

NDMTA NEWS

North Dakota Music Teachers Association

Affiliated with Music Teachers National Association

August 2005

Priscilla Keogh, President

A Message from your President

Dear NDMTA Members,

The 49th Annual NDMTA State Conference is now history and what a wonderful two days we spent together. Dr. Randall Faber, our guest artist/clinician, was outstanding. He gave us three practical workshops filled with ideas that we can use right away as we start a new year of teaching, and his performance of Scarlatti, Mozart, Chopin and Gershwin was very inspiring. We were all treated to a reception at the new Alumni and Foundation House following his concert, courtesy of Dr. Lee Vickers, President of Dickinson State University.

Linda Wallevand, Beth Klingenstein and Jan Herr presented excellent workshops as well, and I look forward to using their ideas as the new teaching year begins. We are so blessed to have such talented teachers in our midst who are willing to share their knowledge with us.

The Thursday night Salad Supper provided some local color when Kim Callahan and Curtis Freeman and the Fiddlekick Cloggers danced and entertained us for nearly an hour. The Conference concluded Friday afternoon with the Commissioned Composer Concert which featured Jim and Diane Thornton, Darren Johnson, Jeff Dasovick, and Dr. Steven Suddeth, our Commissioned Composer. Dr. Suddeth's "Fantasy for Trombone and Piano" was beautifully performed by the composer and Diane Thornton on Piano. You will find reviews of the concerts and workshops throughout the Newsletter.

Our congratulations go to Linda Hanson-Bell who was named 2005 ND Teacher of the Year. Linda is very deserving of this award and will now

compete for the National Teacher of the Year. She currently serves on the Executive Board as Advertising Chair and is also the new President of the Greater Grand Forks MTA.

Congratulations also to Beth Klingenstein who has been named North Dakota's newest Foundation Fellow. Our state has had a Foundation Fellow every year since the program began, and we are very proud to have Beth as part of this tradition. We must raise \$1000 before mid-March in order for her to receive the award at the next National Conference in Austin, Texas, so be sure to make your donation soon.

Many of the 36 people who attended the Conference ended their final day by going to Medora and dining at the Pitchfork Fondue and enjoying the Medora Musical. The air was cool but hearts were warm as we concluded two wonderful days of education, music and enjoying one another's company. Special thanks to conference co-chairs, Margaret Marcusen and Sandy Weisenberger, Badlands MTA for the outstanding job they did to prepare this two day conference for us, to President Vickers and Dickinson State University for the hospitality and assistance, and to everyone who attended.

As we begin our fall schedule of MTA meetings, let us all see what we can do to encourage more teachers to join us. Let them know what a great organization we have and how good it is to have the support of other teachers in the area as well as share ideas with one another. Best wishes to all of you for a great year of teaching and learning.

Sincerely,
Priscilla Keogh

NDMTA Executive Board Meeting, August 11, 2005

President Priscilla Keogh called the meeting to order.

Members present were Judy England, Beth Klingenstein, Jan Herr, Corinne Nustad, Sara Bloom, Lynda Pearson, Arlene Gray, Linda Hanson-Bell, Ann DeLorme-Holmen, Linda Wallevand, Amy Jo Paukert. Guest present was Margaret Marcusen, co-chair of the 2005 Conference.

Arlene Gray moved to adopt the agenda, seconded, passed.

Secretary's report had been sent to board members and was approved with editorial corrections.

Treasurer Ann DeLorme-Holmen reported \$19,638.83 in assets. Move to accept, seconded, pass.

2005 NDMTA Conference committee co-chair, Margaret Marcusen reported 36 registered for the Conference. DSU was very generous to NDMTA taking care of expenses such as program printing and offering to sponsor a reception for Randall Faber in the new Alumni Center after the Thursday evening recital.

Vice President/Competitions chair Corinne Nustad reported on adding elementary strings and voice to the NODAK Competition. Beth Klingenstein moved we start an elementary program for strings in the NODAK Competition. Seconded, passed. Sharon Wesbrook is to research and present guidelines for a string competition before October when the Directory is published. A poster advertising the competitions has been developed and will be sent to the ND universities.

Discussion was held on IVN board meetings and months to have board meetings. Kathleen Johnson moved we have a board meeting in Jan. after the WCD, in the summer at the state conference, and in the fall in conjunction with the competitions. The January meeting will be IVN. Seconded, passed.

Old Business:

The month of the 2006 NDMTA Conference in Grand Forks was discussed as to whether to have it in June or August. Was decided Grand Forks should try for a June date if the artists and place of conference are available. The 2006 NDMTA Commissioned Composer will be Matt Patnode. Jay Herschberger will be asked to be the guest artist/clinician.

Valley City has declined to host the 2007 Conference. Williston will check to see if they can host it with Valley City's help.

Arlene Gray reported everything is set in Bismarck for the 2005 MTNA and NDMTA Competitions in October. She also reported things are also going fine for the 2007 West Central Competitions.

The Newsletter deadlines for articles are Aug. 19, Nov. 10, Feb. 10, and May 10. Volunteers were solicited to write news articles about the conference sessions for the Newsletter.

Nominating committee chair Corinne Nustad reported Michelle Heaford had been nominated for secretary.

Sara Bloom gave the MTNA Teacher of the Year award report. This year only certified independent teachers could apply. Next year both professional and certified independent teachers can apply. Applications are due April 1st.

The application for the MTNA Local Association of the Year Award is due Dec. 31. If any local association is interested, contact President Priscilla.

President Priscilla will write the application for the MTNA State Affiliate of the Year award.

2006 Foundation Fellow chair, Sara Bloom, reported Nancy Harris has declined the honor of being a Foundation Fellow. Jan Herr moved Beth Klingenstein be honored as our next Foundation Fellow. Seconded, passed.

New Business:

President Priscilla announced replacements were needed on certification committee. Lynda Pearson, Kathleen Johnson, and possible Ellen Croy if she consents will replace Sharon Anderson and Marilyn Moe who have resigned, and Joyce Alme whose term is up.

The next board meeting will be the 3rd Saturday in January 2006.

