

Spring Score



Louisiana Music Teachers
Association

Affiliated With
Music Teachers National
Association

April 2007

From the President

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Well, it's official—we're saving daylight again, unfortunately three weeks early this year. It's a love-hate relationship for me. I love being out in the garden in the evening until 8:00 or 9:00, but I hate how students love it too—to play outside, not garden! It seems as soon as the time changes, everything starts to go downhill, just when things seriously need to go uphill. Spring is always difficult in the teaching world and I have a feeling it's going to be even tougher this year!

The Spring Score usually has less news since all of us are so busy tending to business and trying to stay afloat. This Score does have some very important information in the Minutes concerning LMTA operating procedures. The Executive Committee met on March 3 to plan the upcoming convention and to consider some serious adjustments to the Constitution and the Policies and Procedures, changes which have just been approved as I write this letter.

In the past few years we have seen a growth in attendance at conventions; the Score has almost doubled in size and content; and the increased use of technology has changed the time and effort required of LMTA officers. We have been suffering some growing pains, and the Committee carefully considered the recommendations outlined in the Minutes, making some very difficult and perhaps

unwelcome decisions. The positive side of these decisions is that they can be changed, adapted, or even deleted in the upcoming years. If you have any question to ask or opinions to express concerning these changes, please contact me.

A really exciting outcome from the above changes is the establishment of our new **LMTA SHS (Students Helping Students) Fund** and a **Playathon** to fund it. A big thank you to **Kay Basham** for “seeding” this fund by donating her recently approved retroactive honorarium as VP/ Publicity. She will serve as chairman for both the Fund and the Playathon. Please look for additional information in this Score concerning this wonderful new opportunity for our students.



The **LMTA SOS Fund** will be closed on July 1 and all funds and music will be disseminated among needy Katrina/Rita teachers and students. I am so pleased that the wonderful work of the SOS Fund will continue through the SHS Fund and in the future funding will be available to any needy student in the state recommended by his/her teacher.

We extend our heartfelt thanks to **MTNA** for their final check of \$4,166. 52, our portion of the **MTNA Katrina Relief Fund**. The MTNA Fund raised approximately \$50,000 which was divided equally between

Mississippi and Louisiana. The generosity of music teachers all over the nation has been overwhelming and greatly appreciated by our teachers who were so seriously affected by Hurricane Katrina. Contributions and music continue to arrive—on a much more limited basis, thank goodness!

We congratulate **Stephanie Hoffpauir** of Lafayette for being our newest Nationally Certified Teacher. I had the wonderful experience of serving as her mentor and would encourage all experienced teachers to take a new teacher under your wings

We welcome **Steele Moegle** as the new Coordinator of the MTNA Young Artist Competitions and the MTNA Chamber Music Competitions and **Catherine Anderson** as the new Harp Chairman. It is with regret we bid farewell to **Lisa Huntington** who is accompanying her husband to North Carolina where he will begin doctoral studies. She wore many hats in LMTA—LMTA Advertising Chairman and President and Piano Rally Chairman for the Monroe MTA—and will be missed by many.

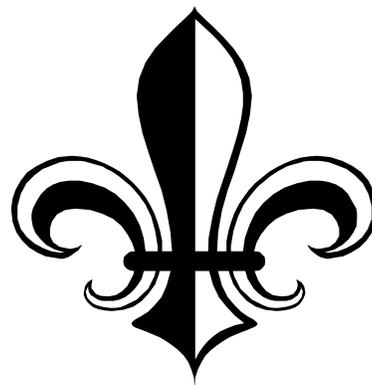
Convention planners **Katherine Tobey, Seni Igrec, and David Evenson** are running far ahead of schedule this year and the 2007 convention promises to be incredible. We are hoping for a record breaking attendance. Be sure to read Katherine's update in this Score.

You may have noticed that the Winter Score contained an outdated advertisement from **Alfred Publishing**. This was an LMTA error brought about by the inclusion of advertisements used in the Convention Program Booklet. The Executive Committee has voted to discontinue the use of convention advertisements in the Winter Score to avoid future difficulties and complications. We offer

our apologies to Alfred for this unfortunate and inaccurate inclusion.

Please continue to remember our colleagues and students in the Katrina and Rita areas. Life is still very difficult for many of them. And remember that the LMTA Score is edited and published in the Katrina area. Mail is slow and unpredictable in the Gulf and Bayou regions—which was vividly pointed out to me when it took two weeks for a valentine to travel from Lafayette to my daughter in Harrahan—and computer/internet service can still be very unreliable. Kay Basham and Mele Publishers are working very hard to get your Score to you as quickly as possible. Mail delivery varies as much as three weeks throughout the state so please be patient—or go to www.lmta.org and read the latest Score online. The Winter Score was posted on the internet two weeks before I received the hard copy in the mail. Our special thanks to **Kay Basham** and **Melva Villard** for making this wonderful technology possible.

Get ready, hang in there, hold on tight, fasten your seat belt and enjoy your ride—and the daylight. Summer will be here before we know it and we will have survived! And as always, please contact me if I can be of service.



LMTA EXECUTIVE COMMITTEE MEETING MINUTES
10:00 A.M., March 3, 2007

The meeting was called to order by Sue Steck-Turner, President.

Roll was taken by signature. Those present were President Sue Steck-Turner, President-elect Katherine Tobey, VP/Rallies Judy McGehee, VP/Publicity Kay Basham, Secretary Donna Toney, Convention Hosts David Evenson, Kenneth Boulton, JoAnne Barry and Northshore President Seni Igrac.

Minutes were approved.

Treasurer's report and projected convention budget were discussed.

Announcements were given by President Steck-Turner:

Membership has increased to 382 members, including 50 faculty and 39 collegiate members.

Division news: LMTA congratulates the first place winners in YA Strings and High School Voice and five alternates in various categories.

The State Pride Contribution for the MTNA Conference will be a collection of Wynton Marsalis videos.

Christy Vogt will serve as the MTNA Competitions Chairman and High School Competitions Coordinator. Steele Moegle will coordinate the MTNA Collegiate Artist Performance and Chamber Music Competitions. Lisa Tauzin will continue to serve as MTNA Junior High Performance Coordinator

Lisa Huntington has resigned as LMTA Advertising Chairman. LMTA thanks her for her service.

The position of Organ Chair was discussed. Steck-Turner will contact a potential chair.

MTNA has sent \$4,000 to the SOS fund which remains open until July 1, 2007. At that time, funds and music will be disbursed. Monetary requests for student tuition are still being made. Much appreciation has been shown to MTNA and LMTA by the families and teachers that have been helped.

New Business:

The Nominating Committee was approved. Members are Charlie Jones, chairman; Marietta Lanoux, Baton Rouge; Tamah Goad, Lake Charles; and Jeanne Patterson, Ruston.

VP/Publicity Basham discussed the advertising difficulties of the Winter Score due to repeating convention program ads. The motion was made to eliminate convention ads from the winter score. Those businesses wishing to advertise in the Score may buy the corporate package. **MSP**

President Steck-Turner informed that Score size has quadrupled over four years. Advertising, distribution and technology concerns continue to offer challenges for Score publication.

Treasurer Cindy Hockenjos requested that the following statement be included in the Policies and Procedures: "All requests for reimbursements must be submitted to the

Treasurer before the end of the calendar year (December 31) in which the expenses occurred.” **MSP**

Revision of Job Descriptions:

Duties of Vice President for Membership were discussed. Overlapping duties with the College Chapters Chairman and the need for assistance in other areas led to discussion and the following amendments:

1. Maintain a monthly up-dated computerized membership directory.
2. Disseminate this directory, upon approval of the President, to submitted requests.
3. Coordinate and facilitate the development of LMTA local associations and coordinate student chapters in Louisiana colleges with the College Chapter Chair. **MSP**

Duties of the Advertising Chairman was discussed. A motion to replace current duties with the following was made:

- A. Work with the VP/Publicity and the Convention Advertising Chair in submitting ads according to current deadlines, dimensions, and specifications of advertising formatting.
- B. Maintain a uniform advertising letter that can be emailed or mailed to possible advertisers upon request.
- C. Contact music publishing companies, Louisiana music companies, and all symphonies and colleges in the state to encourage advertising in the Score and the State Convention program booklet.
- D. Maintain records of all advertisements with both purchase and renewal information to continue the support of the advertiser. Maintain an up-to-date data base of addresses of all advertisers for Score mailings. **MSP**

The above amendments must be approved by a 2/3 majority vote by the full LMTA Board.

Revision of Policies and Procedures

The following Policies and Procedures were discussed at great length and will be sent to the full board for a vote:

President: It is customary for LMTA to pay travel and \$50.00 per day for the number of days the President attends the Division Competitions/Conference.

It is customary for LMTA to pay travel, registration, obligatory fees, and \$100.00 per diem for the President to attend the National Conference.

It is customary for LMTA to pay the balance of the President’s hotel bill at the MTNA Summit if necessary.

President-elect: It is customary for LMTA to pay travel, registration, obligatory fees, and \$100.00 per diem for the President-elect to attend the National Conference.

It is customary for LMTA to pay travel, hotel, and the banquet fee for the President-elect to attend the MTNA Summit each year.

Treasurer: It is customary for LMTA to pay the Treasurer an honorarium of \$500.00 and pay receipted expenses up to \$300 at the Treasurer’s discretion for operational needs.

VP/Publicity: It is customary for LMTA to pay the VP/Publicity an honorarium of \$500.00 and pay receipted expenses up to \$300 at the VP/Publicity's discretion for operational needs.

State Piano Rally Chair: It is customary for LMTA to pay State Piano Rally Chair the total sum of \$2.00 per student entered in the Torgrimson/Swanzy Competition.

