



Letter from the President, Jeanette Berntson

Dear NDMTA Friends,

Thank you for the opportunity to serve as your president these last two years. It is a joy to see you encourage and assist each other to higher standards of teaching. All across the state, you gather to share knowledge and learn together. We need each other! I tend to want to do everything on my own, but being a part of NDMTA continually reminds me how much I have to learn from you. Many times I have been inspired to persevere with a difficult student when I hear of your perseverance. Your organization and goals remind me to look at the big picture in addition to the weekly lessons. Your work ethic motivates me to give my best effort. Your creative ideas lighten my load when I am discouraged. Your collaboration with other musicians and artists shows us ways to reach more people with the blessings of

music. Your dedication to improving your own playing gives me permission to take time to practice. Your joy in teaching brings to mind my personal goal of bringing the joy of music to my students. You remind me why I am teaching and why I love music.

I am confident each of our active members receives similar encouragement from you. May we always seek to lift up our fellow teachers and strive together toward improved teaching and enjoyment of music.

Best wishes to the incoming NDMTA Board and Officers!

See you in Dickinson!

NDMTA Annual Conference

On behalf of the Badlands Music Teachers Association, I would like to extend to you an invitation to attend our NDMTA State Conference in Dickinson, Wednesday, June 13 through Friday, June 15, 2018. All sessions, recitals and competitions will be held on the campus of Dickinson State University. We trust that you will be inspired, entertained, and filled with new ideas to incorporate into your teaching as you listen to our clinicians, renew friendships and enjoy the performances.

Our primary clinician for the Conference is international performer and recording artist, Dr. Kenneth Boulton of Northern State University. Dr. Boulton and his wife, JoAnne Barry, who performs and records with her husband, will focus on American music, present master classes for elementary and intermediate students, and together present a recital of American music after WWII.

Also presenting a session will be our own Dr. Robert



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North Dakota Music Teachers Association Annual Conference

June 13-15, 2018

Klinefelter Hall, Dickinson State University

Registration Form

Name _____

Address _____

City _____ State _____ Zip _____

Telephone: Home _____ Work _____ Cell _____

E-mail _____

NDMTA Member: Yes No Local Association _____

Registration Fees: (not including meals)

Full Conference – member	\$100 _____
Full Conference – non-member	\$120 _____
First Time Attendee <u>or</u> Student <u>or</u> One Day Only (member)	\$ 50 _____
One Day – non-member	\$ 60 _____
Thursday _____ Friday _____	

Meals: Wednesday: Board Meeting/Supper – Players Restaurant – order from menu

All meals must be prepaid, includes gratuities and taxes.

Thursday: IMTF Luncheon & Program – DSU Student Center \$15 _____

Thursday: Banquet – Lady J's (choose from options below)

Roast Beef w/Burgundy Gravy \$25 _____

Glazed Wild Rice Stuffed Chicken Breast \$25 _____

Pasta Primavera (vegetarian option) \$25 _____

Do you prefer gluten free _____ or vegetarian _____ or food allergy option _____?

(Indicate preference)

Late Registration Fee: (Postmarked after May 30th) \$15 _____

Total Enclosed: \$ _____

Mail completed form and check payable to NDMTA to:

Sandy Weisenberger
403 Third Avenue East
Richardton, North Dakota 58652-7013

Conference Hotel Options:

Towneplace Suites, 240 29th St. W., Dickinson, ND, 701-483-4724

\$84 /night (plus tax) UNTIL MAY 23, 2018. Free full, hot breakfast
Block of rooms available under "ND Music Teachers Assoc."

Ramada Grand Dakota Hotel, 532 15th St. W., Dickinson, ND, 701-483-5600

\$79/night (plus tax) until June 1, 2018. Complimentary breakfast.
Block of rooms available under "ND Music Teachers Assoc."

Refunds:

Registration fees are nonrefundable except for emergencies and illness. Should such a conflict arise, the registration fee, minus all food costs, will be refunded. Please contact Sandy Weisenberger at 701-974-3910, or rweisen@ndsnet.com AND send a written request to: Michelle Kallod, 668 17th Ave. East, West Fargo, ND 58078.

(Conference continued from page 1)

Groves of NDSU. His topic will be "Reflections of 50 Years of Teaching Young Students the Basics", with emphasis on note reading, basic technic, pedaling and scales.

Dr. Brent Rogers and his wife, Kelsey Rogers, of Dickinson State University, will be our Conference recitalists. They will present a program of vocal solos and duets, accompanied by Joel Walters, also of DSU.