President Priscilla read a note of thanks from Phyllis Pieffer, President of the MTNA, for the ND State Pride basket she won at the MTNA Conference.

The West Central Division Competitions at the U of Neb., Omaha, is Jan. 13-15, 2006

MTNA National Conference will be in Austin, TX, Mar. 25-29, 2006.

Meeting was adjourned.

-submitted by Kathleen Johnson, Secretary

(Poplar's AD)

IMT Forum Discussion Responses!!!

The Independent Music Teachers Forum Luncheon at conference was a round table discussion. Unbeknownst to the teachers and guests, each round table became a discussion group pondering three questions. We were given ten minutes for each question to exchange our thoughts. Lively discussion revealed active interest in our profession. Chair, Linda Wallevand assembled the written responses in the following report.

Our IMTF discussion on student ‘confessions’ brought in great responses. I hope you can use this type of approach as a jumping off point when fall lessons begin. I think we found out that many of our students could ‘confess’ to these same problems. Here are *some* of your responses from that discussion.

“PRACTICE TAKES UP TOO MUCH TIME”

Teachers responded with there’s always going to be something else going on that we might want to do, so you should try to learn to recognize and accept why you are in lessons, what piano study can do for you and learn to make it a journey toward a goal. Everything worth doing well takes time.

“PRACTICE IS BORING”

Responses were: Make a plan; break practice into smaller sections; don’t always start at the beginning; plan to practice something different with your repetitions; focus on the problem spots. Use analogies-“Is a CAR made all at once?” “A garden needs all sort of attention; water, weeding, fertilizing, before it gives us it’s flowers and vegetables.”

“I DON’T LIKE SCALES AND WARM UPS”

There were lots of comparisons to sports with this one. Also the reminder of the need to have that firm foundation on which we build so much. Challenge them with different rhythms and tempos to practice scales and etudes.

The **second student question** was what did they think was weakest area in playing the piano. This is a ‘head’s up’ question for all teachers should you choose to use this approach. This is our opportunity to help zero in on those areas where the student needs more reminding, more bolstering. Our challenge is to help them see that their ‘weak area’ is a matter of not recognizing what needs practice and then teach them that by listening and looking closely at the music, that problem is very solvable! Turn a weakness into a strength.

Teachers responded with: help them become better listeners; ask them questions that we know they can answer, but need to verbalize. Remind them how far they’ve come in their lessons, that they continue to improve. Teach them skills, not just pieces. Rhythm problems need more tapping and counting out loud, playing away from the piano. Be sure skills are done correctly before the student leaves for the

week. One correct run through doesn’t ensure correct practice at home. Keep emphasizing SLOW practice at first. Be aware of the individual student’s abilities and difficulties when it comes to performing, always make it an enjoyable experience.

To close we had our own question as teachers:

“WHAT DON’T WE LIKE ABOUT TEACHING?”

Most tables had something dealing with schedules and how difficult this is to do anything about when parents allow their children to take on so many activities. We can keep sending our newsletters and notes to parents, reminding them of *everyone’s investment* of time and money in piano lessons.

The next popular answer was working with students who don’t want to be there at lessons and those who don’t practice. We need to continue to remind *parents* that it’s the **educational triangle** of Teacher-Student-Parent that makes for a good learning environment. At some point the student should probably have more say in lessons.

The 30 minute lesson was bemoaned as giving us a feeling of being rushed, but many cannot give 45 minute lessons. Creative scheduling is the clue here, as we can decide what to include at each lesson, plan group lessons, back to back lessons, sharing 5 to 15 minutes with the two students, etc.

We reminded one another how important that policy letter is and that we need to go over it *with* the student and parent. They won’t see its importance until they see its importance to you.

-submitted by Linda Wallevand

(Grand Forks AD ¼ page)

Technique Secrets

The first workshop of our 2005 NDMTA Conference presented by Randall Faber, was titled "Technique Secrets". There was SO much material worth remembering, so I'll try to glean some of the highlights from my notes. Practically ALL of this information is directly quoted from Faber's presentation, at least as much as I was able to write down.

Let's get it RIGHT from the start, because right or wrong, neurological patterns ARE being formed. If we teach technique RIGHT, we get Musicality RIGHT from the start. Get a student to become fascinated with sound, and then choreograph motions to execute the sound.

Technique is handling sound - HOW we GET the sound. Technique is controlling the SPACE all around the keyboard - above as well as right & left.

Check your distance from the piano by touching knuckles on the wood of the open key cover. Sit centered on the front third of the bench. Keep your body between your shoulders and shoulders parallel to the ground. Help students correct their slouch, because space is needed to gain access to the WHOLE instrument.

PHRASES TO USE: Instead of "Curve your fingers", say "Make an O". Make it with thumb & 2, thumb & 3, &4, &5." Or say, "Make a donut". Or, "Make a loose fist & open it a bit - Blooming Flowers."

Do fingers ALWAYS have to be curved? Initial contact can be straight, with fingers moving INTO the curve. An active motion; Flat to Curve. This is especially useful at a slow tempo.

WET ROPES technique: the concept of arm weight; utilizing gravity to overcome the resistance of the keys. Keeping the arm balanced over the finger that plays creates evenness of sound because arm weight is consistent. A teacher might pull up on a student's long shirt sleeve or cuff, or support the underside of their arm, saying, "Give me the weight".

THUMB PERCH technique: We can see the thumbs in our peripheral vision. The thumb should play in a slightly elevated position. If the thumb is placed well, then WRIST FLOAT OFF can happen next, keeping 3rd finger in contact with the keys unless there is a move involved. Uses of WRIST FLOAT OFF would be to finish a phrase or to move to another position. Keep shoulders relaxed as you move, letting the wrist choreograph the motion.

This is just a small taste of the content in this workshop. As one teacher said, referring to Dr. Faber's workshops, (and I paraphrase) 'more light bulbs came on for her during these workshops than have come on in a very long time'. Just a totally useful, affirming, energizing workshop. In conclusion, Dr. Faber said: "These are ways of making piano playing EASIER. And, the pay off is really, really BIG!