Justification for Recommendations: Both the President and President-elect need to attend the meetings mentioned in the recommendation, and as expenses continue to increase yearly, it is important for LMTA to cover their expenses. The Treasurer and VP/Certification are no longer required to attend meetings at National Conference and duties have been decreased with MTNA assuming the paper work of National Certification and collecting membership dues. The Treasurer should continue to receive an honorarium for the serious responsibility he/she assumes. With the increase in size and complexity of the *LMTA Score* and the necessary technical equipment and time required to produce it, the VP/Publicity should be compensated for his/her needs. The compensation for the State Piano Rally Chair is unchanged.

This recommendation includes all LMTA officers who receive some form of compensation for their duties. If approved, this recommendation will take effect with the election of the new officers for 2007-2009.

These recommendations have been sent to the full LMTA Board for a vote. These recommendations will pass by a simple majority.

Convention Planning:

President Steck-Turner announced Matthew Santa will be the commissioned composer and his wife will give a flute session.

The Landmark Hotel, formerly the Holiday Inn was chosen as the convention hotel and Trey Yuen was chosen as the Banquet site. Much discussion was given to convention details. President-elect Tobey is enthusiastic to welcome Ingrid Clarfield and Dennis Alexander as Artist Clinicians and hopes to see 150 LMTA members attend.

The next board meeting will be held at SLU in Hammond on Friday, June 8.

The meeting was adjourned at 12:20. Thanks to Katherine Tobey, Donna Toney, and Judy McGehee for providing a delicious lunch for all.

Respectfully submitted,
Donna Toney, Secretary

CONVENTION PREVIEW

Katherine Tobey, President-elect

Sometimes dreams DO come true! What began several years ago as an LMTA convention “dream scenario” has become a reality. After hearing Ingrid Clarfield present a session on teaching rubato (at the 2005 MTNA National Conference in Seattle), we were absolutely certain we had to bring her to a Louisiana convention. Dennis Alexander was in the audience, and Ms. Clarfield frequently asked for Alexander’s comments as she performed some of his compositions. The interplay was incredible and the performance memorable. Then Dennis Alexander presented an Alfred Publisher showcase in New Orleans the weekend before Hurricane Katrina, and we



knew he had to come to an LMTA convention, too. Finally, after two years of dreaming, hoping and planning, both Ingrid Clarfield and Dennis

Alexander will be the featured clinicians at the 2007 LMTA Convention in Hammond on October 18 and 19 at Southeastern Louisiana University.

Dr. David Evenson, head of SLU’s music department, is a gracious host with lots of convention-hosting experience. He is joined by Northshore MTA president Seni Igrac, Kenneth Boulton of SLU and Ken’s wife, JoAnne Barry, in preparing to welcome all of us to Hammond for a truly memorable convention. They are hard at work to make sure we have a wonderful time in Hammond.

While they are making plans for our visit to Hammond, we all need to start planning now to be there. Make sure your fall calendar includes attending the 55th annual LMTA Convention. Re-schedule lessons, plan a group lesson week, or simply take time “off” for professional enrichment.

Ingrid Jacobson Clarfield, nationally recognized teacher, clinician, pianist, and author is Professor of Piano and Coordinator of the Piano Department at Westminster Choir College of Rider University in Princeton, New Jersey. Ms. Clarfield has given lecture-recitals, workshops and master classes in more than a hundred cities across North America, including presentations at MTNA national conferences, the National Conference of Keyboard Pedagogy, the TCU/Van Cliburn Institute, the National Piano Teachers Institute, and the World Piano Pedagogy Conference, where she serves on the Board of Directors.

Dennis Alexander has earned an international reputation as one of North America's most prolific and popular composers of educational piano music for students at all levels. Professor Alexander retired in May 1996 from his position at the University of Montana where he taught piano and piano pedagogy for 24 years. He currently lives in Rancho Mirage, CA where he maintains an active composing and touring schedule for Alfred Publishing Company. He continues to be active as a soloist, accompanist and chamber musician.

In addition to the master classes and presentations by our featured clinicians, we will have sessions on the effectiveness of

student practice, teaching improvisation, the business aspect of teaching, community music schools, and preparing for the MTNA certification test. There will be a full day of string sessions, an afternoon of voice sessions, and a harp chamber recital. We have planned some free time for exhibit browsing, and even a brown-bag lunch.

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Whether you are an independent teacher, college faculty member or student, there will be sessions of interest to you.

Mark your calendar NOW and make the commitment to be in Hammond on October 18-19. If you have never attended a state convention, make this your first. You won't regret it! If you are a confirmed convention attendee, encourage colleagues (including string and voice teachers), especially those who have never been to an LMTA convention, to attend with you. We are all sure to leave the convention feeling more inspired and motivated than ever, taking with us many new ideas to enhance our own teaching. Watch for more information in the next SCORE, and get ready for an exciting time in Hammond!

Especially for students (of all ages and musical disciplines) will be an exciting new event. The first annual "Students Helping Students Playathon" (see details elsewhere in this SCORE) will give our students a chance to perform for family and friends in a non-competitive event while helping other students whose families are in need of financial assistance for lessons.

Dates of Importance

LMTA Torgrimson/Swanzy Competition

June 2, 2007

University of Louisiana at Monroe

LMTA State Convention

October 18-20, 2007

Southeastern Louisiana University
Hammond

Ready! Set! Play!(athon)

To support the Students Helping Students Fund

By Kay Basham

Save the Date! October 20, 2007

Louisiana Music Teachers Convention 2007 to be held on the campus of Southeastern Louisiana University will feature a new event this year. A playathon will be held on Saturday October 20, 2007 to help the recently adopted "Students Helping Students" fund. This fund will be for students who are in need of monetary help to continue music lessons. The financial need, due to natural disaster or parental financial difficulty, etc, would be determined by the student's teacher. The student's teacher would then submit an application to the SHS Fund Chairman.

This Playathon is open to all students of LMTA teachers (piano, voice, string, harp, winds).

Teachers may reserve a block or blocks of time for the students in their studios to perform. Students should seek pledges in advance of the

event from family and friends (no door-to-door soliciting allowed). Additional donations will be accepted the day of the event.

The LMTA Playathon is designed to provide a non-adjudicated, non-competitive performance experience for students and to teach music students the importance of sharing their talents to help other music students. The hurricane SOS fund was very successful and rewarding in Louisiana. This event will carry on the same ideals adopted with the SOS fund.

Catch the excitement! We are all looking forward to this new event. Start a tradition in your studio to participate each year. Be creative with your musical time slot, but please keep the music repertoire age

appropriate for the student/s performing. A large group of students from your studio may play one or two selections each, or a small number of students may play a longer program.

Performers may include adult students and teachers. Teachers are expected to be present while their students are performing.



Pledge sheets and more inclusive information will be included in the Fall Score issue.

Guidelines for the OUTSTANDING TEACHER AWARD

1. Any member or group may make one nomination for the OUTSTANDING TEACHER AWARD. Since our organization includes teachers of different media, the nominee need not be a piano teacher.
2. The nominee must be a member in good standing of LMTA, must have resided in the state of Louisiana for the past five years, and must be currently teaching or recently retired. The nominee need not be a member of an LMTA affiliate organization.
3. The nominee need not hold a university degree or be certified by LMTA. (However, see item 4C below.)
4. The nominating person must supply a maximum of four letters of recommendation. One must be from a student of the nominee and one must be from a colleague. If more than four letters are submitted, only the first four received will be considered. **All submissions must be sent on paper, not by e-mail.**

Suggested areas for comment in the recommendations include:

- a. Achievement of the nominee's students as shown by Rally scores, entrance in and results of competitions, performance in studio and/or public recitals, ratings in Guild Auditions and Federation events, etc.
- b. Service to LMTA, the local affiliate, and the musical community.
- c. Continuing education, such as working toward a degree or toward certification, attending or presenting workshops, etc.
- d. Evidence of innovative teaching techniques.

Writers of recommendations should be encouraged to be most thorough in their comments.

5. THE PERSON NOMINATED SHALL NOT BE TOLD OF HER/HIS NOMINATION.

6. The recipient of the OUTSTANDING TEACHER AWARD will be announced at the October LMTA Convention.

**YOUR MATERIALS MUST BE RECEIVED BY
SEPTEMBER 1, 2007**

Send your nomination now to:

Sue A. Steck-Turner, NCTM
100 Normandy Road
Lafayette, LA 70503

Charles Jones ,NCTM, Immediate Past President

Charlie Jones was born and raised in Burlington, North Carolina, the son of an engineer and a stay-at-home mom. No one in his immediate family is musically inclined, nor are there any professional musicians in his extended family. Charlie's mother refers to his musical interest and ability as a "freak of nature."

The piano came into the household when he was six, bought by his parents for his sister, then 8 years old. She disliked piano study and would cry when her parents made her practice. She was further distressed by her younger brother playing her pieces by ear. When he was 7, Charlie began study with Joe Corn, the music administrator for the local school system and a double bass player. After two years, Mr. Corn sent Charlie to Prof. Walter Westafer of Elon College for continued piano study. It was during his nine years with Dr. Westafer that Charlie made the decision to pursue a career in piano teaching in an academic setting. This was somewhat to the dismay of his parents, who would have preferred a more traditional academic discipline with better job opportunities. During his junior high and high school years, Charlie participated in numerous NCMTA and MTNA festivals and competitions. He also played clarinet in the school band, saxophone in the jazz band, and bassoon in the orchestra. Even though he always considered piano his primary interest, as a clarinetist he was a four-time member of the N.C. All-State Band and played in the N.C. Governor's School Orchestra in the summer of 1976. During junior and senior high school, he also served as organist at St. Andrew's Episcopal Church in Haw River, NC.