Please take time to review the bios of our presenters and performers. We believe that they are going to make our Conference a wonderful experience for all who attend and we hope you will be inspired to spend this time with us. So please put these dates on your calendar and we look forward to hosting you in June.

Sincerely,

Priscilla Keogh

Conference Presenter - Dr. Kenneth Boulton

Dr. Kenneth Boulton is a Grammy® nominated pianist whose performances and recordings have garnered international acclaim. His discography features nine recordings of both solo and chamber repertoire, much of which is devoted to contemporary American music. The highlight of Dr. Boulton's output is his recording, *Louisiana - A Pianist's Journey*, which was released in 2007 on Cambria Master Recordings and received a Grammy® Nomination for Best Classical Instrumental Soloist.

A seasoned performer, Dr. Boulton has presented solo and chamber music recitals in many major U.S. cities, including New York City, Philadelphia, Washington, D.C., Dallas/Fort Worth, Atlanta, Los Angeles, New Orleans, and Seattle. His international appearances have included performances at Moscow Conservatory's Rachmaninoff Hall and Oxford University, as well as concerts in Germany and Romania. He also routinely appears with his wife, JoAnne Barry, in recitals and lectures of piano duet and duo music.



Dr. Boulton was appointed as Dean of the School of Fine Arts at Northern State University in 2016. Previously, he was Professor of Piano at Southeastern Louisiana University, where he also served as Head of the Department of Fine and Performing Arts from 2011 to 2015. Dr. Boulton has also served on the faculties of the Wilmington Music School (Delaware), Shippensburg University (Pennsylvania), Wilson College (Pennsylvania), and the National Cathedral School (Washington, D.C.).

Born in Seattle, Dr. Boulton earned his bachelor's degree in piano from Washington State University, where he was a student of David Yeomans. In addition, he has master's and doctorate degrees in piano performance from the University of Maryland at College Park, where his teachers included Nelita True and Thomas Schumacher.

Conference Presenter - JoAnne Barry

A native of Alexandria, Virginia, JoAnne Barry holds a bachelor's degree in organ from James Madison University in Harrisonburg, Virginia, and pursued graduate study in musicology and organ at Radford University, also in Virginia. Following completion of the Master of Library Science at the University of Maryland, she served as archivist for the Philadelphia Orchestra Association from 1990-2004.

For over 27 years, Ms. Barry has teamed with her husband Kenneth Boulton to present both piano duet and duo concerts throughout the United States and Europe, highlighted by appearances in England, Russia and Germany. They have also recorded music of William Mason on the Naxos label. Enthusiastic advocates of piano ensemble playing, they are in demand for their lecture-demonstrations of four-hand technique and repertoire, particularly works appropriate for student use.

Conference Recitalist & Presenter - Kelsey K. Rogers

Kelsey K. Rogers, soprano, performs extensively as a soloist with choirs and orchestras of all varieties, and has performed a wide range of works in the classical repertoire, from pre-Baroque music to Handel's Messiah and Bach's Tönet ihr Pauken to the Requiems of Fauré, Saint-Saëns, and even living composer Mack Wilberg and everything in between. She has also performed in several operas, including as Pamina in Mozart's Die Zauberflöte, Kate in Gilbert and Sullivan's Pirates of Penzance, and Amahl in Menotti's Amahl and the Night Visitors.

Mrs. Rogers has enjoyed many accolades for her work. Recently, she won the North Central Region competition of the National Association of Teachers of Singing (NATS) Artist Award. She has been a finalist in the Chicago Oratorio Award, and a semi-finalist in the American Prize in Vocal Performance (college/university division). She also won the Marguerite Ough Competition for graduate women studying voice at the University of Arizona. Mrs. Rogers has also received scholarships to fund both her graduate studies, as well as her international solo debut at the Saaburg Chamber Music Festival in Germany.

Mrs. Rogers is passionate about collaboration and community involvement, in many settings. She is currently consulting on the development of a song cycle for soprano, viola, and piano, entitled "The Girl in Gray", as well as bringing together local musicians from within the state to Dickinson, ND to mount a performance this September of "The Old Maid and

the Thief" by Gian-Carlo Menotti. Mrs. Rogers also functions as the artistic director of a recital series that benefits the local food pantry.

Mrs. Rogers teaches voice and music at Dickinson State University, where she has a thriving voice studio. Her past students have received vocal music scholarships at colleges and universities. She also teaches Let's Play Music, a whole-musicianship curriculum for school-aged children, and has taught choir at both the high school and middle school levels.