-submitted by Lynda Pearson

(Alfred AD ½ page)

Upgrade and Uplift Your Teaching Career

The North Dakota MTA Conference attendees were treated to an hour of motivational ideas entitled “Studio Changes to Upgrade and Uplift Your Teaching Career” presented by Beth Klingenstein, NCTM. Beth assured us that we all go through slumps in our teaching. However, with her multitude of suggestions and energetic delivery, all of us left this session with new ideas, renewed enthusiasm, and a slightly adjusted attitude.

Her handout addressed nine main points. Due to lack of space, I will give only a few examples per category.

1. Scheduling and billing – plan fewer lessons in the year for the same monthly fee, partner or overlapping lessons, time at workstations as well as lessons
2. Fees to generate additional income – technology fee, recital fee, materials fee
3. Studio Policy Time Savers – devise a firm make-up policy and stick with it
4. Other time savers – swap lists, communicate with newsletters
5. Summer income – 12 month payment plan, Summer Fun Camp, contests
6. Favorite teaching “tricks” – videotaping, rhythm on percussion instruments
7. Motivational activities – Fun Fair, Teacher grab bag, ribbons, trophies
8. Curriculum – chamber music, theme recitals, World music, composition
9. Professional development – set aside time for professional reading and continuing education, set aside time to practice, take lessons again

Thank you, Beth, for sharing your wealth of information on a very important subject.

-submitted by Sara Bloom

Computers, Anyone?

Jan Herr’s workshop, entitled “Technology for Fun and Business Organizing,” was an hour full of suggestions that had teachers rethinking the possibilities of using computers in their studios.

Jan gave us the product names of theory software that she’s tried and uses and also let us know which ones her students enjoy and use the most.

Alfred’s Basic Piano Library Theory Games Software Level 1A-2 were her student’s favorite. They can get into it quickly and move through it fast. Jan’s favorite software is Music Ace 1 which is probably more thorough with pitch, ear training, music theory, sight reading, scales and more.

She uses another computer for her business records and files. She told us how she adds to them with each new student. The obvious one was record of payment for each student, with a record of new books and materials listed for each as well. There are files for student history, letters to parents, the swap list, weekly schedules, and more. By putting things like her policy brochure on computer, it is easy and convenient to update when she wants to change something.

We learned to recognize the computer as one more useful tool for our profession.

-submitted by Linda Wallevand

Clinician Recital

Randall Faber is a gifted performer as well as lecturer. He gave us a sparkling opener with Scarlatti’s *Sonata in C Major L. 104* and explained the difference between a Baroque Era Sonata and the more familiar form we heard with his *Mozart Sonata in B flat K.570*.

He explained the performers of old use to program their pieces according to key, so they would flow naturally from one to the next. He then had a bit of fun that way with the two *Chopin Etudes*, one in C Minor, the next in F Minor and went right into Gershwin’s *I Got Rhythm*.

He followed that with the lovely *Berceuse, Op. 57* by Chopin and hoped the lulling form wouldn’t make us nod off. There was no chance of napping when he finished with another Chopin piece, *Scherzo in B Minor, Op. 20*. We called him back and his encore was the *Chanson*, written by his wife, Nancy, for their Level 3 method book.

It was an enjoyable recital and Randy Faber’s relaxed and open demeanor with the audience made it even more memorable.

-submitted by Linda Wallevand

The ABC's of Artistry

Proper technique invokes musicality. "You cannot have artistry without technique," began Dr. Faber's session. Artistry is how touch translates to sound, and it is only transmitted through the teacher to the student.

The ABC's of Artistry, the artistic paradigm of the four points of interpretation, are

- A- Articulation: the element of touch;
- B- Breathing: the projection of the sound;
- C- Contrast: the contrast of articulation, timbre, and color;
- D- Direction (pairs with Breathing): the flow over the barline.

Articulation is the degree of separation between notes. Notes are detached or are legato. There are also degrees of connectedness and degrees of accents. Articulation helps convey the character of the piece.

At this point, Dr. Faber emphasized the first of several maxims. A maxim is a general truth, a fundamental principle, or rule of conduct. Maxim #1: The concept of model in teaching technique and artistry. The Teacher shows and plays the motion, and the Student sees and hears the sound. When teaching technique, it is important for the teacher to model and then for the student to imitate the teacher. Part of this practice process is to practice hands alone, or as in a Bach fugue, voice alone.

The pianist needs to emulate the singer in **Breathing**. This is true when playing a wind instrument and is inherent in string

bowing. "We breathe with the wrist," remarked Dr. Faber.

Contrast equals **Color** in music. Sound in music is like painting a picture. Dynamics are the key for musical color. Our students relate dynamics to actual colors for imagery. Girls generally perceive color as beams of light, whereas, guys generally perceive color as logs of wood. Dynamics are not just 'pure' color; p, mp, mf, and f; but ranges of color like the shading or blending of colors.

Dynamics are relative to the style. Dynamics are matched to the decay of the sound (the residual sound: the continuing sounds remaining after the key/s has/have been released), or think of it as matching the dying tone.

When teaching the standard Alberti bass, we rotate the LH by tossing to the bass note and rebounding to the third of the chord on top. Add color to it by dragging (holding on to) the bass note.

Teach LH octaves by using two hands to get the sound we want, and then transfer it to just the LH. Maxim #4: Profile (show the outsides of) the melody and bass lines, and then balance the inner voices to them.

Direction which propels sound forward pairs with **Breathing** which acts as the restraint. **Direction** is the pulling back along with the forward thrust, the 'handling of the opposites'. We give the sense of direction of the line over the barline by bringing out the bass line. We give the sense of direction through the phrase by bringing out the melodic line.

Dr. Faber closed the session by performing *Egyptian Rhapsody* by Nancy Faber.

-submitted by Carma Kulish

(National Guild AD, ½ page)

NDMTA Annual Meeting

President Priscilla Keogh called the meeting to order.

The Secretary's report was read and approved.

Treasurer Ann DeLorme-Holmen reported there was \$19,567.29 in assets. Ann also reported that finances are very tight and encouraged current members to bring in new members to increase income.

