



# Winter Score

February 2008

Louisiana Music Teachers Association

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Beginning with this edition, all current LMTA members will receive the Score electronically. Members will be sent an e-mail notice for each new issue, with a link to the appropriate page on our website.

It is essential that we have your current e-mail address on hand. If any of your contact information has changed recently, or if you are not sure the e-mail address on file is correct, contact LMTA VP/Publicity **Judy McGehee**.

If you do not have access to e-mail, you may request a paper copy of the Winter and Spring Scores. Requests should be sent to **Keith Chamberlain**, LMTA VP/Publicity, and must include a check for \$10, payable to LMTA, to cover printing and mailing costs for one year.

Do you know an LMTA member who does not use the web? If so, please share the above information with them. We do not want any member to be left out by this change in policy.

Thank you for helping us save money and preserve natural resources.

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## From the President

Katherine Tobey



### Welcome to the first electronic edition of the Score.

In addition to current news, you will find articles by our IMTF, College Faculty Forum, Piano and String and Students Helping Students/Playathon chairs. Also included are results of the fall LMTA competitions and links to various pages on our website.

The next issue will include articles by our performance area chairs and our Technology and Foundation chairs.

We hope you will enjoy the new Score format, and we hope you will take full advantage of the new LMTA website.

## The LMTA Board

As we begin 2008, your new **Executive Committee** has already been hard at work. With the patience and assistance of the out-going Committee, the transition has been smooth. We send thanks to retiring officers **Cindy Hockenjos** (Treasurer) and **Thais Perkins** (VP/Membership). Fortunately Thais will still be a member of the LMTA Board, continuing as chairman of the MTNA Composition Competition and the LMTA Young Composers Competition. Cindy has served LMTA for many years in various positions, including LMTA President, and it is difficult to imagine an Executive Committee without her. We are so grateful to Cindy for the enormous amount of time, energy and devotion she has given to LMTA.

**President-elect Donna Toney** (outgoing Secretary) is already hard at work organizing and lining up sessions for the 2008 LMTA Convention.

**VP/Membership Judy McGehee** (outgoing VP/Rallies) has recently updated the

## Mark Your Calendar

2008 MTNA Conference  
**March 29-April 2**

2008 Torgrimson-  
Swanzy Competition  
**June 7**

2008 LMTA Convention  
**October 23-25**

2008 MTNA  
Competitions in LA  
**October 25**

LMTA Playathon-  
Shreveport  
**October 25**

## Contact Us

<http://www.lmta.org>

tobeykath@cox.net

LMTA member e-mail list and has worked hard to reach every member with information about the new Score format and new website. **Be sure to notify Judy if your contact information changes.**

**VP/Certification Linda Manes** (continuing) is in the process of updating the Certification Handbook, which will be published on the website when completed.

We are so glad **Treasurer Charles Jones** (outgoing Immediate Past President) will remain on the Committee in his new capacity. **Charlie is also a candidate for MTNA South Central Division Director-elect. Watch for voting information in the February-March issue of the American Music Teacher, and please cast your vote for Charlie!**

There is no way to adequately thank **Immediate Past President Sue Steck-Turner** for her devotion to LMTA. As LMTA President, Sue guided us through the most difficult of times, gave of her time and energy so generously, and continues to serve us as Chairman of the Students Helping Students Fund and Playathon. On a personal note, Sue has been a wonderful advisor to me through my years as President-elect, making sure I was involved in all facets of leading LMTA so I would be prepared to take over as President.

We welcome to the Executive Committee **VP/Publicity Keith Chamberlain, VP/Rallies Jeanne Patterson, Secretary Robin Ebeyer** and **Historian Annette Larsen** and look forward to working with them to serve LMTA.

We are also very pleased to welcome to the LMTA Board **String Area Chairman Paul Christopher, Voice Area Chairman David Bernard, Voice Rally Chairman Lynette Murphy** and **Webmaster Carla Breaux**. Deepest thanks to "retired" webmaster **Melva Villard** for the many hours she devoted to establishing and maintaining our first website. We truly appreciate Melva's dedication to LMTA. We also thank **Andrej Kurti** for his service as String Chair for 2007.

## Convention News

The **2007 Convention** in Hammond was outstanding. Our sincere thanks go to **David Evenson, Kenneth Boulton, Seni Igrac, Stephen Suber, and all the North Shore PTA members, with special thanks to those who served as chairmen; also Southeastern student helpers and LMTA members who were so ready to assist whenever and wherever needed!** Attendance (111 registered) was excellent, and the sessions were terrific.