Mrs. Rogers particularly enjoys the collaborative environment of choral singing and sings with the Utah-based group Brevitas, and has sung with the Tucson Chamber Artists (now True Concord Voices and Orchestra), the University of Arizona's Arizona Choir, and the Brigham Young University Singers. With these groups she has performed in the Musikverein in Vienna, Dvořák Hall in Prague, and in the Cork International Choral Festival in Ireland. Mrs. Rogers holds a Master of Music degree in Vocal Performance from the University of Arizona and a Bachelor of Music degree in Choral Education from Brigham Young University. Her teachers include Kristin Dauphinais, Charles Roe, Arden Hopkin, and Dawn Hagerott.



Conference Recitalist & Presenter - Brent Rogers

Since the fall of 2015, Dr. Brent Rogers has served as Assistant Professor of Music and Director of Choral Activities at Dickinson State University, where he conducts the DSU Chorale, DSU Chamber Singers, and Dickinson Choral Union. Under his direction, the DSU choirs have been consistently praised for their performances, and continue to draw larger and larger audiences, including a full house for their 2015 holiday concert at Assumption Abbey in Richardton. Recently, Dr. Rogers and the DSU choirs were honored by an invitation to perform Mozart's Requiem as part of a festival choir at New York's famed Carnegie Hall in March of 2017.



As a graduate student at the University of Arizona, Dr. Rogers was awarded a prestigious graduate assistantship to serve as conductor of the UA Collegium Musicum, the University's primary early music ensemble. His performances with the Collegium showcased a wide variety of well-known and lesser-known repertoire from the Renaissance and Baroque periods, and often included choral-orchestral works. Prior to coming to UA, Dr. Rogers served as Professor of Music at Arizona Western College in Yuma, Arizona, where he conducted the AWC Chamber Singers and Yuma Chorale. Under his direction, the Chamber Singers performed for the first time at the Northern Arizona University Jazz/Madrigal Festival, where they were praised by their adjudicator as being among the finest ensembles at the Festival.

Having begun his musical training as a pianist, Dr. Rogers' first two years of college were spent pursuing a degree in piano performance. In his third year he changed his major to choral music education, and transferred to Brigham Young University, where he sang for five years with the internationally-acclaimed BYU Singers. For three of those years he served as their assistant conductor while pursuing a master's degree in choral conducting. During his time in grad school at BYU and UA, Dr. Rogers had the unique opportunity to participate in choral music making at a very high level in an unusually broad range of repertoire, from intimate and unaccompanied to large-scale symphonic, and from the Renaissance up through the present day. He has consistently been asked to serve as a soloist in the choral ensembles in which he sings, and has also sung professionally with the Tucson Chamber Artists and Brevitas. Dr. Rogers performed as the baritone soloist in the Missouri Valley Chamber Orchestra's 2016 production of Handel's Messiah.

In addition to his activities as a conductor and singer, Dr. Rogers teaches courses in Aural Skills, Vocal Methods, Lyric Diction, Conducting, Music History, and Music Education. He has a particular passion for diction, and enjoys helping students to understand the nuances of foreign language pronunciation. His research interests include choral music in the Medieval period, and the nineteenth-century French Requiem tradition.

NDMTA CONFERENCE SCHEDULE

June 13-15, 2018

Klinefelter Hall, DSU, Dickinson, North Dakota

Wednesday – June 13, 2018

- 9:00 am – 4:00 pm Popplers Music Competition Rehearsals and Auditions
Music Dept., May Hall
- 4:00 pm Board Meeting
Players Restaurant
Order from menu
- 6:00 pm – 7:00 pm Registration
Klinefelter Hall Lobby
- 7:00 pm Official Opening. Students who participated in the Popplers Music
Competition and Commissioned Composer’s Concert (Michael Langer)
Reception to follow at President Mitzel’s home



Thursday – June 14, 2018

- 8:30 am – 9:00 am Registration & Coffee, muffins, fruit
Klinefelter Hall Lobby
- 9:00 am – 10:15 am Session I – Kenneth Boulton & JoAnne Barry
“They Wrote for Kids, Too”
Beck Auditorium
- 10:15 am – 10:45 am Break – Silent Auction & Vendors, Art Gallery
Refreshments, Klinefelter Hall Lobby
- 10:45 am – 12:00 pm Session II – Kenneth Boulton
Masterclass for Elementary Level Students
Beck Auditorium
- 12:15 pm – 1:30 pm IMTF Lunch
DSU Student Center
- 1:45 pm – 2:45 pm Session III – Business Meeting
Beck Auditorium
- 2:45 pm – 3:15 pm Break – Silent Auction, Vendors, Coffee & Cookies
Klinefelter Hall Lobby
- 3:15 pm – 4:30 pm Session IV –Recital & Presentation
Kenneth Boulton & JoAnne Barry
“American Music After WWII”
Beck Auditorium
- 5:30 pm Banquet
Lady J’s Club
Select dinner choice on registration form
- 7:30 pm Concert
Brent and Kelsey Rogers
Beck Auditorium
- 6 Reception to follow at the DSU Foundation House