Margaret Marcusen, co-chair of the 2005 NDMTA Conference with Sandy Weisenburger, reported there were 36 registrants for the Conference. She thanked DSU for everything they did. She also expressed thanks to Randy Faber for his workshops and concert and to Steve Suddeth for his composition. She reminded conference participants to fill in the evaluation form and turn it in, and to turn in the name tag holders. The silent auction winners were read.

Reports:

Advertising chair, Linda Hanson-Bell, encouraged everyone to place an ad in the newsletter or directory. As the 2006 NDMTA Conference chair, Linda invited everyone to the 2006 Conference to be held in Grand Forks next summer.

President Priscilla gave the certification report. Everyone is encouraged to become at least state certified. She also reported that national certification is becoming easier and everyone is encouraged to look into it.

Competitions chair, Corrine Nustad, reported that the 2005 NODAK and MTNA competitions would be held Oct. 28-29 at Bismarck State College. Sept. 13 is the deadline to enter. Everyone is encouraged to come and listen even if they don't have a student entered.

Commissioning Composer chair Priscilla Keogh reported that Matthew Patnod has been selected and has consented to be the 2006 commissioned composer.

Foundation chair Sara Bloom reported on the many benefits of the MTNA Foundation. Beth Klingenstein has been named as our next Foundation Fellow and all donations of \$10 and more will go to her being named. Members are to indicate Beth's name on the memo line when making out a check for the foundation. Envelopes were on the table to receive those checks and a basket to place them in was set out.

Jan Herr gave the membership report for Amy Jo Paukert. As of next week Kathy Bresee will be the new membership chair. Members are encouraged to check their e-mail address on the MTNA.org web site to make sure it is correct.

MusicLink chair Beth Klingenstein reported we have a lot of MusicLink students in North Dakota. She encouraged everyone to enroll scholarship or reduced rate students in the MusicLink

program.

Newsletter chair Arlene Gray reported the August Newsletter will contain the competition forms. The deadline for submitting articles is Aug. 19.

Priscilla Keogh gave the technology report. Members are asked to check out the NDMTA web site and everyone is encouraged to start your own web page. It's free.

Old Business:

There was no old business.

New Business:

The nominating committee chair Corinne Nustad reported that Michelle Heaford from Fargo has been nominated for secretary. **Carma Kulish moved that nomination cease. Second, passed. Carole Flateau moved we cast a unanimous ballot for Michelle Heaford. Second, passed.**

Corinne Nustad thanked President Priscilla Keogh for her work this past year.

Awards were given. A 25 Year Award Certificate was given to Anne Morris of Fargo/Moorhead MTA. A Permanent Professional Certificate was given to Linda Wallevand of Fargo/Moorhead MTA. The NDMTA Teacher of the Year Award was given to Linda Hanson-Bell of Greater Grand Forks MTA.

Announcements:

The NODAK and MTNA Competitions will be held in Bismarck Oct. 28-29 at BSC.

The WCD Competitions will be held at the U of Neb. in Omaha, Jan. 13-15, 2006.

The MTNA National Conference will be held in Austin, Texas, March 25-29, 2006.

President Keogh thanked out-going membership chair, Amy Jo Paukert, and out-going secretary, Kathleen Johnson, for their service to NDMTA.

Thanks was extended to Randall Faber for coming to Dickinson, and to Beth Klingenstein, Linda Wallevand, and Jan Herr for their great workshops.

Dr. Vickers, Dickinson State University and the many others who helped were thanked for their many contributions.

Thanks was extended to Margaret Marcusen and Sandy Weisenburger and the Badlands MTA for all of their work in hosting this Conference.

Writers were solicited to write a report on the remaining sessions of the Conference for the Newsletter.

Meeting was adjourned

-submitted by Kathleen Johnson, Secretary

(Concordia College AD, ¼ page)

NDMTA Teacher of the Year, 2005!

NDMTA is proud to announce Linda Rae Hanson-Bell as NDMTA Teacher of the Year, 2005!

Linda from Larimore, ND, is an Independent Music Teacher, receiving her NDMTA Certification in 2002. Linda studied Music/Theatre and Scandinavian Studies at Moorhead State College, Moorhead, MN, 1973-1977. She received a Bachelor of Science Degree in Recreation with a Minor in Music from the University of North Dakota graduating Summa Cum Laude in 1983. Currently certified as a Certified Therapeutic Recreational Specialist, she has

been very active in recreation and health organizations, continuing education in these areas. From 1996 - 1997 she studied piano with Dr. Jane Solose at UND, and with Dr. Sergio Gallo in 2002-03 and 2005, working to complete a degree in music.

She is active in the Greater Grand Forks Music Teachers Association, holding offices of secretary and vice-president and is currently president for 2005-06. She has been involved in NDMTA and MTNA since 1988. She is serving as advertising coordinator for NDMTA 2003-07. She has been an adjudicator for North Dakota Rallies and Music

Festivals. She has eighteen years independent piano teaching experience with her students performing in recitals and entering contests and rallies. She performs for local groups, GGFMTA, and is involved in church music.

Quoting her philosophy of teaching music, "Music is part of everyone's soul." She says that "music is for everyone... and I approach teaching in a way that each person can learn and enjoy music in one form or another." "It is my challenge...to find joy in learning (for each student)."

It is remarkable that Linda regained her ability to play after she survived a freak accident that left her with a broken neck. When able to sit again, wearing a brace for weeks, she built up practice time at the piano from one to two minutes a day up to four hours a day. When able to study with Dr. Solose, she regained and exceeded her previous ability at the piano, and then continued with Dr. Gallo.

-submitted by Gloria Bethke

Notes from the Editor

This newsletter is the result of many members submitting articles from the state conference and articles for the competitions in late October. The editor wishes to thank all those who took time to write and those who assisted with the proof reading. Many hours go into an issue before its publication. The editor also wishes to acknowledge the computer skills of her son, Brian, who formatted this edition.

KLINGENSTEIN DESIGNATED NEXT MTNA FOUNDATION FELLOW

It is with immense pride that the North Dakota Music Teachers Association has recommended that Beth Klingenstein be named our next MTNA Foundation Fellow. The following biography illustrates the enormous time and effort she has so generously given to independent music teachers.

