



## Letter from the President, Vangie Johnson-Parker

I am honored to serve as your new NDMTA President. To our executive board of directors, our general board of directors, and local association presidents, thank you for your dedication as we embark on this new adventure together!

Our heartfelt gratitude goes out to the 2018 State Conference Committee. They did an outstanding job of educating us and bringing our membership together. If you were fortunate enough to attend this past conference in the badlands, you are feeling inspired and anxious to implement the new teaching tips and insights you learned about through Dr. Boulton/JoAnne Barry and Dr. Groves. We witnessed the rewards of good teaching and careful practice as we heard the Popplers Competitions selections, we

were blessed with both visual and aural delights as we enjoyed Michael Langer's Commissioned composition, IMTF conversations, the Kelsey & Brent Vocal recital, and so much more!

What great opportunities we have in NDMTA and MTNA: Our members acquire a competitive advantage by learning from guest clinicians, MTNA webinars throughout the year and sharing fellowship over round table discussions. Thank you so much for your contributions and continued membership.

Let's continue to work together as we make a difference in music education in 2018 and 2019!



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## NDMTA Conference Opening Session

Our state conference opened Wednesday evening, June 13, with welcomes by our NDMTA President, Jeanette Berntson; Conference Planning Committee Chair, Priscilla Keogh; and Dickinson State University President, Dr. Thomas Mitzel. Dr. Mitzel shared his appreciation of music teachers and reminded us that music study strengthens students' minds for all areas of study.

Carma Kulish presented a tribute to Dr. Frank Pearson. Through slides and stories, she acquainted us with one of the early presidents of NDMTA. He influenced many students through his years at Dickinson State University (1963-1986). He served as the West Central Division President and on the MTNA National Executive Board. He also contributed to music education and awareness through several other arts and music associations.

Students who participated in the Popplers Competitions performed a recital for us. We were delighted by a variety of musical styles and eras.

The opening session concluded with the presentation of Michael Langer's commissioned composition. Read the article by Vanessa Wold for more about it.

All conference attendees were invited to a reception at President Mitzel's home. We enjoyed relaxed fellowship and exquisite hors d'oeuvres.

## Michael Langer, 2018 NDMTA Commissioned Composer

On June 13, 2018, at the opening session of the 2018 North Dakota Music Teachers Association State Conference, Michael Langer premiered his composition, "Delphia: A Portrait in Three Parts for piano and tape". With Michael on the piano, a previously recorded audio tape and a big screen video both playing in the background, this perfectly-timed performance left the audience in awe.

Michael Langer's program notes, in his words, perfectly describe this composition and process, as you'll read below.



"This commission finally gave me the incentive to embark on a project that had been percolating in my mind in one form or another since I was in high school, some 18 years ago. It was at that time I was introduced to the piece *Different Trains* (1988) by Steve Reich for string quartet and tape, including sampled voice and train sounds. This piece entralls me to this day, but the complexity of sampling voice, creating an audio track, and somehow working it with instruments had always been too daunting a task to attempt. Some years later I discovered the piece *It Raged* (1993) by Scott Johnson for string quartet and tape, including sampled voice. This displayed another unique way of combining sampled voice with instruments. Both of these works bear great responsibility for the creation of *Delphia*. In 2004, StoryCorps traveled through Bismarck, and I encouraged my mother, Rochelle to interview her mother, Delphia. This resulted in a 40-minute recording of my grandmother

*By Vanessa Wold, ND Commissioned Composer Chair*

telling her life story. (This recording is now archived in the Library of Congress.) Once I had that recording, the project really began to take shape in my mind, but it took another 14 years before I had the understanding, experience, and technology to make it happen. Delph died in 2013 at the age of 97. When I received the commission in 2017 I knew immediately that I wanted to make the project that had been on my mind for so long. I also had recently purchased a Yamaha Motif XS8 Keyboard which has the ability to sample audio and program those samples into audio tracks with other great-sounding synthesized instruments. My first decision was to make the piece something I could perform solo, which meant that every other instrument had to be pre-recorded with the voice. I also didn't want to work too hard to play it, so I made it relatively easy to play – most of the piece sits around an upper-intermediate difficulty level. Next, I had to decide on structure. I chose the classic fast-slow-fast sonata design, similar to *Different Trains*. I wanted the piece to last 25-30 minutes, so each movement was designed to last 8-10 minutes. As I looked at the 40-minute life story I saw three basic sections: A. childhood, B. war years and parenthood, C. later years and reflection. I decided to allow the work to progress chronologically, so it still tells a story even though it is rather chopped up.