Friday – June 15, 2018

- 8:30 am Registration; Coffee & Muffins
Klinefelter Hall Lobby
- 9:00 am – 10:30 am Session V – Dr. Robert Groves
“Reflections on 50 Years of Teaching Young Students the Basics”
Beck Auditorium
- 10:30 am – 11:00 am Break – Last bids on Silent Auction, Refreshments
Klinefelter Hall Lobby
- 11:00 am – 12:15 pm Session VI – Kenneth Boulton
Masterclass for Intermediate Level Students
Beck Auditorium
- Closing Remarks

Conference Presenter - Dr. Robert Groves

Education:

- Ph.D., University of Iowa (keyboard literature and performance)
- M.F.A., University of Iowa (piano performance)
- M.A., University of Iowa (piano performance)
- B.A., San Diego State University (piano performance)



Dr. Robert Groves has been a member of the North Dakota State University piano faculty since 1972. Throughout his career he has maintained a private studio in addition to his university teaching. His principle piano teachers were Arthur Lambert and John Simms with additional study with Joanna Graudan and Vitya Veronsky. His teaching and research specialties are piano performance, piano pedagogy, relief from tendon stress injury. Dr. Groves is fortunate to be able to teach a wide range of students each year. Last spring he hooded two doctoral students at the NDSU graduation ceremony and then sponsored a spring recital of his pre-college private students ranging in age from 5 through 17. Throughout his career Groves has been an active solo and collaborative performer, clinician, adjudicator, and author including two articles in the *New Grove Dictionary of Music in the United States*. He also has authored grants and presented numerous lectures/papers on various areas of American popular music culture including 10 years with the Speakers Bureau of The North Dakota State Humanities Council. His personal library of original popular sheet music is comprised of approximately 45,000 titles grouped and cross-referenced into 200+ areas of historical interest.

Foundation Fellow Award The Goal Amount Has Changed!

*By Lisa Schuler,
Foundation Chair*

Corinne Nustad of Fargo is our nominee for our 2019 Foundation Fellow. Her biography was published in the February newsletter and you will hear it again at the June conference, so I want to use this article to explain the increase in funds that must be raised in order to honor Corinne.

As your Foundation Chair, I have done the math for you and here is how it breaks down. For many, many years we have had the goal of \$1,000 for a Fellow Award. Foundations Chairs throughout those years encouraged members to consider giving \$25 donations and it worked really well. At \$25, we needed 40 members to contribute. Some members gave more and some less but we'll use the following average: 40 members gave \$25 to reach the goal of \$1,000. Starting with the 2019 Fellow, the goal will be raised to \$1,500. This was decided upon at the national level. It is big jump in my opinion but it is what it is, and we'll just have to work a little harder to reach our goal for Corinne. We can do it! Again, here's the math: If those same 40 members give \$37.50, we'll reach \$1,500. You, as members, will have to think about this. Can you raise your personal contribution to \$37.50? If not, maybe you can encourage a member who hasn't given before to join us? If we leave the incentive at \$25, we'll need 60 members to cheer on Corinne. We can do this!

The good news is that we have \$220 donated in Corinne's name already, so the ball is rolling! Let's keep it rolling this spring and then be sure to bring your checkbooks to the State Conference in June so we can pull together for our 2019 Fellow!

Contributions can be made by doing one of the following:

You can donate on the MTNA website at www.mtnafoundation.org.

Be sure to designate it to Corinne Nustad.

You can send a check anytime this year directly to

MTNA

1 W 4th St Ste 1550,

Cincinnati, OH 45202.

Please put Corinne Nustad on the Memo Line.

The funds raised in Corinne's honor will be used toward MTNA programs, which are student competitions, composer commissioning, distinguished composer awards, achievement awards, article of the year awards, teacher grants, studio grants, collegiate chapter awards, local affiliate and state affiliate awards. NDMTA has benefited from these awards. LAMTA won the local award in 2003 and NDMTA won the state award in 2014! Our contributions are being returned to us! ☺

INTRODUCING...Michael Langer, 2018 NDMTA Commissioned Composer

By Vanessa Wold, ND Commissioned Composer Chair



Michael Langer was chosen to be the NDMTA 2018 Commissioned Composer. He has served as adjunct faculty at Bismarck State College and Dickinson State University since 2013, where he teaches Applied Piano, Class Piano, Music Appreciation, and directs the Jazz Ensemble and Jazz Combo. He also teaches Applied Piano and Piano Pedagogy at the University of Mary. He has presented piano master classes at DSU and UND.