Nationally recognized as an expert on the professional issues affecting the independent music teacher, Beth Gigante Klingenstein has developed imaginative, informative, and useful presentations on issues affecting today's music teachers. Klingenstein is the author of *A Business Guide for the Music Teacher* and is currently working on a second book which will be published by Hal Leonard. She has published articles in *Keyboard Companion*, *Piano and Keyboard Magazine*, *The Piano Adventures Teacher*, and *Communiqué - Western Cooperative for Educational Telecommunication*, and is a regular contributor to MTNA's *American Music Teacher*. Klingenstein has presented extensively at national conferences on music and technology issues, including *Music Teachers National Association*, *National*



MTNA Foundation Fellow, Beth Klingenstein

Piano Foundation, National Conference on Keyboard Pedagogy, the Association for Technology in Music Instruction, the National Symposium on Music Instruction Technology, and the 4th Annual Conference on Ubiquitous Computing, Beth Klingenstein received a Bachelors degree in Piano Performance from Syracuse University and a Masters degree in Piano Performance from the University of Michigan. Klingenstein maintained an independent music studio for 28 years and is presently on the music faculty of Valley City State University where she is also the Founding Director of the VCSU Community School

of the Arts. She performs in collaborative recitals on a regular basis, is on the piano faculty of the International Music Camp, and plays viola in the Valley City Civic Orchestra.

NDMTA members and friends who would like to contribute to this award may send their checks to the National offices with a note of the Beth Klingenstein Fellow Award on the memo line. Our goal is \$1000 by the end of March. All donations are used by the Foundation for a number of worthwhile causes. Thank you to those of you who contributed at the Dickinson Conference. I hope to hear from many others in the near future.

-submitted by Sara Bloom

TAPPING THE CREATIVE CORE

In this very informative workshop on Friday, August 12, Dr. Faber reminded us that we need to approach creative exercises in a spirit of playfulness and in a “safe” environment where students feel free to experiment without being judged on the results. He said that in order to foster creativity, we need to supply our students with the tools for creation along with the ability to stretch the boundaries so that they don’t just follow the normal groves. The goal is to get our students to ride between the old groves to create something new by nurturing innovation.

He stressed two basic elements of creativity: The creative mind set and the creative tool set and the importance of striking a balance between these two elements. The creative mind set is the attitude with which you approach a creative exercise. There should be no pre-judgment as to what you think you or your students are capable of creating. Parameters should be given for the students’ creative exploration. Total freedom can be overwhelming. Constraints invite creativity. Constraints limit various musical elements such as rhythm, notes, texture, form, etc. By limiting these elements, a starting point is established for a creative adventure. Always encourage experimentation and be accepting of the student’s final creation.

The second element of creativity Dr. Faber discussed is the creative tool set. This is knowledge based on existing rules of musical composition necessary to create a satisfying composition. Ideas can be gleaned through analyzing current repertoire, creatively applying theory concepts, playing

structured improvisations and exploring the various sounds the keyboard can make. It requires some theoretical knowledge and exposure to many different styles of music. He suggested having the student borrow the accompaniment from a piece they are studying and have them create a new melody over the top of it. Or, have them set an existing melody to different types of accompaniment styles to create a theme and variations.

You may also try having your students improvise interludes between sections of a piece they already know. Structured improvisations are comfortable settings for initial improvisations. These include black key improvisations, copy cat exercises where the student imitates the teacher for awhile and then they change parts, question and answer phrases, or a 12 bar blues improvisation where the teacher plays the LH accompaniment while the student improvises the melody.

Improvisatory exercises are also a great way to apply the concepts learned in theory such as scales and chords. Drape the scales across the whole keyboard to show students that they are really just patterns and if they stick to using those given notes they will never play a note that sounds “wrong”. Dr. Faber also encouraged us to have our students explore chords played with different voicings, not just in blocked chord “snowman” formation.

He was only able to touch on the basics of creativity in this session, but he said they are currently in the process of writing an improvisation method which hopefully will be available for purchase in a few years. I’ll be looking forward to seeing it once it is published.

-submitted by Amy Jo Pankert

NODAK & MTNA COMPETITIONS

On October 28th and 29th many people will be meeting at Bismarck State College for the NODAK and MTNA competitions. We will have students, teachers, judges, competition coordinators, monitors, and you! Everyone is invited to attend; the affair is open to the public!! NODAK has elementary piano (and next year will be offering strings!!); junior high offers piano, brass, woodwinds, and strings; senior high and collegiate offers the same but with the addition of voice. Collegiate chamber may be any combination for brass, piano, string and wind instruments. MTNA competition includes junior high brass, piano, string, and woodwind; senior high and young artist offers the same with the addition of voice. There is also an MTNA chamber music performance including ensemble instrumentation: any combination of brass, piano, string and wind instruments. Don’t forget about the composition

competitions for elementary, junior high, senior high, and young artist!

Any one of you can register your students for these competitions. Current active membership dues for MTNA must be paid on or before September 13, registration deadline for both competitions. Entry fees are required for all competitions – NODAK fees have been raised to the following: \$30 for elementary and junior high, \$35 for high school, and \$40 for collegiate. MTNA are listed in the April/May 2005 edition of American Music Teacher, or you can contact me if you have misplaced your copy! If you have no one to enter, please come yourself and see the wonderful talent that our state has to offer!! It is a rewarding experience to be there, and an encouragement to the performers.

Remember, Saturday, October 29th for the performances, at Bismarck State College!! See you there!

-submitted by Corinne Nustad

2005 COMPETITIONS INFORMATION

The MTNA and NODAK (both) Competitions will be held in Bismarck Saturday, October 22, 2005 at Bismarck State College. Information on the competitions can be found in the April/May American Music Teacher (AMT) Journal. Deadline for both MTNA and NODAK entries is September 13, 2005.