Our **Commissioned Composer for 2007 was Matthew Santa**, chairman of the Music Theory and Composition Division at the Texas Tech University School of Music. His *Sonata for Flute and Piano* was premiered at the October Convention. It was performed by Santa's wife, Lisa Garner Santa (flute), and Gabriel Sanchez (piano).

The **2008 Convention** will be held at Centenary College in Shreveport on October 23-25. **Donna Toney, Ross Smith and Martha Bordelon** are planning a wonderful convention for us. Information on the 2008 Convention is available at **<http://lmta.org/state.asp?page=conference>** and will be updated frequently. Be sure to read Donna's article on how to plan your schedule to attend the Convention.

## Fundraising

The past year's efforts on behalf of the **MTNA Foundation** were extremely successful (recycled music sale - \$465, silent auction - \$343, Foundation Fellow donations - \$240) thanks to the hard work of the **Foundation Committee (Linda Kidd, Courtney Oubre and Sarah Roy)** and the generosity of LMTA members. Enough money was raised to fund a new **MTNA Foundation Fellow**, and we are so pleased and proud to see this distinction go to our wonderful Immediate Past President, **Sue Steck-Turner**. Sue will be honored at the MTNA Conference Gala in Denver. An additional \$340 was sent to the MTNA Foundation, and we can now

begin "saving" for an additional Foundation Fellow. Thanks to **Sarah Roy** for agreeing to continue her work as our new **Foundation Chair**. Watch for Sarah's article in the Spring Score, and start saving your "contributions" for the 2008 recycled music sale.

The **Students Helping Students Fund** was set up this fall after all SOS funds were dispersed. The SHS Fund will provide monetary assistance to students in need of financial support to continue their music lessons. Funding will be provided primarily by playathons held at state conventions and various locations throughout the state, and by any donations received from contributing patrons or organizations. The first **LMTA Playathon** was held on October 20 in Hammond and Lafayette concurrently, and a total of \$3114.50 was raised. **Sue Steck-Turner** has graciously agreed to chair Students Helping Students and the Playathon. See Sue's article in this issue, and visit [link](#) to see photos from the Hammond Playathon.

### Congratulations

...to **Regina Walker, LMTA Outstanding Teacher for 2007**. A past president of LMTA as well as BRMTA, Regina has taught many students who have gone on to become professional musicians. Read more about Regina at [link](#).

...to **Kenneth Boulton for his 2008 Grammy Nomination** (best instrumental soloist). Ken's album, *Louisiana – A Pianist's Journey*, is available at [http://www.cambriamus.com/cds/cd\\_piano.htm](http://www.cambriamus.com/cds/cd_piano.htm).

...to our members who will present at the MTNA Conference in Denver. LMTA President-elect **Donna Toney** will present "A Dream Job—Independent Music Teaching" at Collegiate Expo/Professional Studio Saturday. On Monday morning Immediate Past President and SHS/Playathon Chair **Sue Steck-Turner** will serve on the Community Outreach Panel. On Tuesday afternoon ULL professors **Susanna Garcia** and **Chan Kiat Lim** will present "**Web-based Videos in Group Piano Teaching**." LSU doctoral candidate **Nancy Baker** will present a poster session entitled "The Effects of Peer Teaching and Peer Collaboration on Students' Achievement and Attitude Toward Keyboard Skills." We are so proud! Visit the **IMTF** page to see Donna's article and the **Library** page to read Nan's project abstract.

...to all the students who represented Louisiana at the **MTNA Division Competitions** on January 13, and to their teachers; and best of luck to Junior String Winner **John Henry Crawford, student of Andres Diaz**, at the National Competition.



## Independent Music Teachers Forum

Patti Misita, IMTF Chairman

Many of you were able to hear Donna Toney's session at the fall convention titled "The Dream Job." If not, take time to look at the handout posted on the IMTF page. It offers an overview of the positive aspects of our profession and includes some great guidelines for assessing your studio. The resource list includes many wonderful books and articles as well as a few websites. Check them out!

This is a great time of year to review and update your studio policies. "The Dream job" outline gives great tips on how to establish an effective studio policy. Consider your own policy and try to evaluate what is working well and what is not. Does your written policy outline and support your beliefs and goals as a teacher? Is your make-up policy effective? Do you need to incorporate group lessons to allow for professional enrichments such as state and national conventions? Determine whether or not you will increase tuition rates or other fees for the upcoming year. Send registration forms for the summer and fall terms in April, and include an updated studio policy at this time.



## BAROQUE STYLE TEACHING PIECES

This is the time of year when many of us are searching for Rally and performance pieces. There are many wonderful teaching pieces that either prepare students for the Baroque Style or offer older students the opportunity to play sophisticated sounding Baroque pieces without the technical difficulties of Bach, Handel and Scarlatti.

