Orchestra, Fort Wayne Philharmonic and others; winner of the 2018 Solti Foundation U.S. Career Assistance Award; Associate Conductor of the San Diego Symphony Orchestra and Associate Conductor of the Sun Valley Music Festival

#### **Instrumentalists and Vocalists**

- Mark Wait – Pianist; Dean of the Blair School of Music, Vanderbilt University, Nashville, Tennessee; Emmy Award nominated Elliott Carter’s Piano Concerto was a finalist for a 2004 Grammy in two categories: Best Classical Album and Best Instrumental Solo Performance with Orchestra; former President of the National Association of Schools of Music (NASM) from 2012 – 2015.
- 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;  
<https://www.colburnschool.edu/faculty-listing/richard-beene/>
- Matt Combs – Adjunct Lecturer in Fiddle, Blair School of Music, Vanderbilt University; principal fiddler for the Grand Ole Opry, Nashville, Tennessee.
- Elizabeth Johnson – Adjunct Lecturer in Jazz Singing, Blair School of Music, Vanderbilt University; professional studio singer, performer and teacher in Nashville.
- Timothy McAllister – Professor of Saxophone, University of Michigan School of Music, and Dance; former Professor of Saxophone, University of Arizona, Tucson, Arizona;  
<https://smt.d.umich.edu/about/faculty-profiles/timothy-mcallister/>
- Kelland Thomas – Saxophone, Director of the Camarata Career Development Program, University of Arizona, Tucson, Arizona

- Benjamin Beilman – Violinist; 1<sup>st</sup> Prize winner of the Stulberg International String Competition; recipient of the *Presidential Scholar* award (2007); <https://benjaminbeilman.com>
- 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; [https://en.wikipedia.org/wiki/Min\\_Lee](https://en.wikipedia.org/wiki/Min_Lee)
- Bella Hristova – Violinist; Winner of the Michael Hill International Competition; graduate of the Curtis Institute of Music.

### Society Membership

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

## IV. CREATIVE WORK

### Composer

- November 7, 2019: Organist Polly Brecht, Blair School of Music, performs *Toccata in G minor for Organ, Opus 16* for the Annual Blair Composer’s Concert; Blair School of Music, Turner Hall
- July, 2014: Pamela Ruiten-Feenstra performs *Toccata in G minor for Organ, Opus 16*, American Guild of Organists National Convention, Boston, Massachusetts
- November 18, 2013: Vanderbilt Community Choir, performance of *Sanctus* (4-part chorus and piano arrangement)
- November 16, 2011: Performance of *Sanctus for Chorus and Brass Ensemble* by the Blair Concert Choir and Wind Ensemble, David Cassel, Director. ().
- 2011: Published 2<sup>nd</sup> 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 *Toccata and Fugue in G minor, Opus 16*, David Arcus, organist

(Duke Chapel Organist) Durham, NC

- August, 2010: *Chorale and Fugue (Wie schön leuchtet)*, string quartet version, performed by the Ars Nova String Quartet, Blair School of Music, Vanderbilt University.
- May 17, 2010: *Toccata 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.
- November 19, 2009: *Sanctus for Brass Ensemble*. Performance by Blair School of Music Wind Symphony, Thomas Verrier, Director.
- December 5, 2008: *Passacaglia: On Hallowed Ground* for Symphony Band, commissioned by the University of Wisconsin, Stevens Point (2007). Premiere took place on at Stevens Point, Wisconsin.
- Spring 2007: Commission from the National Conference on Organ Improvisation, a division of the American Guild of Organists; 5 themes.
- *Hymn to Liberty*. Commissioned by the University of Wisconsin, Stevens Point Bands (2008). Premiere with the UWSP Symphony Band: (October 2009).
- 2008: Performance of 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.
- 2003: *Sanctus for Brass Ensemble*. Commissioned by Hamilton College, New York, Heather Buchman, Music Director.
- 2002: *Berceuse*, arranged for string orchestra. Premiere: *Conductor's Retreat at Medomak*
- 2002: *Nocturne for Solo Piano*
- 1999: *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"* ()
- 1992: *Berceuse for Solo Piano*
- 1986: *Sanctus*, a motet for antiphonal choirs and brass in 8 parts, commissioned by the Chancel Choir of Central Reformed Church, Grand Rapids, Michigan.

## Pianist

### Performances

- 2010: Blair School of Music, Composers' Concert; Performed Ploger *Berceuse* and *Nocturne*
- 2005: Jacksonville, Florida; Works of Ploger, Beethoven, Brahms, Chopin and Gershwin
- 2004: Boulder, Colorado; *Music at Grace* concert series (); Works for solo piano by Ploger, Beethoven, Brahms, Chopin and Gershwin
- 2004: Fort Collins, Colorado, Gershwin's *Rhapsody in Blue* with the Fort Collins Youth Orchestra, Cynthia Katseralis, Director
- 2003: Medomak Retreat Center, Washington, Maine; chamber string orchestral performance of Ploger's *Berceuse* with the composer conducting.
- 2000: Mozart *Wind Quartet* with wind faculty of the University of Michigan School of Music; Ann Arbor, Michigan
- 1987: Solo piano recital; works by Mendelssohn, Chopin, Liszt, Brahms and Beethoven, Plymouth Congregational Church, Grand Rapids, Michigan.
- 1986: Solo piano recital on Keith Hill fortepiano with music of Haydn, Beethoven, Mozart and Chopin; Grand Rapids, Michigan

### 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 Activities

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

## V. PROJECTS IN PROGRESS

- *Ploger Sound Experiment App*: A step-by-step application/game that teaches users to fluently distinguish each of the 11 vertical (harmonic) intervals by ear at the rate of one per second (60bpm).

- *Tracking App*: An application that allows users to develop speed in track notes on a musical keyboard from verbal and, later, pitch commands, progressing from the smallest to the largest intervals, and from slow to fast speeds. Currently used for demo purposes only.
- iBook: Writing about musical perceptions is ultimately ineffective without the aid of sound. Today, technologies exist that make it possible to provide readers of my text with immediately accessible sound samples. As well, there is the possibility to enhance learning through the use of online video instruction and supplemental exercises, it would be increasingly possible to ‘flip the classroom’ (minimize the need for instructors to repeat novel information while providing more interactive activities in class).
- 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.
- Develop interactive software that provides musicians with a means of enjoyably developing fluency. With the support of the Vice Provost, Cynthia Cyrus, I have met with a team from the VIDL (Vanderbilt Institute for Digital Learning, Douglas Fisher, Director).
- With Keith Hill, complete a book titled *The Essence of Music: The Perceptual and Cognitive Foundations of Musical Communication*. Much of the writing is complete. We are anticipating having the book completed in 2016. This book is an extension of our already published treatise *The Craft of Musical Communication*.

END