Changes in effect for the 2005-6 MTNA Competitions, also listed in the AMT Journal, are as follows:

1. The purposes of the Music Teachers National Association performance competitions are to provide educational experiences for students and teachers and to recognize exceptionally talented young artists and their teachers in the pursuit of musical excellence. The state competitions are considered the primary educational level with the division and national levels showcasing outstanding performance and honoring significant pedagogical achievements.
2. All applications must be made online. Mailed applications will no longer be accepted. Composition students will be instructed to also print one copy of the online application to mail with the three copies of their score to the State Composition Coordinator. Go to www.mtna.org for the application process.
3. Competitions will be discontinued for Percussion, Guitar and Organ at all levels, due to minimal participation, increased costs, and lack of corporate sponsorships.
4. Repertoire changes are not allowed following submission of the application. Concerto

movement(s) required for Senior and Young Artist Piano at the division and national levels must be submitted with the original application.

5. Composition Competitions fees are: Elementary: \$30, Junior: \$40, Senior: \$50 and Young Artist: \$60.
6. States are now allowed to charge fees for the Competitions in addition to the National MTNA Competitions Fees.

For further information, contact the coordinator of the event your student will be entering: Composition Coordinator (ages 5-26) is Joyce Alme (701-838-4579). Junior Performance Competitions (ages 11-14) coordinator is Karen Okerlund (701-237-5949). Senior Performance Competitions (ages 15-18) coordinator is Lisa Anderson (701-746-0999). Young Artist/Chamber Music Competitions (ages 19-26) coordinator is Tom Porter (701- 224-5438).

NODAK Competitions are coordinated by Sharon Wesbrook (701-436-5999). This is a wonderful opportunity for students who wish to enter a competition but are not interested in competing beyond the state level. Ages for these are as follows:

Elementary Piano 8-11 Years

Junior High Piano, String, & Instrument: 12-14 Years

Senior High Piano, Voice, String, & Instrument: 15-18 Years

Collegiate Piano, Voice, String, Instrument and Chamber: 19-

26 Years

The rules for this competition are in the Directory/Handbook, pages 32-37.

State Competitions Coordinator is Corinne Nustad (218-233-8374 or cnustad@cablone.net), who may also be contacted for further information.

Rooms are held under ND Music Teachers Competitions

Comfort Inn	1030 Interstate	223-1911	Oct 13 cut off
Doublewood Inn	Exit 159	258-7000	Oct 16 cut off
Super 8	1124 E Capitol	255-1314	Oct 20 cut off

COMMISSIONED COMPOSER CONCERT

The state and divisional H.S. brass winner of 2004, Darren Johnson, opened the afternoon concert with three pieces arranged for two euphoniums and piano by his teacher, Jim Thornton. First was a John Bull piece, *The King's Hunt*, which was elegant and animated. Mozart's *Adagio, K 361* was next in true classical Mozart style. As if this was not enough to lift our spirits, the two ended their part of the concert with a Rondo from *Sonata H 8/1* by John Field. Darren took two bows and thanked the state organization for the support given him last year as he progressed and competed at the national competition. He hopes to compete again in the near future. The music at the piano was performed by Diane Thornton of Minneapolis.

Solo piano by Jeff Dasovick was the centerpiece of the program. Jeff performed a magnificent rendition of Johannes Brahms, *Rhapsody No. 1, Op. 79*. This was a rapturous piece performed exquisitely. Speaking for myself, I felt the rapture and joy of being in the audience to hear this glorious music. Jeff is living and working in

Dickinson. He is an active soloist and accompanist in addition to his teaching at Trinity High School.

The crowning performance of the concert was the commissioned piece written and performed for trombone by Steve Suddeth, accompanied by Diane Thornton at the piano. Steve made his trombone sing, mourn, wail and sound marvelous. It was a breathtaking piece. I found myself wondering if this piece might end up a competition piece for solo trombone in years to come. Surely it will be a welcome addition to the repertoire for talented solo trombone performers.

President Priscilla Keogh was the page turner. Following the performance she graciously thanked Steve for the wonderful commissioned piece, then presented him with the check from the state. We hope to have Steve's piece become a winner at National. North Dakota has been well represented for many years and this year is right up there with the fine music by our 2005 commissioned composer.

-submitted by Arlene Gray

MUSICLINK UPDATE

The North Dakota Music Teachers Association shines in many ways – MTNA Foundation, Commissioned Composer, and in our wonderful state conferences. Another way that we excel is in our participation in MusicLink. We are in the top ten states in the country in terms of MusicLink participation.

MusicLink teachers are eligible for additional discounts on music and receive free music packets as new MusicLink teachers. MusicLink students can apply for scholarships to summer camps and some dealers even offer free instruments to worthy students.

Any student who receives reduced rates or a scholarship to take private lessons is eligible to be a MusicLink student. By filling out a few easy forms, such a student can join this valuable program. MusicLink provides a way for us to track the contribution that we as independent teachers make to the arts in our communities, by making music lessons accessible to those who might not otherwise be able to afford them.

I would like to encourage all of you who have students who pay a reduced rate to please contact me for the forms or to go to www.musiclinkfoundation.org for current forms and information.

-submitted by Beth Gigante Klingenstein

A NATIONAL STANDARD

Public school music education programs have a national standard for music education. These standards spell out the importance of arts for the educational well-being of our young people and country. Did you know that MTNA has established a counterpart to these standards for independent and collegiate music teachers? The Essential Skills for Promoting a Lifelong Love of Music and Music Making are an attempt to articulate the most basic skills that, when integrated into lessons, will provide students the tools to enjoy music for the rest of their lives.

These skills include:

- Ability to internalize basic rhythms and pulse
- Ability to read—musical literacy
- Ability to perform with physical ease and technical efficiency
- Ability to hear the notes on the page
- Ability to work creatively—improvise, compose, harmonize and play by ear
- Ability to understand basic elements of theory, form, harmony, etc.
- Ability to respond to the interpretive elements of the composition to express the emotional character of the music
- Ability to conceptualize and transfer musical ideas
- Ability to work independently and to problem-solve
- Ability to perform comfortably individually and with others in a variety of settings

These skills, as many of you know, have been explored through a series of four articles beginning with the February/March 2005 issue of *American Music Teacher* and ending with the August/September 2005 issue. They also are available on the website at <http://www.mtna.org/essentialskills.htm>.