As I began to design the first movement I started with breaking down the audio into short clips that I

thought were interesting in respect to content, rhythm, and pitch. As for the music, I wanted something with a steady beat, so I made a drum track that became the defining element that everything else laid on top of. The experience of creating the piano part and getting it to fit the voice was akin to taking someone else's solo violin sonata, cutting it into little pieces, and then creating an accompaniment that somehow works. As for melody and harmony, this was determined entirely by the voice.

The middle movement took an entirely different direction. In this case I drew inspiration from *Christian Zeal and Activity* (1973) by John Adams, a work that takes the hymn *Onward Christian Soldiers* but slows it down to a point beyond recognition, and then reharmonizes in the style of Mahler. It also asks for a found audio recording to be played at the same time, and the best known recording of the work uses samples of the sermon of a Pentecostal preacher. As found in my sampled "lyrics," Delph tells about how her husband proposed to her by finding a recording of *It Had to Be You*. Seeing as how the story for the middle movement began with the proposal and continued with the early year of the relationship, it seemed fitting to use this song as the foundation of the entire movement. I calculated, in a rather unfeeling way, how slow the melody would have to progress to make 16 measures last 10 minutes. The result was one whole note lasting 8 measures. I then reharmonized the melody, having fun with extended jazz harmonic language. After the experience of the first movement, where the voice was fragmented and a story was hard to decipher, I decided to allow Delph to speak freely. (This may or may not have had something to do with my reflection on her long storytelling in general.) The original plan called for improvised piano solo, and one spot I considered was a bridge from the 2<sup>nd</sup> to 3<sup>rd</sup> movements. The logistics of creating a continuous audio track of 20 minutes without a break was too daunting, so I cut it out. However, on one particular day of experimentation, I was recording my piano part while freely improvising. As the movement took shape I left this straggler to take up residence. In the end, I liked the sound of this "other" piano going its own direction after a fairly tightly constructed movement. It also allowed my original plan of improvisation to remain, without the difficulty of live improvisation mixed with the many other facets of this work.

The third movement is the result of having been through the process of the first and second. It was also the most difficult to construct. I wanted to have more freedom of music expression, primarily more control over tempo. Once I figured out how to adjust tempo in the audio track, I listened to my voice samples and determined what tempos might work with their natural rhythm. The last portion of the life story was not as well ordered or (in my opinion) as interesting. Instead of telling a story as I did in the first two movements, I decided to pull certain phrases that I felt were meaningful and more symbolic of the human condition, i.e. the desire for community, simple pleasures in life, family, and legacy. This approach also seemed more fitting to a "finale" movement. I took the opportunity to break free of the samples and drum track constraints and instead found a way to turn the samples into a motif that became a jumping off point for development in a more Classical sense. I aimed to get a fuller more "orchestral" sound by using a wider variety of instruments, and the piano was allowed to finally be dominant and a little showy too.

My concern from the beginning was that this project would be seen as a sentimental tribute to my grandmother. I want this piece to be taken as a serious and sincere work of art. I tried to be as objective as possible and to avoid anything sentimental by viewing my subject as though she could have been anyone's grandmother. I'm not sure if I succeeded, but that's for the listener to decide."



## NDMTA Session I "They Wrote for Kids, Too!"

*By Ann DeLorme Holman*

Presenter Kenneth Boulton, D.M.A., opened our conference sharing wonderful insights on American composers.

Three basic areas were discussed under the general heading of compositional elements.

The first being rhythm. Rhythm divided into unmeasured, asymmetrical meter, shifting meters and syncopation. Dr. Boulton demonstrated these with musical excerpts for each type, i.e. asymmetrical--"The Young Pioneers" Aaron Copland to a Gwyneth Walker "Rag" for syncopation.