After graduating from high school in 1977, Charlie attended the University of North Carolina at Chapel Hill, where he earned a degree in piano performance as a student of Michael Zenge. At UNC, he was a winner in the Concerto Competition, performing Bartok's Piano Concerto No. 3 with the UNC Orchestra, and state alternate winner of the NCTMA/MTNA Collegiate Artist Competition.

From 1981-87, Charlie was enrolled in the graduate program at the University of Texas at Austin. He received his master's degree in 1983 as a student of Danielle Martin and his DMA in 1990, studying with David Renner. While in Austin, Charlie taught piano in private and group settings to students aged 5-18 in the Margaret Wyss music studio.

In 1987, when Mrs. Wyss decided to retire and close her music school, Charlie decided to seek a college teaching position. From 1987 to 1993, he served as Assistant Professor of Music at Limestone College in Gaffney, South Carolina. His duties there included teaching all piano students, five piano classes (three levels), music appreciation, the entire four-semester theory sequence, and ear training/sight singing. He also served as the college's accompanist and the director of the LC Fine Arts Academy, a non-credit program for children and adults (he usually taught 15-20 students in this program). During his years there, Charlie won 2nd prize in the 1991 Bartok-Kabalevsky International Piano Competition in Virginia and won the college's Fullerton Award for excellence in teaching in 1992.

Due to the heavy workload and low salary at this job, Charlie began looking for a better position. In 1993, he accepted an appointment as Piano Instructor at the Louisiana School for Math, Science, and the Arts in Natchitoches, where he is currently employed.

When he took his first position in South Carolina in 1987, Charlie joined MTNA and SCMTA, but was not very active in either organization. In 1992, George Lucktenberg (then on the faculty of nearby Converse College) played a clavichord and harpsichord recital at Limestone College. He urged Charlie to attend the SCMTA Convention hosted by his school later that semester. Charlie did so and decided to become more active in SCMTA activities. After moving to Louisiana a year later, he decided to attend as many LMTA activities as possible and to become state and nationally certified as a piano teacher. After the LMTA Convention in Natchitoches in 1995, president Marietta Lanoux asked Charlie to be the Necrology Chair for LMTA. In 1997, he became LMTA's Junior Competitions Coordinator, and soon thereafter President-elect. He served as LMTA President from 2000-2003 and was president-elect of MTNA's South Central Division from 2004-2006. Even though his official time on the LMTA Executive Committee ends after the convention this fall, he plans to remain fully active and involved in the organization.

LMTA/MTNA CERTIFICATION

Linda Manes, VP/Certification

State Certification is Available for You!

All certification forms are available on the LMTA web-site. Log into www.lmta.org and take the certification link. The entire Certification Handbook is available for your use. I will gladly help you understand the requirements.

As you prepare students for LMTA Rally participation this spring, be aware of the levels and the scores required of your students for you to become LMTA Certified. Only a little paper-work and record-keeping is necessary to attain your initial certification—and the benefits of certification are definitely worth it. It is a professional plus to have LCTM added to your name on all of your business documents.

National Certification

A session on MTNA Certification will be held at State Convention in October presenting a panel of recent examination candidates discussing their experiences and offering assistance to teachers interested in initiating the process for MTNA National Certification by exam. It will prove to be an interesting and informative time! Check it out!

Newly Certified

Congratulations to our newest Nationally Certified member, Stephanie Hoffpaur of Lafayette. She completed her certification through testing at the Sylvan Learning Center, an alternative offered by MTNA in lieu of MTNA scheduled testing dates. Great job, Stephanie!

Questions?

Contact me at: (225) 753-6899 or Lmanes@cox.net

**LMTA UNIVERSITY FACULTY CERTIFICATE
PIANO**

Allen, Christine	08	CF 08	Jones, Charles	08	CF 08
Bulber, Patricia	Em	CF 10	Lushtak, Faina	06	N 11
Belew, Barbara		CF 09	McClung-Guillory, Deborah	04	CF 09
Carroll, Constance Knox	05	CF 10	McCracken, H. Jac	06	CF 11
Crump, Mary Ann	Per	N Per	Miller, Julie Welsh	04	CF 06
Evenson, David	Per	CF 08	Raticliff, Joy	05	
Garcia, Susanna	11	CF 11	Reichling, Mary	10	CF 10
Geyer, Irena	08		Rushing, Katrina	04	N 04
Gitz, Raymond	08		Shikhris, Alexandra	09	N 09
Grosz, Gay	09		Voldman, Raisa	10	
Guerry, Jack	Em	CF 04	White, Coralie	08	CF 07
Holder, Sue	Em	N Per	Williams, Robin Holtz	09	CF 10
Jensen, Joan	08	CF 07			

BRASS

Thompson, J. Mark	10	N 07
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HARP

Jennings, Shirley	Em
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PIANO PEDAGOGY

Evenson, David	Per	CF 08
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VIOLIN

Voldman, Yakov	10	CF10
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**CERTIFICATE OF EXPERIENCE
PIANO**

Andry, Loretta	Em	N Per	McGehee, Judy	10	N 10
Bell, Billie	04	N 09	McKnight, Madeleine	04	N 09
Blankenbaker, Mary	04		Myers, Helen Honoree	08	N 08
Burns, Patricia	08	N 08	Peters, Velda	Em	N Em
Carter, Carmen	Em	N Em	Rushing, Melanie	06	
Clavijo, Donna	08	N 07	Smiley, Genevieve	Em	
Daniels, Hazel	Em	N Em	Sober, Lisa	07	N 07
Donahoe, Gloria	Em	N Em	Stricklin, Marjorie	Em	N Em
Eubanks, Judith	10	N 07	Thomason, Teresa	Per	N 06
Gurt, Danielle	01	N 06	Thornell, Jacqueline	02	N Per
Hsu, Sherry	05		Trahan, Marilyn	03	N 03
Lambert, LeRene	03	N 10	Trinko, Martha	07	N 07
Lien, Chia-Ling	07		White, Carol	10	N 10
Liprie, Becky		N 08	Willcutt, Geraldine	Em	N Em
Madden, Cindy	04	N 04	Wood, Gay	Em	Per 06
McClung, Paula	Em	N Em			

**LMTA STANDARD CERTIFICATE
PIANO**

Bailey, Audrey	Em	N Em
Bergeron, Angela	07	N 07
Cape, Elizabeth	05	
Clark, Jean	Em	N Em
Cuadra, Qing Song	08	
Fontenot, Elizabeth	04	
Hays, Shelley	07	
Luquet, Rhonda	03	
Messina-Floyd, Elizabeth	08	
Montgomery, Jill	06	

VOICE

Hockenjos, Cindy	Per	N Per
Madden, Cindy	04	N 04

MTNA PROFESSIONAL CERTIFICATE

Music History

Miller, Bonny	Per 11	
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Organ

Chavanne, Janis Irwin	N 08	
Davis, Marybeth	N 10	
McGehee, Judy	N 10	

Piano

Chavanne, Jane	N 08	
Davis, Marybeth	N 10	
Ebeyer, Robin	N 09	
Miller, Bonny	Per 11	
Nowalsky, Ava Rosenberg	N 11	
Ogle, Virginia	N 07	
Phares, Eva	N Em	
Schaumann, Tera	N 08	
Ebeyer, Robin	N 09	

VOICE

Basham, Kay	N 09	
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THEORY

Holbert, Betty	N 07	
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Morrow, Jo	05	
Nugent, Tanya	08	
Olivier, Mila	11	
Orr, Zelda	04	
O'Toole, Jill Simmons	11	
Perkins, Dana	11	
Powell, Sandra	05	
Ringo, Sharon	07	N 07
Rockett, Lisa	07	N 07
Rosenberg-Nowalsky, Ava	06	N 06
Screen, Jennifer	10	
Settoon, Donna	08	N 07
Simons, Penny	05	
Stephens, Kathy	06	N 01

LMTA ASSOCIATE CERTIFICATE BY EXAM

LMTA PROVISIONAL CERTIFICATE

Mitchell, Elizabeth	06	
Screen, Stephanie	09	

MTNA PROFESSIONAL CERTIFICATE BY EXAM

PIANO

Baker, Nancy		N 10
Bourgeois, Betty	Em	N Em
Hoffpauir, Stephanie Jame		N 12
Strain, Michelle		N 10
Toney, Donna		N 10

Strings Article

By Andrej Kurti

Advanced playing on Violin Eugene Ysaye: Violin Sonatas

Eugene Ysaye was one of the bridges between the 19th and 20th centuries in terms of violin technique. He was a master of the music for violin written before his time and by his contemporaries. In his own compositions, Ysaye began expanding violin technique by experimenting with new techniques, exploring every aspect of the violin including register, texture, timbre, and other sound effects. Although Ysaye's music challenged the contemporary boundaries of the violin repertoire in this regard, one of the most important aspects of his compositions is how idiomatic they are for the violin. His "Six Sonatas for Solo Violin" op. 27 belong in the repertoire of every concert violinist, although they are often overlooked. They demand technical virtuosity but do so with utmost understanding of violin technique. For this reason, they also serve as effective tools of study for the violinist.

Ysaye's use of chordal texture (double, triple and quadruple stops) trains the violinist's ear and develops the violinist's technique to highlight the melody in complex passages. After playing Ysaye's music, it is much easier to successfully play pieces by other composers which use more than one voice on the solo instrument. The concept of theme and accompaniment is primary in Ysaye's sonatas. Study of these pieces will improve a violinist's interpretation of older music and serve as a solid foundation for learning modern music.