Whether you are looking for the perfect piece to round out a Rally program, or just looking for material to introduce Baroque Style, I hope the following list will be of help. The list was inspired by and partially taken from a session given by Sue-Steck Turner many years ago. I have added a few more recent publications to her original choices. I have also included a brief description when the music was available. If you have favorite Baroque style pieces of your own, send them to me at [psmisita@cox.net](mailto:psmisita@cox.net). I will be glad to add them to the site!

- |   |                                       |  |
|---|---------------------------------------|--|
| <b>Agay, Denes</b>  | <b>Petit Trianon Suite</b>            | <b>(Schirmer)</b>                            |
| <i>Ten Easy Pieces on 18<sup>th</sup> Century Dance Melodies</i> , See especially #5 - #10  |                                       |  |
| Early intermediate level, an introduction to dance styles including the Gavotte, Minuet, Sarabande and Gigue                        |                                       |  |
| <b>Alexander, Dennis</b>  | <b>Bourree in d minor</b>             | <b>(Alfred Publishing)</b>                   |
| <b>Alexander, Dennis</b>  | <b>Performing in Style (pp. 3-10)</b> | <b>(Alfred Publishing)</b>                   |
| <b>Austin, Glenda</b>   | <b>Going Baroque</b>                  | <b>(Willis)</b>                              |
| Solo sheet in e minor, cut time, introduces contrasting articulations, fun piece  |                                       |  |
| <b>Bastien, Jane</b>  | <b>Little Suite in Baroque Style</b>  | <b>1<sup>st</sup> Parade of Solos (Kjos)</b> |
| Prelude, Minuet and Gigue, easy   |                                       |  |
| <b>Bastien, Jane</b>  | <b>Minuet in G</b>                    | <b>2<sup>nd</sup> Parade of Solos (Kjos)</b> |
| 3/4 time, G major, Moderato, Simple imitation   |                                       |  |
| <b>Bastien, Jane</b>  | <b>Prelude and Gigue in a minor</b>   | <b>3<sup>rd</sup> Parade of Solos (Kjos)</b> |
| Prelude is in 4/4, Moderato, single notes in LH, broken intervals in RH<br>Gigue is in 6/8, Presto, broken chords, simple imitation |                                       |  |
| <b>Beard, Katherine</b>   | <b>Fantasy in F Major</b>             | <b>(Willis)</b>                              |
| <b>Beard, Katherine</b>   | <b>Little Invention in C Major</b>    | <b>(Willis)</b>                              |
| Solo sheet, 4/4 time  |                                       |  |
| <b>Beard, Katherine</b>   | <b>Little Invention in C minor</b>    | <b>(Willis)</b>                              |
| <b>Beard, Katherine</b>   | <b>Ten Two-Part Inventions</b>        | <b>(Boston)</b>                              |
| Each piece introduces an element of the invention: theme or subject, countersubject, fragment, inversion and diminution             |                                       |  |
| <b>Celebration Series</b>   | <b>Piano Odyssey, Repertoire 1</b>    | <b>(Frederick Harris)</b>                    |
| 8 simple, short Inventions in easy keys. #5 and #6 are only 2 lines long  |                                       |  |
| <b>Douglas, Jeanne</b>  | <b>Sarabande</b>                      | <b>(Boston)</b>                              |
| Solo sheet, 3/4, E flat Major, Andante, requires lyrical and sensitive playing, uses the pedal                                      |                                       |  |

**Gillock, William      Accent on Rhythm and Style (pp. 3-5) (Willis)**

“A Stately Sarabande” 3/4, a minor, Moderately, simple counterpoint

“Hymn of Rejoicing” 4/4, E Major, Moderately, simple counterpoint

“Harpsichord Sonata” 4/4, C Major, Fast, Scarlatti type piece with broken chords

**Gillock, William      Fanfare and Other Courtly Scenes (Summy-Birchard)**

A collection of four “Little Suites” in keys of B-flat Major, F Major, E minor and g minor, delightful pieces, see especially *The Sleepy Little Prince*, *The Spinners*, and *Dancing Master*

**Gillock, William      Little Suite in Baroque Style      (Willis)**

Early intermediate level, 3 short movements in G Major and one in g minor.

**Karp, David      Lady Margaret’s Suite      (Alfred)**

Introduction to the Baroque Suite, d minor, intermediate level, pieces are 2 pp.