The second area included ostinato using "Children's Song No. 4"-C. Corea and "Etude No. 1." -P. Glass. V. Persichetti's "Fugue" from Little Piano Book was the fugue reference. Concluding this section was "Joe Lovano Tango"-D. Brubeck with its twelve tone scale built on J.S. Bach's two part inventions.

Modality, mirror tonality, polytonality and dissonant intervals comprised the final segment. Composers used as references were as follows: Seigmeister, Adler, Liebermann, Balcom, Cowell, and Paulus.

Member attending received a handout listing composers and repertoire. As Lisa Schuler so enthusiastically stated "They did all the work for us."

## NDMTA Session II: Elementary Level Masterclass

*By Jeanette Berntson*



At the first masterclass, conference attendees witnessed pedagogical wisdom we can use with our elementary students. Here are some of these insights:

What we do physically at the piano can elevate the sound for the audience.

When teaching to play with a relaxed wrist, the teacher lifted the student's wrist and moved it to the next keys while the student played softly. Then the teacher gradually took his hand away until the student played with a relaxed wrist on his own.

Sometimes just switching the fingering of a blocked third from 1 & 3 to 2 & 4 can straighten out a twisted wrist.

You have to do more than what the composers suggest to make the piece memorable for the audience. Exaggerate the dynamics or add dynamics when few are part of the score.

Instead of sliding to play low or high notes, lean. To keep your balance while leaning, you must be

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sitting on the front part of the bench and have your feet firmly on the floor. Remember to check and adjust the bench distance as you grow.

Staccato is like your jolt when you touch an electric fence!

Playing piano staccato has the pulse in your fingertips. For this, play “up”, not down into the keys.

Playing forte uses the bigger muscles in your arms and body.

For a duet team, choose a conductor, usually the partner who starts with the melody. The conductor queues the start by lifting his wrist up and down in the tempo he wants his partner to play.

In the “Duet Cake”, the lowest part is the bottom layer that supports the rest of the cake. The most important part of the cake is the decoration people see on the top—the highest melody part. The middle parts are just the filling—less important so they should be softest.



## Popplers Competition Highlights

*By Arlene Gray*

Attention, all of us NDMTA teachers: The Popplers Competition is a wonderful opportunity for our students enter into a non-binding competition. The winner is not required to enter more competitions. The participants (and teacher) can choose their own repertoire within the NDMTA guidelines and study those pieces all year. Teachers can use this competition as a friendly incentive for excellence. Of course, competition does not suit every student. Now is the time of year to talk about Popplers Competition and have motivated students consider entering. The requirements are fully listed in our state Handbook/Directory.

The Popplers Competition is under the capable chairmanship of Karen Okerlund of Fargo. Karen has years of experience mentoring excellent piano students and continues to inspire the Popplers entrants. Following the competition, every student received a hand written letter from Karen, complimenting them on their performance and preparation for the competition.

The seven students participating in the Popplers Competition played musically and with poise. It was a joyful event and the judge, Joel Walters, DSU professor, gave many comments on each student’s performance.



Elementary Winner: Sam Wiederholt from Bismarck, teacher Priscilla Keogh

Junior High Winners: Kobey & Kevin Jia from Bismarck, teacher David Poffenberger

Senior High Winner: Ella Zhang from Grand Forks, teacher Gloria Bethke

2nd place, Carissa Dalen from Dickinson, teacher Michael Langer

Honorable Mention, Megan Doering from Minot, teacher Dianna Anderson

## Thursday Evening Conference Activities

*By Kathy Breese*

Thursday Evening Activities started with a delicious banquet and entertainment from the 60's, 70's and 80's by Herb Parker. The "spice" of the meal was trying to guess the title of each of the 20 pieces. Complete with prizes. Each table had their own mix of listeners / consumers. It brought Table Conversation to a whole new level!

During the Banquet Program, Arlene Gray was presented with her Foundation Fellow award that had been accepted by Jeanette Berntsen at the National Conference in Orlando, FL. The 10 and 25-year members were



*Arlene receives Foundation Fellow Award*

honored and the Service to the Profession Award was presented to Dr. Robert Groves. It was a wonderful time of celebrating our chosen profession.