Michael holds degrees in Music Ed. and Music Performance from the University of Mary and a M.M. in Piano Performance from Boise State University. His original musical composition "Delphia" will premiere at 7:00 pm, June 13, 2018 on the Dickinson State University Campus during the NDMTA State Conference. Michael Langer's complete bio will be available at the premiere, you surely don't want to miss this!



100 Tax Deductions for Music Creators

Regardless of your current relationship status with the IRS or your state, tax deductions are something you often think of before making purchases (and also when you're trying to file at 11:59pm on April 15. I know, no one had to tell me).

This list does NOT include *everything* you can deduct on your taxes for your music endeavors, but it certainly should give you a seriously good starting point.

Use the following list includes tax deductions for musicians, producers, songwriters, bands, recording studios and record labels.

Equipment Tax Deductions

- Music equipment
- Equipment insurance
- Equipment repairs & maintenance
- Instruments
- Instrument rental
- Instrument insurance
- Computer
- Portion of stolen instruments, gear, or equipment
- Equipment/Instrument donations to charities

Travel Tax Deductions

- Rental car
- Train tickets
- Baggage fees
- Plane tickets
- Bus tickets
- Travel insurance
- Hotel stays
- Uber rides/Cab fare
- Meals
- Public transportation
- Mileage

Home Office Tax Deductions

- Office supplies
- Percentage of home rent/mortgage
- Studio or office rent
- Homeowner's insurance
- Real estate taxes
- Refreshments for studio/office guests
- Internet
- Electricity
- Water
- Gas
- Landline
- Cell phone
- Cell phone bill
- Cleaning & janitorial services
- Bathroom supplies (toilet paper, hand soap, paper towels)
- Artwork in office/studio
- Construction and renovation
- Furniture in studio/office
- Printer/Scanner/Fax machine
- Music industry publications/magazines
- Apps

MTNA Conference Presentation: Your Student Has Autism - now what?

Your Student has Autism – now what?

Submitted by Anne Morris

Connect with your student

- Find out what your students like and use it!
- Use reinforcement—the result of a behavior that makes the behavior more likely to reoccur in the future
- Make it worth it for your student to participate
- Be fun

Structure the lesson

- Create a routine—but be flexible!
- Include structured student choice
- 45 minute lesson
 - Parent Check-in
 - Short, fun activity to do together
 - Reward check-in
 - Scales/Technique
 - Song Assignments—sometimes allow choice in order
 - Theory book or activity
 - Reward (iPad games or improvisation)

Get your student to focus

- Demonstrate what you want them to do
- Break it down
- Switch it up
- Student choice
- Use rewards
- Use teaching aids

Motivate your student to practice

- Set achievable goals
- Give a detailed assignment
- Use a Practice Log
- Reward your student!

Train your student's parents

- New student interview
- Meet separately with parents
- Formulate a team plan
 - Lesson structure
 - Reward system
 - Parent present for lesson?
 - Practicing at home

Reward ideas

- iPad games
 - Composition & creativity—
Music4Kids
 - Scales, interval training, & chords—
Tenuto
 - Note names—Flashnote Derby
 - Rhythm—Rhythm Swing
 - Sight reading—PianoMaestro
- Improvisation
- Rhythm instruments

Resources

Autism—autismspeaks.org
Teaching aids—teacherspayteachers.com
iPad apps—colorinmypiano.com/music-apps

What is ABA?

Applied Behavior Analysis (ABA) is the use of the principles of learning theory to bring about meaningful change in behavior. ABA therapy is well-known as an effective and empirically-validated treatment for Autism, backed by decades of research and practice.

The principles of Applied Behavior Analysis can be used with everyone—it's just a way to think about learning and behavior!

Susan Atkins, NCTM pianolearningcenter@gmail.com
Elizabeth Schabinger, M.Ed., BCBA, LBA lizschabinger@gmail.com

Teaching Aids

Timer

Use a timer to smoothly transition from one activity to another. We recommend using a visual timer (like on an iPad).