Encouraging your students to achieve a working knowledge with each skill area will empower them to learn independently and develop a lifelong appreciation of music whether or not they become a concert performer. This academic year MTNA challenges each of you to incorporate activities that develop the Essential Skills into your teaching.

Calendar for NDMTA

<i>September 13, 2005</i>	Competition Deadline, Membership Dues must be paid
<i>October 28, 29, 2005</i>	State Competitions at BSC, Bismarck
<i>January 13-15, 2006</i>	West Central Division Competition at U of N, Omaha
<i>January 2006</i>	IVN NDMTA Board Meeting
<i>March 25-29, 2006</i>	MTNA Conference Austin, Texas
<i>June 8-10, 2006</i>	NDMTA Conference at Grand Forks, Presbyterian Church

MTNA PROFESSIONAL CERTIFICATION

Do you want to take your professionalism to the next level? Did you know that the MTNA Professional Certification Program exists to help you accomplish that goal? Certification is a process that validates an individual's qualifications for a specific field of professional practice. It demonstrates to employers, clients, and peers that which the individual knows and is able to do. It signifies commitment to continued excellence in professional practice. In addition, it increases visibility, builds credibility, provides a goal for personal professional achievement, and validates expertise for the individual and to those outside the field. The MTNA Certification Program exists for teachers who teach music to students of any age level in private or group settings. The program is based upon a set of five standards defining what a competent music teacher should know and be able to do.

You may be asking yourself why pursue MTNA Professional Certification? Below are just a few of the reasons certification is important to the music teaching profession.

For MTNA

- Fosters excellence in music education through the development of criteria, standards, and guidelines for assessing educational competencies in performance, music theory, music history/literature, and pedagogy/teacher education.
- Assures the educational community, the general public, and other agencies or organizations that the MTNA Professional Certification Program for applied music teachers has been clearly defined with appropriate objectives.
- Provides a national forum for the discussion and consideration of concerns relevant to the preservation and advancement of standards in the field of applied musical education.
- Develops a national unity and strength for the purpose of maintaining the position of applied music study in the family of fine arts and humanities and providing qualified teachers to guide that study.
- Sets a uniform national minimum standard of achievement without restricting the development of new ideas, experimentation, or the expansion of personal standards.

For the Applied Music Teacher

- Encourages improvement in teaching through continuous self-study and planning.
- Raises the likelihood for a higher level of teacher competency and effectiveness.
- Increases the potential for earning power for applied music teachers.
- Improves the level of professionalism within the field of applied music teaching.
- Identifies for the public competent applied music teachers.

For more information about the Certification Program, visit the website at www.mtnacertification.org or contact the national headquarters at (888) 512-5278 or mtnacertification@mtna.org.

Application Time Limit Policy

CINCINNATI (August 18, 2005)—At its July meeting, the MTNA Board of Directors approved the following policy regarding the two year time limit for completing the certification process:

“The MTNA Professional Certification process must be completed within a two-year time limit from the date the application is received at MTNA Headquarters. If the process is not completed within two years, the applicant may request, in writing, a single one-year time extension, after which, an application extension fee of \$100.00 will be assessed.”

The above policy replaces the former one found in the Application Packet's **FAQ** that read:

“Is there a time limit for becoming certified once I have sent my initial application and fee? Yes: you have two years from the date of application. Candidates exceeding this time limit will be assessed a new application fee.”

The new policy allows candidates who encounter extenuating circumstances during the two-year certification process to request, in writing, a single one-year extension before being assessed an application extension fee.

-submitted by Brian Shepard, Director of Marketing and Public Relations

(Dickinson State U. AD, ¼ page)

NDMTA.org Updates and News

The website is really shaping up nicely with the current year's new updates and changes. Our webmaster, Heidi Leben of Handmade Designs, has been working hard to provide clean links, fresh new information, and user-friendly options for us all. Her main work has been devoted to the membership directory, which is now completely online. The **Find A Teacher** link will allow anyone visiting the site to search our database of members with a zip code and/or a field of study. In addition, the search can further be limited to NCTM members. Also from this page, potential students can view the home pages of the members who have created their own web pages using the really easy template Heidi created for us! These studio websites get picked up by search engines as well. If someone types in "Priscilla Keogh", for example, in a Google search, her NDMTA website will show up! What an excellent, easy, and cheap way to advertise our studios! So far, the following teachers have a webpage: Leesa Levy, Beth Klingenstein, Diana Skroch, Sara Hagen, Lynda Pearson, Laura McLean, Amy Jo Paukert, Kathleen Johnson, and Priscilla Keogh. The full directory is available only to members in the **Members Only** section.

I will offer to upload studio policies and other information for anyone who is still shy about doing it themselves. Just send me the information in an email and I'll create your page! This is free of charge to you and to the organization. If we want to further customize those pages, we need to plan for next year and Heidi can provide areas for studio calendars, announcements to your students, uploading pictures, recital programs, etc. These are your windows to the world—what would you like to see here?

The website was expanded with the addition of:

- A **Latest News** box on the Home page, which highlights things to view first.
- Web ads for local businesses—Welcome Scotts Music Stores of Grand Forks!
- Executive Board members and their contact information under the **About Us** link. We hope this will make communications much easier for anyone working with or needing assistance from a particular chairperson. The History Timeline and various documents for the organization are also located in this area.
- Information about conventions and competitions under the **Events** link.
- **Local Chapters** information completely updated with new officers, programs, and histories as received.
- **Members Only** section features newsletters, minutes of meetings, membership directory, video and cassette library, teaching tips, and webpage generator. There is a direct link to the national site from here as well. Remember, a password is needed to login to this area.
- The Directory page also lists national chairpersons and their contact information as a quick guide.
- On the Teaching Tips page, there is a link to the discussion groups at the national level. Got a problem you'd like help with—try a discussion group! Someone will probably have an answer for you!
- Teaching Tips are added easily with a template online by anyone from the membership. Give us the benefit of your experience by sharing. Sara Bloom and I got it started, now it's your turn!