We then moved back to Dickinson State University for a wonderful voice recital by Dr Brent and Kelsey Rogers. Both are teachers in the Music Department at DSU as well as Joel Walters, accompanist. We enjoyed a delightful program of both familiar pieces and new music.

Our evening concluded with a lovely reception at the Foundation House on the DSU campus. The celebration and the evening was complete!



*Top: Joel Walters, Kelsey Rogers, Brent Rogers*



*Lisa, Gloria, Cindy, David*



*Jeanette, Corinne & Cheryl*

## Boulton & Barry Lecture Recital

*By David Poffenberger*

Dr. Kenneth Boulton and JoAnne Barry presented a lecture and recital which featured four generations of American Piano Music, post World War One, spanning from the years 1925 to 2000.

Composers featured included V. Thomson, A. Copland, G. Walker, L. Liebermann, and J. Corigliano. Dr. Boulton provided



helpful and insightful historical perspectives about the era for each composer's work(s), and he also highlighted traits of each composer's personality which influenced their composition (s). The enlightening presentation featured solo and duet literature, some fiendishly difficult, and showed a wide variety of compositional styles and devices used in this contemporary period of music.



## Conference Session - Dr. Robert Groves

*By Mary Motta*

Bright and early, Friday morning of the Conference, Dr. Groves greeted us by saying, "When I was trying to put this talk together, I thought, what should I talk about? Then I thought, what shouldn't I talk about?!" He proceeded with the topic "Reflections on 50 Years of Teaching Young Students the Basics", engaging us with his soft spoken demeanor, great wisdom and self-deprecating humor.

He posed the question, "What makes a good teacher?", followed by six points: we must like who and what we teach; be consistent; teach the way you understand it; use common sense, it's not magic!; empathize with student's problems; acknowledge efforts. Piano students who begin before the age of 8 retain information better. Though teaching children age 7 and under can be a challenge, it is very rewarding. Parental involvement and expectations are vital, as well as their practice environment. Remember that fatigue and short attention spans can affect a lesson. Young students may hear your words in a different way, so they need to speak back what

you say, making it their own. We should teach to solve problems. One idea he gave is to play a piece (or section) wrong and have the student identify errors. Then, ask the student to show how to play it correctly.

Dr. Groves also indicated that pedagogical teaching needs to be tailored to each student. Finding position, balance on the bench and support for small feet is important. Each lesson needs focus. We generally say too much. One idea a week is better for retention because practice makes permanent.

His young, beginning



*(Continued on page 10)*

## Conference Session - Dr. Boulton's Masterclass for Intermediate Students

*Submitted by Anne Morris*

Dr. Boulton was great at working with all the students. He never made any student or teacher feel inferior. After the first student performed "Spanish Serenade," by Hartsell, Dr. Boulton said that the student should look happier and add more color (he played almost all forte) to the performance. He had the student adjust the bench (it was too close) and demonstrated how to suspend the weight of the wrists to achieve more mood and character in the sound. Dr. Boulton also wanted the student to make the melody even silkier and stand out above the accompaniment. He had some great suggestions to achieve this balance, suggesting that the student practice ghosting (playing the left hand silently) and raising the wrist while playing the melody. Then he had the student play the LH slightly while playing the melody.

The next student performed "Sonatina in C Major," arranged by Latour. This piece is the doorway to playing a major classical work. He said that the student should work on more interactions between the RH and LH just by changing the touch. He said that the tenuto notes shouldn't be played louder, but the RH quarter notes should be played smoother and the LH tenuto notes should be more distinctive. He then played a RH duet with the student playing the LH. Dr. Boulton then said that he would play the repeat



section a different way by adding some decorations or dynamics, or making it quieter.

The next piece was a

duet from the "Barber of Seville" arranged by Matz. This intermediate duet requires the students to realize when to bring out or soften their part in either hand.

The next performance was "Dragon Hunt" by Nancy Faber (Dr. Boulton said that he loves the Faber series). The student needs to play even, short, and energized staccato notes – "Don't think down but think up." The energized accompaniment should be more dragonish and dangerous. He demonstrated the touch by putting his hand on top of the student's left hand.