Ysaye's sonatas are also excellent for the study of phrasing. His expressiveness as performer and composer is reflected in his music.

Although the passages are often difficult and sometimes have a very complex texture, the phrasing is idiomatic to the instrument. Besides providing the opportunity to

study the delineation of two voices on the violin, Ysaye's sonatas contain passages featuring special timbres and sound qualities which the performer must employ in his or her interpretation. In short, Ysaye's sonatas develop the violinist's ability to play double, triple and quadruple stops, to make successful usage of string crossings, to clarify musical phrasing in complex textures, and to use different timbres to achieve contrasts between and within passages.

Ysaye was inspired to write the Sonatas op.27 in 1923 after hearing violinist Joseph Szigeti playing a concert of music by Bach. He retired to his room, leaving instructions that he was not to be disturbed, except that meals were to be brought to him. Over the course of the next twenty-four hours he sketched out the six sonatas of Opus 27. For these sonatas, Ysaye had two purposes in mind. First, he wished to complete a cycle of six works for unaccompanied violin in the manner of Bach's music for solo violin. Second, he wanted to tailor each sonata to a different virtuoso, capturing something of each performer's style in the piece for whom it was written. The dedicatees include extremely distinguished

names- Szigeti, Kreisler, Enesco, and Thibaud- as well as two whose fame has not lasted- Matthew Crickboom and Manuel Quiroga.

Approached by their titles, the sonatas of Opus 27 can be seen as three groups of two sonatas. The titles of Sonatas 1 and 4 are derived from from the Baroque Period (Grave, Fugato, Allemanda and Sarabande, among others). Sonatas 2 and 5 have programmatic titles (Obsession, Malinconia; L' Aurore, Danses Rustique). Finally, sonatas 3 and 6 are single -movement works.

Upon first hearing, one notes love of melody, despite the extreme technical requirements. References to Ysaye's beloved Bach are so innovative as they are frequent. The harmonic language includes free movement between major and minor.

Ysaye recapitulates two centuries of Western violin tradition, yet there is always striving for new sounds. These are compositions which at once survey the past while conveying the future. The pizzicati in the left hand and the percussive beats in Sonata No. 5 make a clear reference to Bartok. On the whole, a compendium of sentiments can be found- descriptions of nature following the Romantic tradition of Franck, and harmonies which are indebted to Debussy.

Opus 27 was inspired by Ysaye's friends, musically reflecting their origins, stories and personalities. However, the work also expresses much about Ysaye, most obviously his immense love of music and the violin. Even though he was one of the most advanced virtuosos ever, Ysaye was still able to find ways to challenge himself as a performer in Op. 27. Even today, this music is not easily accessible to the less than sophisticated listener. Yet for those who can hear it, the composition is filled with virtuosic yet clearly focused phrases of great beauty and power,

bringing out both the potential of the instrument and the technique of its player. These six sonatas mark the ultimate achievement of a lifetime of virtuosity; these violin works place Ysaye on the level of Bach and Paganini. The greatest challenge of virtuosity is making the extremely difficult seem utterly easy. It is this, above all, for which Ysaye is remembered.

Be sure to attend the wonderful line up of strings workshops at the LMTA convention held at Southeastern University, October 18 and 19, 2007. This is the list of excellent presenters for convention 2007:

Dr. Marcos Machado, Bass

Southern Mississippi University

Mr. Paul Christopher, Cello

NSU in Natchitoches

Dr. Michael Buckles, violin

McNeese University

Mrs. Janet Ferrar Royce, Violin-Fiddler

Connecticut

Dr. Yakov Voldman, conductor

Southeastern LA University

And the author of this great article

Dr. Andrej Kurti, Presenter and Performer,

Violin,

NSU in Natchitoches



Collegiate Chapter News



Louisiana Tech University

Carly Sanders

Tech Collegiate Chapter Member

My name is Carly Sanders, and I'm a junior piano performance major at Louisiana Tech University. This past fall when the LMTA convention came to Louisiana Tech it was a wonderful learning experience. Carolyn True's performance was breath taking and a sincere inspiration. As a young teacher, this conference really enlightened me about teaching styles and composers.

Dr. Moegle's lecture, "Off the Beaten Path: The Piano Music of Cécile Chaminade for the Young Pianist" opened my eyes to a new composer I had never known about. Dr. Moegle had a way of holding the attention of her audience by weaving the story of the composer's biography and the composer's compositions together. My experience at the convention was a wonderful one: I was surrounded music, and people who love it as much as I do!

Louisiana State University

Rebecca Carter

LSU Chapter President

LSU's Collegiate Chapter of Music Teachers National Association started the fall semester off by four members attending the LMTA convention in Ruston. Rebecca Carter and Nick Fontana played in the Weekley and Arganbright duet masterclass. Nan Baker and our student chapter advisor Dr. Victoria Johnson both presented workshops at the conference.

Later in the semester, the chapter held a "Toughest Teacher Award" fundraiser. Five professors from the music faculty were nominated for the award, and votes were cast by dropping loose change into jars representing each teacher. After a month of collecting, the teacher who had the most money in his or her jar was deemed the "Toughest Teacher" and presented with a certificate during recital hour. Members volunteered to help with the LSU Bach and Sonatina Tournament by monitoring judges, being runners, or working in the registration room. In March, we will be hosting a "Benefit Recital" in the LSU School of Music Recital Hall to help four members attend the MTNA conference in Toronto, Canada. Anyone who donates \$25 will be entered into a drawing to receive door prizes given away during the concert.

University of Louisiana at Lafayette

Hannah Mayo, Treasurer

UL Lafayette Student Chapter

Words on the 2006 LMTA Convention

In October of 2006, Emily Hunt (student chapter President) and I attended the LMTA State Convention for the first time. We were quite impressed with the quality of the sessions and the presenters. Some of our personal favorites include Carolyn True's session about personal creativity, Deborah McClung-Guillory's session on symbolic notation, and our very own Susie Garcia and her session on picking out pop tunes by ear.

We enjoyed meeting and developing friendships with the music teachers in our state. We really want to encourage other student chapter members to attend the state convention next year. Attending these conventions is an opportunity to form relationships with fellow music lovers and gain wisdom from the amazing teachers who attend.

The UL Lafayette student chapter looks forward to some fundraising activities, performances, workshops, and a possible student competition this spring. We would love to see more brass, woodwind, and percussion players getting involved in our chapter. We are looking forward to a great semester.

Compiled by Collegiate Chapter Chair: Dr. Steele Moegle

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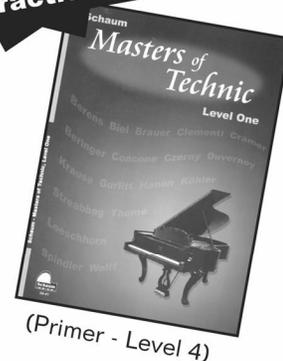
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Teaching the Millennial Generation

Dr. Victoria Johnson
Assistant Professor of Piano Pedagogy
Louisiana State University

The Millennial Generation (born 1982-2000) now comprises almost the entire population of our college and independent music studios. I became interested in learning more about this generation a few years ago, when I began to notice a change in my college students' behavior and performance in lessons and classes. On the positive side, they were confident, cheerful, optimistic, goal-oriented, concerned with their progress, and supportive of each other. On the other hand, they sometimes had unrealistic expectations for themselves and lacked independence and initiative. Short-term assignments were handled easily, but more extended projects at times showed lack of depth and long-term planning. This all began to make sense to me when I saw a segment on 60 Minutes highlighting the generation and learned that these characteristics are largely the result of growing up in a very child-centric, technologically-advanced culture.

In their book, *Millennials Rising*, Neil Howe and William Strauss identify seven characteristics of the Millennial Generation. They are special, sheltered, confident, team-oriented, achieving, pressured, and conventional. Additionally, I find that these students are tech-savvy and extremely close to their parents. In the following paragraphs, I will give a brief explanation of each characteristic, followed by practical suggestions for using the characteristics to enhance learning and motivation in college and independent music studios.

Defining Characteristic #1: SPECIAL

Members of Millennial Generation feel special, as they grew up at a time when society began to value children again. These are wanted children, many a result of fertility treatments or adoption. A lot of their parents are older and have increased money, wisdom, and time to spend on them. In addition, children's issues have been at the top of the political agenda and the marketplace is focused on children, as evidenced by the explosion of children's stores (Baby Gap, Pottery Barn Kids) and media (Disney and other animated movies, books such as the Harry Potter series).

Defining Characteristic #2: SHELTERED

The Millennial Generation is the most watched-over generation in history. They are constantly under the supervision of adults, including parents, other relatives, teachers, coaches, and daycare providers. Gone are days of latchkey kids! Millennials also have been the focus of various safety initiatives, and take as commonplace items such as bicycle helmets, car seats, baby monitors, and Amber Alerts.

Defining Characteristic #3: CONFIDENT

Given the two previous defining characteristics, it's not surprising that Millennials feel confident. This is furthered by the fact that they've received trophies, ribbons, certificates and diplomas for practically everything!

Defining Characteristic #4: TEAM-ORIENTED

Teamwork has been stressed in all facets of Millennials' lives from early on. In school they've worn uniforms and have been involved in team-teaching, team-learning, community service, and service learning. Most have participated in team sports, particularly soccer. In a 60 Minutes interview, Neil Howe pointed out that Millennials are very different from their "self-absorbed, ego-centric Baby Boomer parents", saying: "nothing could be more anti-boom than being a good team player, fitting in, right?"