Plans for the future:

- Next convention registration form will be online to download and send in, along with as much information as the hosts would like to include.
- Additional customization of personal studio web pages.
- Additional web ads and banners as fund-raising for support of the webpage.
- Highlight Teachers of the Year, Composers of the Year, Foundation Fellows, etc. in the news
- Add a President's Welcome and picture

-submitted by Dr. Sara Hagen

THE NDMTA NEWS

Is published quarterly by the
North Dakota Music Teachers
Association

Editor, Arlene Gray

Address: 4525 Camden Loop
Bismarck, ND 58503

Telephone: (701) 250-0860

Email: Arlene.Gray@bsc.nodak.edu

Deadlines for copy:

November 10

February 10

May 10

August 10

Ad Prices:

Back cover – ½ page – 4 pages -
\$250

½ page – 4 issues - \$225

½ page – 1 issue \$70

¼ page – 4 issues \$135

¼ page – 1 issue \$45

EXECUTIVE BOARD OF NDMTA 2005-2006

President/ Commissioning

Priscilla Keogh (BL)
1089 Dell Ave.
Dickinson, ND 58601
701-483-9630 (M)
keogh@goesp.com

V President/Competitions

Corinne Nustad, NCTM (FM)
2522 Country Club Pkwy
Moorhead, MN 56560
218-233-8374
cnustad@cableone.net

Secretary

Michelle Heaford, CTM (FM)
2802 35 1/2 Court Ave SW
Fargo, ND 58104
701-280-9995
frauheaford@yahoo.com

Treasurer

Ann DeLorme-Holmen (NW)
709 4th Ave. W
Williston, ND 58801
701-572-2314
AHolmen@nccray.net

Advertising Editor

Linda Hanson-Bell, CTM (GGF)
311 Barrett Ave., PO Box 425
Larimore, ND 58251
701-343-2534
lrae@polarcomm.com

Arts Awareness & Advocacy

Lisa Schuler (DT)
525 12th Ave.
Langdon, ND 58249-2107
701-256-2749
lschuler@utma.com

Certification

Gloria Bethke, NCTM (GGF)
522 32nd Ave. S
Grand Forks, ND 58201
701-772-2149
garyb@gra.midco.net

College Faculty

Diana Skroch (VC)
422 5th St. SW
Valley City, ND 58075
701-845-7273
diana.skroch@vcvu.edu

Directory Editor

Jan Herr, NCTM (FM)
5405-B S. University Dr
Fargo, ND 58104
701-271-9300
janherr@cableone.net

Foundation/Past President

Sara Bloom, NCTM (GGF)
3410 Belmont Rd
Grand Forks, ND 58201
701-775-8212
wallace_bloom@und.nodak.edu

Historian

Diane Eichhorst (BM)
157 Independence Ave.
Bismarck, ND 58501-0465
701-222-8118
eichhorstd@aol.com

IMTF

Linda Wallevand, NCTM (FM)
P O Box 18
Christine, ND 58015
701-998-2237
lindajo_2000@yahoo.com

Local MTAs

Lisa Schuler (DT)
525 12th Ave.
Langdon, ND 58249-2107
701-256-2749
lschuler@utma.com

Membership

Kathy Bresee (FMMTA)
438 Birch Lane
Moorhead, MN 56560
218-233-5399
ksbresee@juno.com

Music Link

Beth Klingenstein, NCTM (VC)
341 3rd Ave. NW
Valley City, ND 58072
1-800-532-8641 ext. 3-7269
beth.klingenstein@vcvu.edu

Newsletter Editor

Arlene Gray (BM)
4525 Camden Loop
Bismarck, ND 58503-7872
701-224-5510
arlene.gray@bsc.nodak.edu

Rally / Theory

Sarah Altenburg (FM)
709 9th Ave. N
Fargo, ND 58102
701-235-5948
Sarah.Altenburg@schmittmusic.com

Technology

Sara Hagen, NCTM (VC)
Box 548
Valley City, ND 58072
1-800-532-8641 ext. 3-7270
sara.hagen@vcvu.edu

Certification Board

Gloria Bethke, NCTM (GGF)
Ellen Croy, NCTM (NW)
Donna Fitzgerald, NCTM (FM)
Kathleen Johnson, NCTM (DT)
Lynda Pearson, NCTM (DL)

Competitions Board

Corinne Nustad, Chair
Joyce Alme, Composition
Karen Okerlund, Junior
Lisa Anderson, Senior
Tom Porter, YngArt/Cham
Sharon Westbrook, NODAK

Badlands MTA

Contact person:
Pam Jangula, Co-Pres
238 Carlson St.
Dickinson, ND 58601-4045
701-483-5343 (M)
ajangula@ndsupernet.com

Bismarck-Mandan MTA

Arlene Gray (BM)
4525 Camden Loop
Bismarck, ND 58503-7872
701-224-5510
arlene.gray@bsc.nodak.edu

Devils Lake MTA

Lynda Pearson, NCTM
902 5th St. NE
Devils Lake, ND 58301
701-662-8353
lyndapearson@gondtc.com

Durum Triangle MTA

Lisa Schuler (DT)
525 12th Ave.
Langdon, ND 58249-2107
701-256-2749
lschuler@utma.com

Fargo-Moorhead MTA

Judy England, NCTM
5915 14th St. N.
Moorhead, MN 56560
218-236-0840
jkmengland@yahoo.com

Greater Grand Forks MTA

Linda Hanson-Bell, CTM (GGF)
311 Barrett Ave., PO Box 425
Larimore, ND 58251
701-343-2534
lrae@polarcomm.com

Northwest MTA

Ann DeLorme-HolmenCTM
709 4th Ave. W.
Williston, ND 58801-4101
701-572-2314
AHolmen@nccray.net

Upper Valley MTA

Darla Sheldon, CTM
203 Elm Island Dr
Park River, ND 58270
701-284-6589
csheldon@polarcomm.com

Valley City MTA

Beth Klingenstein, NCTM 341 3rd Ave. NW
Valley City, ND 58072
1-800-532-8641 ext. 3-7269
beth.klingenstein@vcvu.edu

NDMTA News

Conference Issue, Thank You DSU

Arlene Gray

4525 Camden Loop

Bismarck, ND 58503

(Valley City State U. AD)