The "Vivace" by Carulli was performed next and Dr. Boulton referred back to Dr. Groves working with students on their seating at the piano. He said that as students get taller, teachers need to check their distance because it changes as they get older. Also, the student needed to maintain an even tempo. He suggested that the student keep the fingers closer to the keys to help with consistency. To avoid over practicing, the student can practice on the palm of their hand so that student can feel the fingering on the palm; this is what dancers do with their hands when memorizing their dance moves.





## **Service to the Profession Award**

Dr. Robert Groves is our NDMTA Service to the Profession award recipient for 2018. In January of each year, Service to the Profession nomination forms are sent to each active local NDMTA association. An individual member or representative of each local chapter will write a letter, detailing why a particular nominee should be presented the award. The Certification Chair will send the nomination letters to a 3-4 person ad hoc committee who will rank the candidates in order of preference. The candidate with the highest cumulative points will receive the award. The Service to the Profession award is a lifetime award.



Dr. Groves is in his 45<sup>th</sup> year of dedicated teaching and service to NDSU music. His legacies to NDSU are numerous and include generations of successful music students.

He received his Bachelor's degree from San Diego State University and his Master's degree, MFA, and PhD from University of Iowa. Groves is a performer, lecturer, clinician, adjudicator, and author. His teaching specialties are studio piano, piano pedagogy, chamber music, and music history. His approach to teaching piano pedagogy is based on the concept of "applied" pedagogy, in which he places particular focus on solutions to specific playing challenges (technical, musical, performance-oriented, etc) commonly encountered by piano students. Dr. Groves also has been highly successful in helping pianists at all playing levels to understand and eventually eliminate recurring tendonitis in their playing.

He served as coordinator of piano studies at the International Music Camp for more than twenty-five years, provided numerous lectures and performances through the North Dakota Humanities Council and the North Dakota Institute for Regional Studies, conducted summer piano teacher workshops, and presented at regional and national venues on American social history as revealed by historic sheet music. He has held NDSU faculty and administrative positions.

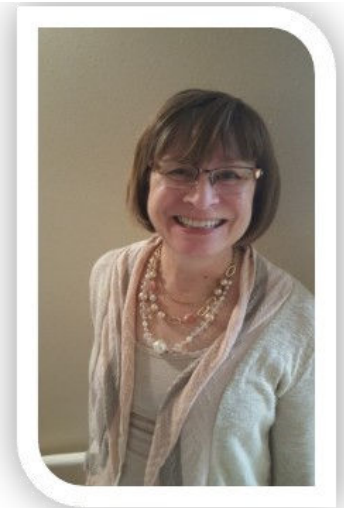
Dr. Groves' recent book, *MUSIC at NDSU* (January 2017) is a complete and detailed chronicle of Music at North Dakota State University. His book represents years of his research and, in addition to providing all of us with an enjoyable read, will be a most significant resource for future generations.

Congratulations, Bob!! We at FMMTA are sincerely grateful to be the recipients of your kindnesses, knowledge, and humbleness! Thank you for your service to NDSU, students, and piano teachers! It is our honor to present you with the 2018 Service to the Profession award.

By Jeanette Berntson  
Foundation Chair

## Foundation Fellow Update

Thanks to all of you who have given to the MTNA Foundation Fund in honor of Corinne Nustad, our 2019 Foundation Fellow. NDMTA and MTNA are pleased to announce that \$1775.00 has been donated in her name. We are grateful for how she has given of herself for music students and music teachers to grow. Corinne will be honored at the 2019 MTNA Conference Gala in Spokane, Washington.



The NDMTA executive board is happy to announce our 2020 Foundation Fellow, Gloria Bethke! She has faithfully served NDMTA, Greater Grand Forks MTA, and her students for many years.

We would like to acknowledging the following people for their contributions to the Foundation Fund, received during April – July 2018: Gloria Bethke, Kathy Breese, Cheryl Dockter, Sharon Geggmann, Eileen Geske, Jean Guenther, Pam Jangula, Marjorie Johnson, Beth Klingenstein, Michael Olson, Kathleen Johnson, Marjorie Johnson, Priscilla Keogh, Sheryl Kjelland, Vangie Johnson-Parker, Anne Morris, Susan Nagel, Karen Okerlund, Cathie Scheid, Lisa

Schuler, Darla Sheldon, Linda Wallevand, Sandy Weisenberger, the Badlands MTA, and those who contributed cash.