**Last, Joan      Miniature Dance Suite      (Oxford)**

**Marlais, Helen      Succeeding with the Masters, Vol. 1 (FJH)**

This collection includes the easiest pieces from Anna Magdalena, as well as pieces of similar difficulty by Handel and Scarlatti. The collection includes background on each composer, an explanation of the musical style, along with practice suggestions to achieve an artistic and technically secure performance.

**Palmer, Willard      Baroque Folk      (Alfred)**

This set of pieces uses familiar tunes arranged in the style of Baroque music. The minuet, gavotte, and invention are included.

**Rowley, Alec      Five Miniature Preludes and Fugues (Chester Music)**

One page pieces, in keys of C, a minor, F Major and d minor, use of 3/8 time, all are very accessible and effective

**Tingley, George Peter      Miniature French Suite in F Major      (Alfred)**

This delightful and lovely book is at the early intermediate level and introduces the movements of the Baroque Dance Suite. It is a great choice for the older student who wants to study the style but lacks the skills to play the French Suites. Includes an excellent introduction to ornamentation, articulation and stylistic aspects of Baroque music.

**Vandall, Robert      Lady Allyson’s Minuet      (Myklas)**

3/4, G Major and e minor, introduces ornaments, lovely tune, easy to play



## 2008 Convention Clinician

David Evenson, Piano Area Chairman

All piano teachers are well acquainted with the work of composer, pedagogue, and clinician **Melody Bober** who will be the 2008 LMTA Piano Clinician at this year’s convention in Shreveport. Alfred Publishing Co. gives this biographical sketch for Ms. Bober:

Melody Bober, composer, teacher, and clinician, loves teaching piano and runs a large independent studio. Watching her students develop and assimilate important musical concepts into their playing gives her tremendous satisfaction. As a composer, she enjoys creating motivational piano pieces that foster her students' understanding and love of music. Melody graduated summa cum laude from the

University of Illinois at Champaign-Urbana with a bachelor's degree in music education. She later received a master of arts degree in piano performance from Minnesota State University, Moorhead. Melody credits much of her success to her influential teachers who include Joel Shapiro and Andrew Froelich (piano), Mary Hoffman (music education), and Tony Caramia (jazz). An active church pianist and accompanist, Melody has also held the position of church music director. In addition to teaching piano in her private studio, Melody's music-teaching experience includes 20 years of public school and two years at the university level. A dynamic clinician and innovative composer, Melody is in great demand at conventions and workshops for piano teachers across North America. She resides in Minnesota with her husband Jeff.



## College Faculty Forum

Victoria Johnson, CFF Chairman

### **BOOKS THAT HAVE MADE A DIFFERENCE TO ME**

True confession time: I am a big Oprah fan. I watch her show and read her magazine regularly. One of my favorite 'O' Magazine columns is "Books that Have Made a Difference", in which celebrities share their favorite books. So, while this publication in no way resembles 'O' magazine, and I am in no way a celebrity, here are the books on music performance and teaching that have made a difference to me—that have in some way and at some time really changed the way I think about playing or teaching, and which (if you haven't read them already) I hope will be meaningful to you and your students.

#### **Noah Adams: *Piano Lessons***

Great for adult students—Adams, a former NPR host, eloquently describes the challenges and triumphs of learning to play the piano later in life.

#### **Seymour Bernstein: *With Your Own Two Hands***

This book, subtitled "Self-Discovery through Music," revitalized and transformed my practicing during a slump period in graduate school. Bernstein's suggests that "the practice and performance of music can promote self-integration"—that fully developing one's musical talents leads to greater efficacy in all areas of life.

#### **Richard Chronister: *A Piano Teacher's Legacy***

Chronister was a student and colleague of Frances Clark and co-founder of the National Conference on Piano Pedagogy (now the National Conference on Keyboard Pedagogy) and Keyboard Companion magazine. This book is a compilation of many of his writings and speeches and an indispensable guide to developing well-rounded, independent young piano students.

#### **Frances Clark: *Questions and Answers***

This book is a compilation of Clark's "Questions and Answers" columns from *Clavier* magazine. It's my favorite choice for an undergraduate pedagogy text, as it sets forth Clark's timeless philosophy and addresses all of the typical challenges that young teachers face.

#### ***Conversations with Frances Clark (Vol. I: Her Life and Teachings)***

I show this video in every undergraduate and graduate pedagogy course I teach, and all of my students, from novice teachers to fellow college faculty members, find Clark's words ("There is music in every child," "Teaching is not telling," "Every lesson should be a happening") inspiring.

#### **Robert Duke: *Intelligent Music Teaching***

Absolutely the best book on music teaching I have ever read. It's not an easy read, but will definitely change the way you think about teaching, and thus how you teach. I've used this as one of the required texts for my graduate piano pedagogy class, and it always generates lively discussions. Duke, Professor of Music and Human Learning at the University of Texas, challenges teachers to be proactive, not reactive, in all aspects of instruction, ensuring students' success.