Defining Characteristic #5: ACHIEVING

To the Millennial Generation, it's cool to be smart. This is largely due to a national focus on education, including accountability and higher school standards, having the most educated parents in history, and the emphasis on standardized test scores. Millennials are taking more accelerated courses and are doing more homework than previous generations. They are especially interested in sciences, math, and technology. In addition to their heavy school loads, most Millennials participate in multiple extra-curricular activities.

Defining Characteristic #6: PRESSURED

It's no wonder that this generation feels pressured, given the high expectations placed on them by their parents and society, and their overloaded schedules. Admissions standards are higher now, so grades, test scores, and extra-curricular activities are more important than ever. Millennials report that their biggest concerns are not war, crime, drugs, depression, and the like, but rather grades and getting into college.

Defining Characteristic #7: CONVENTIONAL

Howe and Strauss predict that Millennials will "rebel by behaving better, not worse." This generation has seen the results of adults behaving badly (Clinton, the Enron folks), and is going to do better. They accept authority, follow rules, and are in favor of tougher rules in the classroom and society at large. Violent crime involving teens, tobacco and alcohol use, teen pregnancy, and school drop out rates are all down in recent years. The Millennial Generation's practical slant can also be seen in the fact that they've been called "bottom line learners": They view education as job training.

Defining Characteristic #8: TECH-SAVVY

Technology is simply part of life for Millennials—they've grown up with computers, the internet, cell phones, and CDs, just to name a few. They are constantly connected and expect constant connectivity, and are not used to waiting.

Defining Characteristic #9: EXTREMELY CLOSE TO PARENTS

How often did you call your parents when you were in college? Many Millennials talk with their parents as often as two to three times a day, and email/instant message regularly as well. Consequently, parents of college students know what's going on in their children's lives and are very involved. There's even a term for the most intrusive of these parents. "Helicopter parents" are those who lurk closely overhead, ready to rush in and save the day at a moment's notice. It's no longer unusual for parents to call professors to dispute grades, or even to negotiate salaries with prospective employers.

Understanding the distinguishing traits of this generation can help college faculty members and independent teachers devise teaching strategies to exploit Millennials' strengths and build up their weak areas. Below are some ideas to try.

IDEAS FOR TEACHING MILLENNIALS

- Remember that they're SPECIAL, CONFIDENT, and ACHIEVING
 - Have high expectations AND let them know it's OK and normal to fail
 - Give regular and timely evaluations and feedback
 - Give tests/quizzes often
 - Provide clear grading criteria, including examples of A, B, and C performances and assignments

- Because they're TEAM-ORIENTED
 - Incorporate group/partner lessons or studio classes
 - Employ older students as practice mentors for younger students
 - Encourage students to enter festivals and competitions, especially ones like the LMTA Rally, which give students an objective measure of their progress
 - Start or revitalize an MTNA student chapter
 - Try group projects and presentations
 - Incorporate volunteer activities such as performances at senior centers and teaching through the MTNA Musiclink program

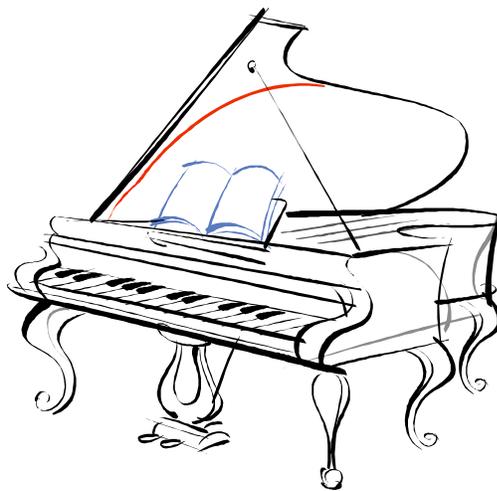
- Keep in mind that Millennials are **PRESSURED**
 - Be aware of length and timing of assignments and students' time constraints
 - Be demanding yet understanding and flexible
 - Allow a certain number of absences per semester
 - Allow students to drop a quiz grade

- Since they're **CONVENTIONAL**
 - Strive for structure and organization in curricula, syllabi, classes, and lessons
 - Break practice assignments into clear steps, and help students learn to do the same themselves
 - Give tests/quizzes often
 - Provide clear grading criteria, including examples of A, B, and C performances and assignments
 - Make coursework and activities as much like "real life" as possible
 - In group piano, have students accompany classmates, play vocal warm-ups standing up, give count-offs, and learn how to "fake" accompaniments
 - In studio classes or functional piano skills classes, hold mock job interviews (for choral accompanist, opera accompanist, musical theater pianist, an orchestral position) and declare a winner
 - Make direct connections between coursework and real life, and help students do the same
 - Help students think long-term: How will they earn a living? Then, help them develop the necessary skills (teaching, accompanying) and experiences

- Given that Millennials are **TECH-SAVVY**
 - Create or update a studio website, including...
 - A calendar of upcoming events
 - Pictures of students
 - Students' accomplishments
 - Links to online theory games and other websites of interest to piano students
 - Practice tips
 - At the college level, use online course management systems
 - Post reminders, due dates, a practice tip of the day/week, grading criteria, upcoming events, online practice tests and quizzes
 - Encourage reflection by having students keep a practice blog
 - Email/instant message students with feedback on lessons, performances, teaching, or to ask about practice
 - Have group piano students choose and download accompaniments and scores from online sources (Choral Public Domain Library) for course materials

- Find out what's on students' iPods and let have them download and play arrangements
- Transfer lectures to Powerpoint
- Work students like a computer game
 - Take a fast pace
 - Break activities into small, well-sequenced increments
 - Give constant feedback
- Help students break away from technology from time to time
 - Require a certain number of books as sources for papers AND help students evaluate the quality of information found on websites
 - In group piano, have students perform at the acoustic piano regularly
 - Have students write and snail-mail thank you notes to independent teachers they observe
- Involve those **EXTREMELY CLOSE PARENTS** (in pre-college situations)
 - Hold an orientation meeting in the fall
 - Offer an open house week when parents can attend lessons
 - Email progress reports
 - Invite parents to attend lessons on a regular basis and help students practice, if appropriate
 - Have a "Parents' Corner" on your website or in your newsletter

Learning more about the Millennial Generation, particularly its strengths, has revitalized my teaching and encouraged me to try several new ideas. Consequently, I feel that my college and pre-college students are achieving more than ever. I hope this information will do the same for you!



Composition News



Dr. Thaïs Perkins, Coordinator MTNA / LMTA Composition Competitions

Attention LMTA teachers and students!

The end of the school year is upon us! This, the busiest time of the year for students and teachers, can be somewhat crazy. By the time we wind things up sometime in late May or early June, we look forward to a couple of months that can proceed at a slower pace and give us time to recuperate from our spring schedules.

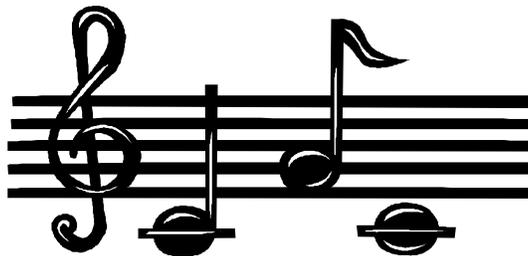
The LMTA Composition Competition deadline is in September, just when we are gearing up for the fall semester. The MTNA Composition deadline follows close on the heels of the state contest. I wanted to take a moment to remind both students and teachers that summer is an excellent time to reflect on your work with composition, perhaps choosing a piece you have worked on during the past academic year to refine for entry into the 2007 competition.

For inspiration, many of the choices students and teachers made for last year's contest provide food for thought. Cover pages with drawings by the student that provide insight into their piece; Compositions with lyrics that can be sung; compositions for small ensembles; compositions with narration!

We have provided the Rules and Regulations for the LMTA Composition Competition below, as well as an entry form. Keep this copy of your SCORE at hand, and put the deadline on your calendar.

And yes, students have entered both the MTNA and LMTA contests with the same composition, so leave this open for consideration.

We look forward to yet another year of fabulous pieces written by our talented students.



Louisiana Music Teachers Association

Elementary Composition Competition

Deadline

Entries must be postmarked by September 15. Late entries will not be accepted.

General Information

1. Students must be currently studying with an LMTA teacher.
2. Entries may be composed for any medium.
3. A student may enter only one composition in his/her designated division.
4. Composition entered previously may not be re-entered in subsequent years.
5. Composition may be in one or more movements, but the performance time for an entire work must not exceed 8 minutes.

Contest Divisions

Elementary I Grades 3 & 4
Elementary II Grades 5 & 6

Submittal of Manuscripts

1. Sharp, legible copy is required. Manuscripts must be either in the student's own handwriting or in the form of a computer printout. Send two clear photocopies of the entry. **DO NOT SUBMIT THE ORIGINAL MANUSCRIPT.**
2. Manuscripts must be on approximately 8 ½ x 11" paper.
3. Accuracy in fundamentals should be checked by the teacher before the composition is submitted, and corrections should be made by the student. Other help from the teacher is limited to the teaching of desirable rules of composition.
4. The student's name, age, teacher's name, or other personal information may not appear on the manuscript. Poems, performance directions or the student's annotations will be accepted.
5. Page numbers and the composition title should appear in the upper right corner for each page of the manuscript. All measures should be numbered, either by bar or by system. Only copies free of extra markings should be submitted.
6. Audio tapes/CD's (recommended but not required) should be clearly marked with title of the composition and the entrant's division.

7. For each submission enclose a self-addressed, stamped envelope, no smaller than 9 x 12, for the return of manuscripts, critiques and submitted recordings. One composition per envelope and stamps are required.