Please consider donating to the MTNA Foundation Program. These donations fund grants and awards which support music educators and MTA affiliates. Be sure to designate your donation to Gloria Bethke. You can donate on the MTNA website, <https://www.mtnafoundation.org/contribute/contribute-now/>, or send a check to:

MTNA Foundation Fund  
1 W. 4th St., Ste. 1550  
Cincinnati, OH 45202

*(Dr. Groves Session, continued from page 7)*

students have 3 lessons a week for the first month, then 2 lessons of 20 minutes a week for the first year. Help students float their arms with elbows out a bit and align wrists with no twisting.

Addressing rhythm and tempo, Dr. Groves tells his students that every piece of music has a “heart beat” and a quarter note is a length of sound, not a count. To play slower, play a quarter note longer. The same can be applied to a ritardando by playing the notes “gradually longer”.

Lastly, Dr. Groves talked about scales. Because descending the scale is right to left, it appears and feels backwards. Position fingers between the black keys to play 5-finger white key scales to learn the geography of the keys. Make sounds that are beautiful and clear. Simply use words like “big” instead of whole step and “small” instead of half step. Don’t get technical! He encouraged us to call him with any issues we encounter in teaching our young students. He enjoys teaching teachers as well as young children.

## NDMTA Annual Business Meeting June 14, 2018

President Jeanette Berntson opened the business meeting. Sharon Gegelmann read the minutes of the last meeting. Minutes were approved as read. The Treasurers report was given. Estimated income is \$15,888.69 and estimated expenses are \$11,937.58. The numbers are estimates since the year does not end until June 30th. Treasurers report was approved as read. Jeanette reported that at the Board Meeting the active member dues were increased by \$2. The 2018-2019 budget was approved as presented.

Vice-President Vanessa Wold reported that there is a new online system for Commissioned Composer. She also reported that all the contracts for the 2019 Commissioned Composer are signed.

President Jeanette Berntson reported that she attended the National Conference in Florida, and helped fill all open state board positions

Priscilla Keogh, Conference Chair, reported that the 2018 State Conference had 30 people registered. DSU is not charging any fees for use of the facilities for the conference.

Lisa Schuler, Foundation Chair, reported that Corinne Nustad is our 2019 Foundation Fellow. MTNA has raised the required dollars to be donated to \$1500.

Jeanette Berntson gave a summary of the June 13th Executive Board Meeting. The 2019 conference sessions with Wynn-Ann Rossi were decided. The Fargo/Moorhead MTA will be submitted for the state affiliate of the year. A discussion was held about creating a Bismarck/Minot and/or Williston local association. And the board raised the Rally judges fee to \$25 per hour. She reported that there are currently no open board positions.

Nominations for President were opened. Lisa Schuler nominated and Anne Morris 2nd nominating Vangie Parker for President. Motion carried.

Nominations for Vice-President were opened. Eileen Geske nominated and Priscilla Keogh 2nd Diana Anderson for Vice-President. Motion carried.

Installation of officers was held.

Gloria Bethke extended an invitation to the 2019 Conference at Grand Forks on June 19-21 At UND.

Local Association Presidents gave short reports on their activities.

Meeting Adjourned

Respectfully submitted

Sharon Gegelmann



## **Executive Board Meeting Minutes, June 13, 2018**

President Jeanette Berntson called the meeting to order. Roll call: Jeanette Berntson, Vanessa Wold, Priscilla Keogh, Anne Morris, Corinne Nustad, Lisa Schuler, Cheryl Dockter, Sharon Gegelmann, Vangie Johnson-Parker, Ellen Croy, Eileen Geske, Gloria Bethke.

### **Officers Reports**

Secretary: Sharon Gegelmann read the minutes from the February 3, 2018 board meeting. Minutes were approved as read.

Treasurer: Michelle Kallod reported assets of \$35,879.80, income of \$175.26 and expenses of \$1661.52 per her on-line report.