Guided access (iOS)

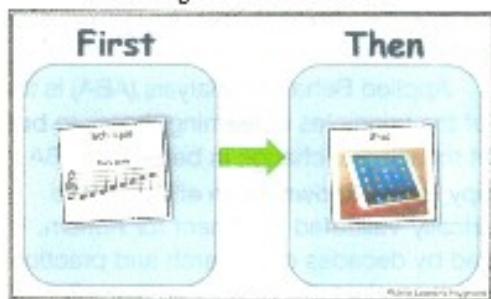
This keeps the iPad in a single app and allows you to control which features are available in the app.



First/Then Board

A visual representation of the task followed by the reward

"First you'll play your scale, then we'll play a music game on the iPad!"



Goal Posts

Sticky note tabs used to visually break down the piece of music into short sections. The student plays just what is between the goal posts.

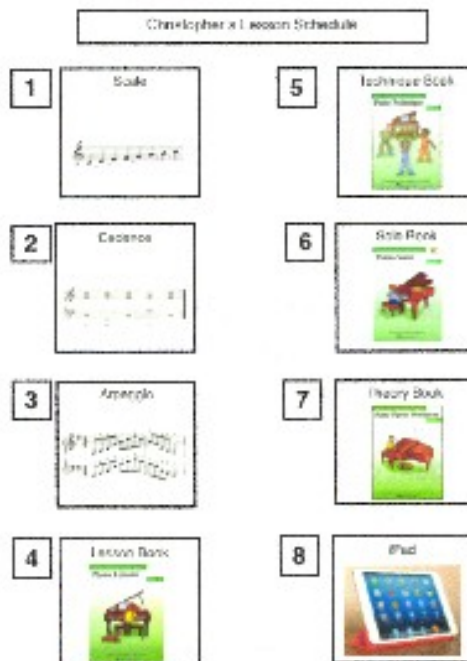
Token Board

A way to visually track progress to the reward without needing to complete specific tasks



Visual Schedule

A visual representation of the order of the lesson; a way to track progress to the reward.



Behavior Contract

A document that sets the behavior expectations for the student, teacher, and parent and the rewards for meeting these expectations.

MTNA Conference Highlights

Keeping the Spark Alive and Still Learning after 50 Years!- Ingrid Jacobson Clarfield

- Teach artistry at the very first lesson!
- Teach a beautiful tone at the same time you teach dynamics.
- Teach balance at the same lesson you introduce accompaniment.
- Teach color, choreography and the combination of voicing and timing along with accompaniment.
- Dealing with parents: **No more than 10 minutes** devoted to discussion with parents each week!
- Every child learns differently. Be sure to adapt properly to each child's needs.
- Fingering: Stress from the very first reading of each piece to begin facilitation of memorization at the first note.
- Mark goal notes with a heart. This is essential to phrasing and shaping.
- Harmonies are not just for analysis but for musicality and color
- Teach students to Love the chord by playing it...then omitting the chord. Now do they see how important that chord is?
- Imagination is essential to each piece. Ask students to write or find their own story within the notational score. Have them add lyrics!
- Involve students in evaluating their own work!
- Joy: Be sure to add humor and enjoy each melody, fermata and rest.
- Keep thriving to learn new repertoire!
- Learning a new piece: Be sure you troubleshoot each piece as you prepare to introduce a new piece of music to your student.
- Notice all specific composer details. They went to the trouble of doing it. We should follow it.
- Rubato should only be introduced after the correct rhythm has been learned.



Best Teaching Tips from Selected Clinicians

1. "Lynette"-Singing the tune is an important part of learning a piece. Many students however, resist doing this both in practice and at the lesson. Enter the humble Kazoo. This little gem will add humor and spice to the lesson. Have several on hand. Toss them in the dishwasher to degermify for students the next day.
2. "Ruby" Intergenerational learning. Does a parent, grandparent/guardian play piano as well? Why not consider a fairly regular dose of duets? It creates important family bonds and an encouraging component to weekly practice.
3. "Hannah"- Flashcards: They're not just for learning notes and scales! These little cards can be used as a great improvisational tool. The 5-finger pattern cards are a great suggestion for playing a basso ostinato and adding a RH melody!
4. "Jarl"- Building excitement for correct pedaling. Many kids love to take things apart and see how they were put together. Why not show students the "innards" of the piano? Opening the lid to a

grand piano is a great way to demonstrate what pedals can and should be doing.

5. "Hana"-Get OFF the Bench!- Use physical exercise to dance out a rhythm, stretch to remove existing stress. Getting the blood moving helps students learn to refocus.

6."Lesley"- Incorporate a yoga pose or two using rhythm patterns for breathing.

7."Gloria"- Metronome Basics:- Find a song with quarter notes only. Turn to 60. Continue to move up in tempo.

Getting to the Heart of the Matter-Debi Adams

In order to play our best, we need to learn how to breathe and de-stress as much as possible.