Judging and Awards

1. The following criteria will be used for evaluating compositions:
 - a. Creativity
 - b. Originality
 - c. Basic music-writing skills (In manuscript notated either by hand or computer-generated, the student should show an understanding of time signature, key signature, note values, rests, and other compositional elements such as the use of dynamics and tempo markings.)
 - d. Organization of material (The composition should utilize clear melodic and rhythmic ideas and show an understanding of phrases and cadences and a clear sense of form.)
 - e. Idiomatic writing (The student should show an understanding of the instrument for which he/she is writing)

2. Each student will receive an Original Composition Certificate and a rating sheet evaluating his/her composition.

3. First and second places will be selected in each division if the judge deems the compositions worthy. These students will receive a cash award of \$50.00 and \$25.00 respectively.

4. Honorable mentions may be awarded as merited.

Entry Fees (Nonrefundable)

Entry fee is \$15.00 per student. The application and fee must accompany each entry. Student fees must be submitted as a single check from the teacher's account.

Louisiana Music Teachers Association

Elementary Composition Competition

DIRECTIONS:

- Check the guidelines carefully for all rules concerning submittal of manuscripts.
- Guidelines may be found on the LMTA website: www.lmta.org
- Remit all entry fees by a single check, payable to LMTA.
- Mail entry forms, manuscript(s), envelopes, and check to the chairman:
Dr. Thais Perkins, 1340 Plains Port Hudson Road, Zachary, LA 70791
- No entries postmarked after September 15 will be accepted.

DIVISION ENTERED: Circle one. **Elementary I** (Grades 3 & 4) **Elementary II** (Grades 5 & 6)

TITLE OF COMPOSITION _____

COMPOSER INFORMATION:

Name _____

Address _____

City & Zip _____

Phone (including area code) _____ Cell Phone _____

Email _____

Age _____ School Grade _____

TEACHER INFORMATION:

Name _____

Address _____

City & Zip _____

Phone (including area code) _____ Cell Phone _____

Email _____

Local Association _____

This entry form must be typed or printed legibly and paper clipped to each submitted manuscript. For additional forms, go to the LMTA Web site (www.lmta.org).

MTNA Foundation

Linda Kidd, Committee Chair
Courtney Oubre, Recycled Music Chair
Sarah Roy, Silent Auction Chair

The MTNA Fellow program offers a meaningful method for honoring deserving individuals while supporting the efforts of the MTNA Foundation Fund through a donation to the fund in an individual's name. To designate a Fellow, an individual or group of persons sends a contribution of \$1,000 or more, along with a completed MTNA Fellow Information Form to MTNA.

Each year new MTNA Fellows are recognized at the MTNA national conference. Fellows receive a complimentary ticket to the Foundation Fund Gala, an MTNA Fellow certificate and pin. New Fellows are prominently recognized in *American Music Teacher* magazine, and their names will appear on a plaque located at the MTNA national headquarters.

LMTA currently has two Fellows—Constance Knox Carroll, NCTM and Sue Holder, NCTM. The money to designate Fellows is raised through our Recycled Music Sale, the Silent Auction, and raffles by LMTA affiliates. The 2006 LMTA Convention netted \$532 for our MTNA Fellow Fund--\$86 from the Recycled Music Sale (20% of the profit, with 80% going to the SOS Fund), \$372 from the Silent Auction and \$74 from the RAMTA Raffle. We need only \$468 to complete the funds for another fellow.

The same projects will be continued at the 2007 Convention in Hammond, with 100% of the recycled music sales added to the MTNA Fellow Fund this year. Help us raise the \$468 for another Fellow.

Here's what you can do to help:

Recycled Music: Begin to gather all your unloved music now and throughout the summer. Studio cleanup time is an excellent time to do this. Remember that we also sell flashcards, CD's, studio decorations, etc. Save these as well. Bring—or if necessary—send your goodies to Hammond. Watch for specific instructions in the *Fall Score*. Contact Courtney Oubre if you have any questions. (clo4860@louisiana.edu)

Silent Auction: Each local affiliate donates an article with a minimum value of \$25.00 to the Silent Auction. Begin now to plan your donation to make it really enticing to our members. Last year several items were donated by individuals. These items included collections of "like-new" copies of important biographies and pedagogy books, baskets of "regifted" items, and collections of tapes and CD's. If you find such special items in your spring cleaning, please Sarah Roy about your potential donation. (Insroy@cox.net).

Raffles: Local Affiliates have sponsored raffles in previous conventions to raise money for the Fellow Fund. Items such as paintings and quilts donated by local members have been offered in the past. The sponsoring affiliate is responsible for all aspects of the raffle—display, selling of tickets, tallying of profit, etc. If your affiliate is interested in sponsoring a raffle at the 2007 convention, please contact Linda Kidd. (kiddpiano@hotmail.com)

MTNA's *Music for Everyone*

Sue A. Steck-Turner, NCTM

My favorite MTNA resource is its Music for Everyone Programs. These programs are especially designed for independent teachers to implement in their private studios. The use of these valuable programs enables teachers to encourage students of all abilities to set manageable goals and work toward them. While they are achieving these goals, students develop self-confidence and a sense of accomplishment, in addition to an appreciation of music. The best part of the programs is that we, the teachers, set our own personal requirements, challenges and goals for our students and use the programs as we best see fit.

There are three programs in Music for Everyone, the first being the Music Study Award. This program encourages students by acknowledging their commitment to music lessons. Through MTNA, you can order certificates celebrating the years of music-making your students have completed. Whether it is their first or their twelfth year, students receive recognition for their commitment to music learning. By using these certificates rather than other purchased or self-made certificates, you publicize your professional affiliation with the premiere association for independent music teachers.

The second program is the Studio Festival Program. This is designed to give students the opportunity to perform and receive a supportive critique from an experienced adjudicator whom you chose. This program is great because you, the teacher, tailor the festival to meet the needs of your studio. MTNA provides detailed guidance to help you through all the steps from event preparation to publicity. It enables you to sponsor that rock or chamber music festival in which no other colleague wants to participate—or allows your students to play as many unmemorized pieces as they choose (with your approval, of course). MTNA offers performance certificates and optional medals to recognize their efforts and experience.

My favorite program is the Music Achievement Award Program. I have used it in my studio as an incentive program since its inception. I love this program because it allows me to set my personal goals for my students and still use the authoritative title of MTNA Achievement Award Program—makes it sound very important and official! It also looks great on their resume when they graduate from high school. The students who complete the program are well-rounded musicians with a strong understanding of theory and music history, as well as performance skills. I am so pleased with the results that I strongly encourage you to try these programs in your studio. To help you get started, I have included two examples of possible programs on the next five pages. The first two pages are examples of the form I use in my studio and the next three pages are the adaptation used by the Lafayette Piano Teachers Association at the completion of the year's study—somewhat similar to the requirements of the National Guild Auditions.

For more information about the Music for Everyone programs, visit the MTNA website at www.mtna.org and click on "Programs and Projects" and select which program which interests you from the drop down menu, or contact MTNA at mtnanet@mtna.org or by calling (888) 512-5278.

TRY IT. YOU MIGHT LIKE IT TOO!

**MUSIC TEACHERS NATIONAL ASSOCIATION
MUSIC ACHIEVEMENT AWARD PROGRAM 2006-2007**

_____ must accumulate the required number of points (145) within the time frame of 6/1/06 to 5/4/07 to receive the Achievement Award Pin.

MUSIC STUDY (90 points required) Points earned _____

- Learn 30 pages of piano literature (methods, special pieces, etc.). (30 pts.)

- Learn 10 pages of technical exercises. (10 pts.)

- Do 50 pages of theory work and/or points from Music Learning Community (25 pts.)

- Learn 15 scales, chords and arpeggios. (15 pts.)

- Memorize one repertoire piece each term. (5 pts. each, total of 10 pts.)

MUSIC PERFORMANCE (20 pts. required) Points earned _____

- Perform in one of the following events: (5 pts. required)
 - Technique Tournament (5 pts.) Federation Duet Festival (5 pts.)
 - Federation Solo Festival (5 pts.) Federation Folksong Festival (5 pts.)
 - Federation Hymn Festival (5pts.) LMTA Rally (10 pts.)
 - Guild Auditions (1 pt. per item) LMTA Elementary Composition Comp. (5pts.)

- Perform in one recital (5 pts. required)
 - Winter Recital (5 pts.) Spring Recital (5 pts.)

- Take the KITS Theory Test (required for 10 points)

MUSIC HISTORY (30 pts. required)

Points earned_____

- Complete three, in any combination, of the following projects (15 pts. required)
 - Piano Explorer Magazine Reports (5 pts. each)
 - Studio Composer Projects (5 pts. each)
 - Approved Book Reports (5 pts. each)

- Listen to an approved CD or tape and complete a report. (5 pts. each, 10 pts. required)

- Attend two concerts. (5 pts. each, 10 pts. required)

ADDITIONAL POINTS

Points earned_____

- Compose and notate a piece of music (10 pts.)
- Attend two class days (5 pts.)
- Complete a studio green theory card (10 pts.)
- Complete a studio pink scale card (5 pts.)
- Accompany a voice or instrumental student on one piece (5 pts.)
- Perform as a soloist at a school/church/civic function (5 pts.)

- Play a duet (points for Duet Festival do not count) (5 pts.)
- Music Learning Community Games (2 pts. for each perfect score)

- Approved Choice:

LPTA/MTNA Music Achievement Award Program

Program Description

The purpose of MTNA's Music Achievement Award Program is to help encourage ALL the students in the teacher's studio, especially the "everyday" students, to continue their music study and to strive to achieve goals that not only will help them become better musicians, but that also will enhance their love and appreciation of music.

The teacher sets goals that are both realistic and attainable for each individual student according to the student's needs, ability and motivational level.

The student achieves the goals over a specified period of time.