Vice-President/Commission Composer: Vanessa Wold reported that she has updated the Commissioned Composer chair job description and completed all the contracts for the 2019 Commissioned Composer, Dr. Nicholas Meyers. Received the score from Michael Langer, the 2018 Commissioned Composer, and requested the check from MTNA for their portion of the payment.

President: Jeanette Berntson reported that she attended the MTNA 2018 conference in Florida, received the contract for Dr. Groves presenting at the 2018 NDMTA conference, and found a new membership chair, Lisa Schuler.

### **Committees**

Conference: Priscilla Keogh reported that there are now 6 students in the Popplers' Competition, and students have been found for the 2 master classes at the conference.

Advertising: Anne Morris reported that more letters for advertising were sent out, and ads and checks are coming in.

Certification: Corinne Nustad - Nothing new to

report.

Competitions: (on-line report) Sue Nagel reported that state competitions have been arranged with VCSU for October 20, 2018. Division competitions will now be a video submission, which will require a \$20 fee.

Directory: (on-line report) Michelle Schumacher reported that she has started updates on the 2018 directory.

Foundation: Lisa Schuler reported that the 2018 Foundation Fellow award will be presented to Arlene Gray at the conference banquet. And we are well on our way for next year's Foundation Fellow.

Historian: Cheryl Dockter reported that she is gathering photos for the scrap book.

IMTF: Lisa Schuler reported that everything is set for the luncheon at the state conference.

Membership: Vangie Johnson-Parker reported that she will give out 25 and 10 years membership awards at the conference banquet. There are currently 109 paid members. She would also like to keep in touch with Bismarck/Minot/Williston membership.

Newsletter: (on-line report) Michelle Kallod asked for volunteers to submit articles on the conference sessions for the newsletter. Also, if anyone has pictures submit them for the newsletter (send to Michelle), web site (send to Kathleen Johnson) or the scrap book (send to Cheryl Dockter).

Popplers Competition: Karen Okerlund – Arlene Gray said she is willing to co-chair the Popplers Competition.

Rally: Sheryl Kjelland reported 3 rallies the past year with income of \$2940 and expenses of

\$1719.40 per her on-line report.

Technology: (on-line report) Kathleen Johnson reported that the conference information was added to the website, and the News Highlights page has been updated

### **Old Business**

Jeanette passed around a sheet around asking each person to write a brief job description of their position. She announced the Lisa Schuler has agreed to be our new Membership chair. A discussion was held regarding state dues. Vangie Johnson-Parker moved, Corinne Nustad 2nd to raise membership dues by \$2 for active members. Motion passed.

The 2019 State Conference was discussed. Session topics by Wynn-Anne Rossi were voted on. The top 3 choices were "Creative Composition in the Studio", "Jazzy Notes and Wild Stories", and "American Music: Jazz meets Latin". A free Alfred showcase is a possible 4th session. If this does not work Wynn-Anne would do "Sleepers, Creepers and Leapers" session for \$100. One remaining local session needs to be filled. Kathleen Johnson was suggested. The 2019 main recital will be college students.

We are also looking for suggestions for the 2020 Commissioned Composer, and Foundation Fellow.

### **New Business**

The 2018-2019 budget was discussed. We did not receive the MTNA Affiliate Grant for \$750 but will submit a ND Council on the Arts Grant for \$1250 for next years conference. The new budget reflects paying the \$20 online application fee for the regional competitions. The budget was approved as presented.

Jeanette Berntson read the FMMTA application for ND Local Association of the Year. This will be forwarded on the national.

Lisa Schuler will send ideas to Vangie Johnson-

Parker for our State Association of the Year Application. Items to list are the "tip of the month", and a Foundation Fellow every year.

Possible ways to promote the Popplers Competition were discussed. Ideas included free or reduced conference fees for teachers who enter students or possibly backing up the deadline to enter.

Previously MTNA and non-advancing competitions could not be entered in the same year. Vanessa Wold moved and Gloria Bethke 2nd the students not be restricted from entering both competitions in the same year. Motion passed.

Rally judge's fees were discussed. Vangie Johnson-Parker moved, Corinne Nustad 2nd that Rally judges be paid \$25 per hour. Motion passed.