Check out YouTube and enter **The Wrong Concerto.**

There was apparently a misunderstanding between the conductor and guest pianist for an imminent lunch concert. (The pianist had actually played this piece at a previous concert a year before at another venue). Once the orchestra began, she realized that she had studied the wrong concerto. Needless to say, she slaps her forehead and initially panics. A truly stressful situation. With proper concentration and breathing technique, you can see her beginning to relax. She got through the performance without any errors.

The Alexander Technique can provide a way to avoid unnecessary muscle tension and stress and learn to deal with immediate stress such as this concert pianist did.



For more information refer to the following publications:

"Galvanizing Performance: The Alexander Technique as a Catalyst for Excellence"

"The Alexander Technique for Musicians"

"The Actor's Secret"

"The Rounder We Go the Stucker We Get"



Main Tips on How Experts Practice

- Be intentional from the very first note played.
- Correct consequential errors immediately.
- Be careful about spending too much time practicing with hands apart.
- Incorporate much, much repetition and drill into each practice session.
- Work in short sections. The brain tires and concentration can quickly slip away.
- To learn accuracy from the onset- begin slowly and use a metronome
- Practicing should be a diagnostic process.

MTNA Conference Highlights

Teaching Little Ears to Hear – Marvin Blickenstaff

There is a missing link in elementary teaching which is teaching little ears to listen at the very beginning.

Should teach tone quality and shaping of phrases .

He presented cards at the beginning lesson showing high-middle-low.

Later telling the student that the cleaning lady mixed the cards all up! Can you straighten them up?

Tell the student to close her eyes, and I'm going to play a note.

Don't open your eyes until you no longer hear a sound.

Practice every lesson with a child to hear subtleties of sound that are soft-medium-loud, and then sounds that are loud-medium-soft.

Loud sounds go down fast, and soft sounds go down slowly.

Two-note slur ("sigh") is always shaped louder-quieter.

Drop – lift two-note slur then match the sound of the next note.

No two (same) notes in a row are exactly alike.

Rotation – rock hand to play the skips which results in legato playing.

Singing in the lesson is important. Start with middle "C" because of the location in a person's throat – this will help with perfect pitch.

Playbacks are great starting on middle "C."



From Music Student to Musician – Developing Interpretive Choices – Joanne Haroutounian

Three teaching approaches:

1. Teacher directed (teacher makes decisions)
2. Student centered (teacher engages student in decision-making)
3. Student directed (the student provides the impetus for learning in the lesson with guidance from teacher)

She discussed Interpretive decision-making (artistic ways of knowing)

A. **Dynamics:** Start with a clean score – student creates dynamics. Define dynamics in the score further – crescendos and decrescendos (p-f-p; pp-f-pp). Experiment with options – student chooses.

B. **Mood and Character:** "Tempo play" shows how different tempi creates different moods/character. "Mood play" ask student to choose different moods – opposite of what the music may suggest.

C. **Story Line:** Student creates a story line through the piece, showing different scenes with different sections, harmonic or melodic differences. The more defined the story the better!

D. **Phrasing:** Fine tune listening for a true phrase shape (no accent at start or finish) through repeated listening for these details. Flexible phrase shapes – expand ideas to reflect different types of phrasing – "melting" at end, momentum to the end, different lengths, long-line connection of phrases.

E. **Musical Long Line :** Connection of phrases to create directional pull, gradual dynamic color, structural understanding of the piece.

F. **Touches:** Define touch details in pieces to provide confidence technically and expressively. Student chooses different types of staccato, legato, and chordal touches.

G. **Pedal:** Experiment with different pedaling options leading to student's choice – dance/waltz pedaling, connecting pedal changes, accent pedal, half pedal.

Balancing Clarity and Resonance with Artistic Pedaling- Fred Karpoff

Boris Berman said "for me, the greatest contribution of the pedal to piano playing lies in how its use can enrich the sound of the instrument by freeing overtones. Lifting the dampers allows for sympathetic vibrations of all the strings, adding resonance to the sonority."

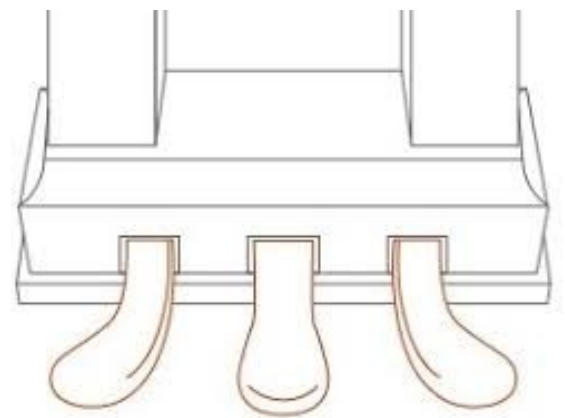
Karl Schnabel said "little has been written, said, or taught about the use of the pedal...while we can and should learn, by listening, which effects are preferable and whether the desired effects are realized or not, the ear alone cannot teach us specific methods and means by which these effects are obtained."