Students completing the program are rewarded for this achievement with a special MTNA pin. While the true reward is your students' musical achievements and enhanced love of music, a beautiful pin especially designed for this program will be a fitting symbol of the accomplishment.

Program Directions

Goal List:

- Prepare a goal list for each of your students. The chairman will provide one form which you may duplicate. Ten goals are required, but select twelve goals for unexpected changes. Substitutions can be made at anytime.
- Give a copy of the goals plus an \$8.00 fee for pin and certificate to the chairman.

Festival Date:

- Choose a date at your discretion.
- Work with a teacher partner or hire a judge and assume the responsibility for the judge's expenses.
- Hold the festival in your studio or other selected location.

Festival Day:

- Prepare rating sheets for performance events #1 through #14 for the judge. The chairman will provide a rating sheet which you may duplicate.
- Provide the judge with a copy of the judge's guidelines, sight reading materials which you have chosen, and a copy of the Technique Tournament syllabus for goal #10 if selected.

Music Achievement Goals

Select 10 goals from the 23 goals listed below to earn the MTNA Achievement pin.

1. Memorize 2 or more pieces from published repertoire. No arrangements.
2. Memorize 1 piece from any of the five periods listed in the LMTA Rally Syllabus. Use level classifications as a guideline. School grade does not apply.
3. Memorize a dance from any period.
4. Memorize a sonatina or sonata movement from any period.
5. Perform a jazz, blues, or ragtime piece.*
6. Perform a hymn.*
7. Perform a duet with another student or teacher.*
8. Perform a folk song.*
9. Perform an etude.* (Use Technique Tournament Syllabus for guidelines.)

NOTE: The scale, cadence, and arpeggio of all performed pieces are **REQUIRED**. This includes non-memorized pieces. *Pieces marked with an asterisk need not be memorized.*

10. **Technique:** Complete the scale and arpeggio requirements of any level of the LPTA/UL-L Technique Tournament. Metronome is optional at all levels for scales and etudes.
11. **Sight Reading:** (Materials provided by the teacher.)
12. **Transposition:** (Must not be notated.)
13. **Improvisation:** (Must not be notated but a harmonic plan may be used.)
14. **Composition:** (Notated in the student's handwriting.)

PARTICIPATION IN THE FOLLOWING EVENTS:

15. LPTA Recital
16. LPTA KITS Theory Exam
17. LPTA Master Class
18. LMTA Rally
19. LPTA/UL-L Technique Tournament
20. Teacher's Studio Recital
21. LPTA Christmas at the Mall
22. Performance at a senior citizen center or nursing home
23. Attending a musical, symphony or solo recital

It is suggested by MTNA that the teacher should include 2 extra goals in case it is impossible for the student to achieve one or two of the goals. Select 12, but require 10. We want the student to receive the award pin.

LPTA Music Achievement Award Program
JUDGE'S RATING SHEET

Student's Name _____ Age _____ Years of Study _____

Title of Memorized Pieces	Accuracy	Rhythm	Technique	Dynamics	Interpretation	Phrasing
1.						
2.						
3.						
4.						
5.						
Other Performance Pieces						
1.						
2.						
3.						
4.						
5.						
REQUIRED TECHNIQUE						
Sight Reading						
Transposition						
Improvisation						
Composition						

Judges Additional Comments and Suggestions:

Technology Tips for Teachers

Barbara Cockerham
Technology Chair

As teachers we are responsible for disseminating volumes of information during much of our day. Some of this information is often repetitive. Microsoft's software program PowerPoint-a module of Microsoft Office- can be used as a valuable user- specified teaching tool. I think as music teachers we would really benefit from using PowerPoint to create presentations that can be utilized in a variety of teaching situations.

PowerPoint can be used effectively by music teachers in the classroom and music studio, in self-directed music laboratories, and even in the student's home.

One possible use for PowerPoint is to create a slide presentation on the different periods of music as defined in the LMTA rally syllabus. It would be easy to create a slide introducing the students to the 4 periods of music history in chronological order. Each period could then be broken down so that that a student would be learning such information as the period dates and general characteristics of the period. A further new slide could be created with the 2 representative composers as defined by the Rally syllabus. Ideally we would also want to create an additional slide for each composer where pictures of the composer could be inserted into the slide. Each composer slide could also include a list of fun facts about the



composer. It would also be advantageous to embed midi files of representative works of a

particular composer. The use of midi files would allow the student to become aurally familiar with a composer instantaneously making this a true multi-media presentation. PowerPoint as a teaching tool, would allow a student a much greater learning opportunity than the traditional memorization techniques used by students to prepare for the LMTA written test.

Once a teacher has created a PowerPoint presentation, these files can be saved and shared in a variety of ways. Teachers that have group settings would probably enjoy giving a classroom presentation. An alternative to the group setting for the teacher would be to set up a self-directed loop on a computer in the studio. PowerPoint files can also be e-mailed to a student's home. The student can then take advantage of this teaching situation when he is ready to learn. There is no need for the student to purchase the PowerPoint program since a free PowerPoint viewer is available for download.

The possibilities for a music teacher to use PowerPoint as a teaching tool are endless. I hope you have fun creating and saving these wonderful teaching tools.

Score with LMTA

Spring 2007

LMTAKU

Fill in each grid with the music symbols provided so that in each row, column, and square, each repeats only once.

η		ω			
ω	&		θ	?	
			η		θ
&		η			
?		θ		ε	&
	ε		&		ω

Talk About Bad Jokes!!

Q: How do fish practice their music?

A: With scales.

Q: In what kind of show do cows sing?

A: A moo-sical.

Q: How do you clean the keys on a piano?

A: With Ivory soap.

Q: Why didn't the music students like their teacher?

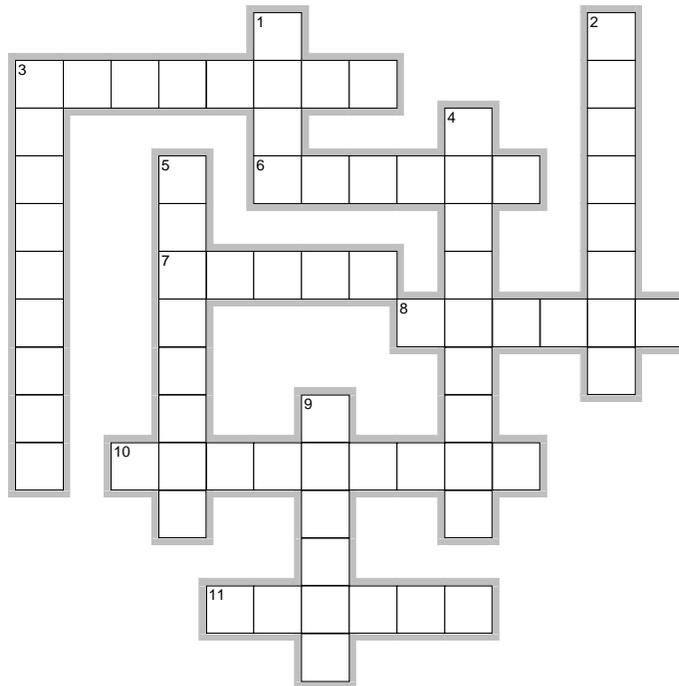
A: Because she was too hot-tempoed.

Did you know?

Students taking courses in music performance and music appreciation scored higher in the SAT than students with no arts participation. Music performance students scored 53 points higher on the verbal and 39 points higher on the math. (Source: *The College Entrance Examination Board*)

America is a Country Full of Music-Makers. 113 million, or 53% of Americans over the age of 12 are current or former music makers. (Source: 1977 "American Attitudes Towards Music" poll conducted by the Gallup Organization)

One in three of today's school-aged children will hold an arts-related job at some time in his or her career. (Source: *Education Commission on the States*)



Created with EclipseCrossword — www.eclipsecrossword.com

Can you name these composers?

Across

- 3. Romantic, Germany, 1810-1856
- 6. Baroque, Germany/England, 1685-1759
- 7. Classical, Austria, 1732-1809
- 8. Romantic, Poland, 1810-1849
- 10. Modern, Russia, 1891-1953
- 11. Modern, Hungary, 1881-1945

Mozart once composed a piano piece that required the player to use both hands and his nose in order to hit all the right notes.

At the age of two, Mozart identified a pig's squeal as being a G#.

Down

- 1. Baroque, Germany, 1685-1750
- 2. Modern, United States, 1989-1937
- 3. Baroque, Italy/Spain, 1685-1757
- 4. Classical, Germany, 1770-1827
- 5. Romantic, Austria, 1797-1828
- 9. Classical, Austria, 1756-1791

Mozart loved to play billiards, and would sometimes play all night, composing symphonies as he played.

Friends and family called Mozart "Wolfie".

COMPOSER SMARTS

Sherbet composed the Unfinished Symphony.

My favorite composer is Opus.

Henry Purcell was a well-known composer few people have ever heard of.

Rock Monanoff was a famous post-romantic composer of piano concerti.

Membership News

Thais Perkins, VP / Membership

To All LMTA Teachers!

New Teacher Recruitment

MTNA has sent a request that we submit names of potential new teachers for MTNA/LMTA. With this list, teachers in your area who would be perhaps thinking of becoming involved will receive information from MTNA espousing the benefits of the national organization. MTNA is only requesting three names, but I am sure we can provide many more! Young teachers, and teachers new to your area would appreciate this outreach, and I encourage you to contact me with your ideas. I have one particular young teacher in mind to put on the list, and I'm sure many of you out there know of someone who is not currently active but would be interested in more information.

If you have someone you would like to see added to the list, please let me know. I would appreciate at least the name and address, and if you can also add an email address, that would be great.