Local Association reports were given.

Meeting adjourned.

Respectfully submitted,

Sharon Gegelmann



*NDMTA Incoming and Outgoing Officers*

## IMTF Luncheon

*By Lisa Schuler, NDCTM*

As is the tradition, the Independent Music Teachers Forum began with a pleasant meal among colleagues followed by a passing of the basket to raise money for the next Foundation Fellow. Thank you to every member that donated in honor of Corinne Nustad, our nominee for 2019! Next was the Round Table Discussions on four topics; technology, group lessons, recitals and technique. Each table received their respective topic, answered questions pertaining to the topic, and then shared the highlights of their discussion with everyone at the luncheon. Below is the culmination of notes taken at each table.



### **Topic #1 - Recitals**

- Locations - Churches, homes, nursing homes, libraries, and schools
- Frequency - Most do 1 or 2 recitals per year
- Types - Traditional, multi-piano, seasonal, duets & trios, composition, improvisation, cultural and senior recitals
- Memorization Required? - Highly recommended but not demanded, not for those with anxiety issues, yes! The table took a vote with 6 teachers not requiring memorization and 1 requiring it.
- Recital Order - By age, by experience, by scheduling needs (those that need to leave early), mixed order but the first performer must be confident, biggest pieces saved for the end, by culture groups, autistic students first
- Receptions - Families bring treats, drinks provided, serve sundaes and root beer floats, makes lots of cakes, provides cookies, some teachers don't have receptions
- Recital Fees - Majority don't pay rent, some pay for tuning, some have a pre-registration fee at the beginning of the year that pays for the tuning charge
- Added Discussion
  - One teacher shared that at Christmas time, she had family members come to each student's regular lesson time. The student played Christmas music for about 15 minutes and then the family visited and ate treats for 15 minutes. It was a private performance that the students and families enjoyed.
  - One teacher had her students learn 3 pieces and then gave them a list of 10 places to perform them by memory. If they reached the goal of 10 performances, they received a \$10 gift certificate to their local music store.



### **Topic #2 - Group Lessons**

- Group Lesson Teaching - Only one person at the table taught group lessons.
- Frequency - Once a year for 1.5 hours
- Groupings - Younger and Older students
- Group Activities - Theory games, sight reading games, Name That Tune, etc.
- Favorite Game - Symbol Match Card Game

### **Topic #3 - Technique**

- Technique at Lessons - Everyone has some technique during their lesson time, some about 10 minutes, some 2-3 minutes, some use opportunities when working on a piece
- Favorite Technique Books - Hanon and Czerny
- Introduction of 5-Finger Patterns and Scales - As introduced in the method books, by the 3rd or 4th lesson

### **Topic #4 - Technology**

- Technology to Communicate - Texts, emails, Facebook, Facebook Messenger, studio pages, and Music Teachers Helper - Advice: Keep messages short or parents won't read them
- Frequency - Provides a year calendar in the fall, weekly updates, once a week to fill open spots
- Types of information - Music Teachers Helper is set up in August and provides weekly lesson reminders and invoices - Drop Box for financial statements - Pay-Pal invoices to parents
- Studio Promotions - Websites, Instagram, Facebook, Weebly Site
- Favorite Apps, Websites, Social Media Groups - Flashnote Derby - Noteworks - TeachPianoToday - Staffwars/Notewars - metronome - Musicflashcards/Flashclass - Practice Logs - Henley Scores - ForScore - Muscore - Finale - Sibelius - YouTube
- Added discussion on Technology - Piano Marvel

It was great to observe the lively discussion at each table, knowing we all enjoy "talking shop"! I hope these round table discussion notes will spark some new ideas for you and your studio. IMTF is an important program within MTNA and NDMTA so keep attending the annual luncheons at the NDMTA conferences for your professional growth.

### **More MTNA Photo Highlights:**



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## Upcoming Events

2018 MTNA Competitions	October 20	VCSU, Valley City
2019 MTNA Conference	March 16-20	Spokane, WA
2019 Popplers Music Competition	June 19	Grand Forks
2019 NDMTA Conference	June 19-21	Grand Forks, ND

## State Conference Rotation

2020 Fargo