The pedal can be used to maximize resonance

- At the beginning of a piece
- After pauses
- After staccato
- After a sudden increase in volume
- When the upbeat is part of the following harmony
- Grace notes
- Vibrating pedal

Partial pedaling should be used when performing some pieces

- A. Quarter $\frac{1}{4}$ pedal
- B. Half $\frac{1}{2}$ pedal
- C. Three-quarter $\frac{3}{4}$ pedal



	Soft Pedal	Sostenuto Pedal	Damper Pedal
Dynamics	X		X
Pitch range		X	
Articulation		X	X
Color	X		X
Focus	X	X	X
Timing		X	

The Pedals As Found Resource - Fredrik C. La - Pedagogical Study 01/10/2018

Assessing Music Students' Injuries & Preventative Measures for the Pre-Collegiate Teacher – Paola Savvidou

Tips for stretches and exercises:

- Encourage students to take a few minutes before playing to warm up and a few minutes after playing to cool down
- Stretching before and after playing
- Hold stretch for 30 seconds
- Never push the body farther than what feels comfortable
- Continue to breathe steadily through the exercises
- Deepen the stretch slightly on the exhale

Ideas for language to use when addressing posture at the piano:

- "Point your elbows toward the ground"
- "Show me the bubble in your hand"
- "Make the bug on your wrist jump"
- "Sink into the bench"
- "Plant your feet on the ground"
- "Shine your heart towards the piano"



Declining Memberships: The Struggle is Real

This past March, I had the pleasure of attending our National MTNA Conference in Florida. There were, of course, many valuable lectures. As State Membership Chair, I chose to report on the subject which concerns me most ...our declining numbers.

For those of you who have read "Who Moved the Cheese", (A book I highly recommend), we know that the world is not going to change for us. In order to survive, we need to learn how to adjust. The struggle in all service and professional groups is declining. How do we combat the issue?

Here are some suggestions to keep your local group strong, thriving & possibly attractive to new members:

Programming:

Is it possible to meet once or twice at an alternative time just for a special program?

What about meeting at a different time and place throughout the year?

Can you bring your meetings to the Universities and colleges near you? Many potential teachers are on campus and so are potential student members. Including them in a meeting on their turf may be beneficial.

Bring coffee and donuts!



Advertise outside the box:

The good majority of our membership consists of piano teachers. Let's see if we can be better at including other instructors. What about including those who teach strings, woodwinds, voice, brass, percussion?

Recruiting:

What about recruiting young collegiate members by connecting with them on a project? Invite them to meetings by asking them to give a presentation.



Mentoring:

Once a member has been introduced to the group, it is imperative to have a mentor the first year. Sometimes potential members avoid joining because they are uncomfortable around people they don't know in an environment which is unfamiliar.

The occasional combination of small associations:

What about meeting once or twice a year for a "round table discussion" in general support of each other?

How about meeting for coffee half-way between towns?

Conference Locations:

Non-members who attend conferences may find membership attractive. Something to think about... Are the NDMTA conferences held in cities attractive to non-members? Maybe this is one more place we should be thinking outside the box! Hmmmmm.....

Social Media:

Include as many communication pathways as possible to promote your local association! Don't be afraid of something different. If we want to attract collegiate members and other Millennials, we need to speak their language!

Do you have a Face book page? How well do you advertise your activities?

Do you have a website? Why not?

Do you have a blog? What is that? Ask a Millennial!

Do you Tweet? To whom?

Do you have an Instagram account? Think about it!



More MTNA Photo Highlights:



Jeanette with Red Leaf Pianoworks Composers



Jeanette with Safari Method Composers



Jeanette with Dennis Alexander & Mickey

Michelle Kallod, Editor
668 17th Ave E
West Fargo, ND 58078



www.ndmta.org

Upcoming Events

2018 NDMTA Conference
2019 MTNA Conference
2019 NDMTA Conference

June 13-15
March 16-20
June 19-21

Dickinson, ND
Spokane, WA
Grand Forks, ND

State Conference Rotation

2020 Fargo



**Donations are requested for the
Silent Auction
at the State Convention**