Membership Records

I would like to personally thank Kay Basham who, along with her very professional handling of publication of the SCORE, has kept membership records for the past few years, throughout the upheavals LMTA has experienced since the fall of 2005. If the changes in teacher location and affiliate membership has seemed seamless (and it has), we have Kay to thank. As with everything else she does for our organization, Kay has risen above and beyond the call of duty.

Until my tenure as VP/ Membership is complete, I will be your contact person for any changes or additions to our membership records, so I ask that you contact me personally if you have any information that is relevant and needs to be entered, including changes in addresses, phone numbers (cells too!) and email contact info. Please contact me at drthais@cox.net.

Welcome New LMTA Members

Daniel Immel
Andrej Kurti
Wava McClain
Anne Monnik

Ruston
Natchitoches
Lake Charles
Slidell

Independent Music Teachers Forum

Sounding Board

Build your own website!

Patti Misita, IMTF Chair

Have you ever considered setting up a website for your studio? I contemplated this for several years. Each time I looked into it, I was either put off by the cost, or just didn't know where to begin. This year, BRMTA established a site for our local organization. It is up and running at www.brmta.org. Currently members, events, and yearbook information are included on the website. It is possible to set up member log-in features that will allow us to manage events through the internet in the future.

Inspired by our local organization and by a few members who went before me, I decided to go ahead and set up my own site. There are several options available that are either free or inexpensive, and are easy to use. Marietta Lanoux has a simple webpage that gives information about her background and program (www.pianoandchambermusic.com). Katherine Tobey maintains a site through Cox Cable at no cost. Your local internet provider may also offer free pages with your service. Patricia Dolan (www.PatriciaDolanPiano.com) taught herself to use Macromedia and Fireworks to create her own site. Former LMTA member Molly Weise Lohman found a company called *Practice Spot* which offers a wonderful website hosting service designed specifically for music teachers. I decided to use this service because it was so simple and offered many attractive features for my students. If you are interested there is a 30 day trial period available. Molly, Donna Toney, and I have all set up sites through *Practice Spot*. The process was simple and it is very affordable.

As independent teachers we are responsible for all aspects of our business, and at least in my case, the non-teaching tasks can sometimes be overwhelming. Paperwork and communication with parents and students are important parts of what we do. The website helps me get information to students and parents much more quickly and easily. I have received nothing but positive feedback from parents and students on the new website. It offers them easy access to all information regarding the studio.

Reasons for building a website:

♪ **Parents have instant access to information, anytime, anywhere.** How often do you get calls from parents regarding information already sent home in a newsletter or on an assignment sheet? Information can be posted to your site regarding all events, group lessons, deadlines, etc. This is a much more efficient way to communicate with parents. For extra emphasis, send emails referring them to your website.

♪ **A website says that you are a professional who is willing to embrace new technology and move with the times.** If you want to be treated as a professional you must act like one. Most businesses have some sort of website giving basic information about what services they offer, location, etc. How many times do you use the internet when looking for information? Parents

use phone books and newspapers less than they use the internet these days. Students receive instructions and assignments from their teachers via the internet. They prefer text-messaging to phone use. *Google* has become the ultimate source of information of our time. Why not promote yourself in a way that speaks to parents and students of this generation.

♪ **Students love having their accomplishments recognized.** Posting pictures of events, recitals, etc, can be a wonderful way to recognize and motivate. New students can see what types of events and awards are available to them as they progress.

♪ **It is a wonderful and efficient way to introduce prospective students to your program.** When you get a call from a parent about lessons, you can direct them to your website for instant access to your studio policy, schedule and other pertinent information. They can also see what your studio has to offer first hand. Include a mission statement, a description of your program and photos of your studio. This says a lot more about you than anything you can say on the phone.

♪ **It is a learning resource.** Our students live on the internet. They do homework, keep up with friends and get information. Provide links to music sites that offer games, resources and other information for music students.

What resources are available for setting up a site?

MTNA: Association in a box is free to all state and local associations. Check out www.mtna.org for more information. This is a new service from MTNA.

BRMTA site: Baton Rouge hired a professional company to build our site. They have worked with several other MTA's and the cost was reasonable. Contact heidi@handmadedesigns.com for more information.

Practice Spot: Practice Spot offers webadvertisement pages. This is a pre-designed site that you customize with your own personal information. You select a template and then enter information about your qualifications, background, facilities and what your studio offers. You can attach your policy, give directions and include links to other sites. The fee is reasonable and the site is easy to use. Go to www.musicteaching.info to learn more. Visit these sites to see what other members have done.

www.misitapiano.musicteaching.info

www.toneypiano.musicteaching.info

www.mollylohman.musicteaching.info

Cox Communications: Cox cable offers free web pages to customers. Visit Katherine Tobey's website at <http://members.cox.net/tobeykath/> for an example of this option. Check with your cable provider to see if they offer similar services.

If you would like to submit a question for a future score, or if you would like more information regarding websites, please contact me feel free to contact me.

Patti Misita
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Voice News



I Want to Learn How to Carry a Tune

The following information has been gleaned from the discussion [Voice Lessons and Training: Teaching Kids to Sing in Tune](http://www.edu-cyberpg.com/Music/Sing_in_tune.html) found on Educational Cyber PlayGround (http://www.edu-cyberpg.com/Music/Sing_in_tune.html).

How many times have you heard a friend, an acquaintance—someone on the street—say “I wish I could sing, but I’m tone deaf. I can’t carry a tune in a bucket.”? A good guess would be more times than you care to count. And, as a music teacher, how often have you asked students to sing a melody, a phrase, an interval, only to be totally appalled at what comes out of their mouths? As musicians, we know that to excel in music, students must be able to sing, but our overwhelming question as teachers is “How and where do I start?”

According to Tone Deaf Annals of Neurology researchers led by Isabelle Peretz of the University of Montreal, tone-deafness, formally known as amusia, may occur in as much as 4 percent of the population. A person can be born tone deaf or develop the problem as a result of injury or illness. Researchers could instantly detect an abnormal response when a tone-deaf person heard a note using an EEG to measure brain activity. The problem is on the right side of the brain. Amusia is related to speech and reading disorders like dyslexia and dysphasia.

The primary requisite for working with singing difficulties is sensitivity to the students, their individual problems, and their self-confidence. Care should be taken not to embarrass any student for pitch problems. Assure the students that they probably are not among the 4 percent of tone deaf people in the world, and for them, tone-deafness is most likely a myth. Almost everyone can sing, if given the proper support and taught how to use their voices.

Finding One’s Voice

Of first importance is the understanding of the various voices we use in daily life: our speaking voices (chest register); our singing voice (head register); and our obvious whisper and shout voices. Of these, the elusive one is, of course, the singing/head register.

One of the most effective techniques in finding this head register is to use vocal slides or “sirens” to find how high and low a student can go. The student needs to practice high and low sounds—nonsense sounds, “baby” voices, animal sounds such as a little dog yap, a big dog woof, Minnie Mouse in a high voice responding to Mickey Mouse in a lower voice—anything to use the full range of the voice in a fun way. It is of great importance for the students to be able to hear themselves in order for the brain to process correctly and learn how to control the muscles to produce a desired pitch. If the ear hears the voice making different sounds in the singing range,

the brain will figure out which nerves to trigger to make those sounds again.

The use of vocal responses or echoes reinforces the intonation of the student's high and low sounds. The use of sol-mi syllables—the “yoo-hoo” sound—is highly recommended, utilizing mid-range, really high, and really low ranges, with various words combinations. In the beginning, a time when students will probably not match your pitch, sing at their pitch level so they can experience correct intonation. Consider adding motions to reinforce the ranges—tapping head to shoulder, pulling ears for high sounds, wiggling fingers for mid-range, etc. If the student's echo is consistently lower, start the echo at a lower pitch, sing “ooh” and slide up to the pitch—or vice versa if the pitch is consistently higher. When they become successful at matching the pitch, have them show with their hands in front of them where they feel the sound is and then try to start on that pitch rather than sliding up/down to get there. Consider using Kodaly hand signs. When students do the hand signs, they know when their hand goes up a step, their voice should follow. Visuals can work wonders.

Listening to One's Voice

In the beginning lessons, you may want to work on activating the tonal portion of the students' brain by using “What do you hear?” exercises. Discuss everyday sounds such as people talking, doors closing, birds chirping outside the window, etc. For extra challenge and fun, include mystery sounds using items with different resonating sounds such as bells, drums, clocks, etc. for the student to identify and describe.

In general, students experiencing pitch problems either sing too loudly or subconsciously sing higher or lower than everyone else so they can hear themselves.

When students sing with a group, often the group sound is louder than their voices. If they sing in unison, they can't hear themselves, and sometimes it feels like the sound is outside them rather than coming from their mouths—this is when they are singing correctly. If they hear themselves, it's probably not the correct sound. Student must be taught that if they can hear only other people and not themselves, they can sing louder. If they can hear only themselves and not other people, they need to sing more softly.

It is important for the student to think about a tone before singing it. The student should listen to the pitch first (Some teachers recommend listening to a pitch for 30 seconds before attempting to sing it.); think and remember the sound; and then sing the sound.

Students need to sing without back-up—no piano or other instruments. Overtones on certain instruments, especially the piano, make it more difficult to “tune-in” to the pitch. Match voice to voice to aid the students' listening skills. Male teachers should use falsetto when teaching young or female students.

Successful Experiences

The road to success in carrying a tune is paved with patience and perseverance on the part of both the teacher and student. It may not come quickly or easily, but the result will be worth the effort. People do learn to sing—and “To sing is to connect, to belong, to remember beauty, to be inspired.”