#### **Amber Esping: *Sympathetic Vibrations***

Subtitled "A Guide for Private Music Teachers," this book is not focused on business aspects of running a studio, but rather on the teaching itself. Esping helps teachers identify students' learning styles and gives advice on motivation and communication. In my favorite chapter, "Empathy," Esping asks readers to remember what it was like to be a young music student, and also what it felt like to be a student in subjects that were difficult, which helps teachers relate to their own students' successes and struggles. I often use this as the first reading of the semester in pedagogy courses.

**Howard Gardner: *Frames of Mind***

This is a book that I always include in the learning theories unit in my pedagogy courses. Gardner's Multiple Intelligence Theory states that we all possess several intelligences in varying amounts (linguistic, logical/mathematical, musical, bodily-kinesthetic, spatial, interpersonal, intrapersonal, and naturalist). Unfortunately, teaching and testing have traditionally focused on just two intelligences (linguistic and logical/mathematical), leaving many students out. Gardner maintains that if we teach students through their dominant intelligences, they are more likely to succeed.

**Keith Golay: *Learning Patterns and Temperament Styles***

One of my primary goals for my pedagogy students is that they realize that we all are different—we have different wants, beliefs, thoughts, and feelings—and this affects learning immensely. Golay applies personality theory to teaching, giving plenty of practical advice for teaching students with each of the four major personality types.

**Jane Magrath: *The Pianists Guide to Standard Teaching and Performance Literature***

"What did teachers do before this book existed?" my pedagogy students often ask. Made lots of bad repertoire choices and overlooked lots of excellent, less well-known composers and pieces, I think. The most valuable feature of this guide is that Magrath grades all pieces from Level 1 to Level 10, helping teachers choose appropriate literature for their students.

**Barbara English Maris: *Making Music at the Piano***

This is a great resource for teachers of adult students, and adult students themselves. Maris articulately explains why learning the piano is so challenging for adults and how they can practice effectively.

**Rebecca Osborn: *The Private Music Instruction Manual***

This is an invaluable guide for those starting or revamping independent studios. Particularly helpful are the chapters on advertising and legal/tax/insurance issues.

**Parker Palmer: *The Courage To Teach***

This was a required text for one of my doctoral courses in music education, and I've re-read it a couple of times since. Parker encourages educators to teach from their authentic selves. His thesis is that "good teaching cannot be reduced to technique but is rooted in the identity and integrity of the teacher."



## Students Helping Students/Playathon

Sue Steck-Turner, SHS Chairman



## Students Helping Students

### SHS FUND

The SHS (Students Helping Students) Fund has been established to aid students whose families are temporarily experiencing financial stress and are unable to afford music lessons. The fund, which replaces the SOS Fund used for Katrina/Rita, provides a \$50 per month subsidy for tuition, financial assistance for

instrument moving, tuning and repair, music, and help with entry fees for LMTA/MTNA events. Any LMTA member may apply for assistance for needy students by submitting a Request for Assistance Form to Sue Steck-Turner (steckturner@hotmail.com). Assistance is available to any student in the state upon the request of the teacher.

## SHS PLAYATHONS

Playathons are becoming popular new events for fundraising by music students across the country. To participate in playathons, students prepare a selection of music and perform it in a recital-like venue for sponsors who donate a designated amount of money per minute for the performance. It is a wonderful opportunity for students to play in a low-stress, non-adjudicated, non-competitive event, and, in addition, to encourage them to use their talents to help those less fortunate.

The first LMTA Playathon was held at the State Convention in Hammond on October 21, 2007, with students from the studios of Bradley Bass, Christine Lien, Ioana Minea, Dana Morse, and Katherine Tobey participating. A simultaneous playathon was held in Lafayette by the students of Sue Miller. The efforts of these students netted over \$3000 for the SHS Fund. The next scheduled SHS Playathon will be held at the 2008 LMTA Convention in Shreveport. Students in the Shreveport area are strongly encouraged to participate, and students and teachers who are unable to attend the convention are encouraged to hold a simultaneous playathon in their city.

SHS Playathons may be held at any time, in any location. If October is not a good time for your local affiliate, consider holding holiday one early in the Christmas season—a time when people are frequently more generous with donations, or perhaps having one at the end of the summer after students have had an opportunity to enjoy more leisurely study—or perhaps a summer camp with SHS as its emphasis. Playathon forms are available on the website or from Sue Steck-Turner. Sue, who is rapidly becoming an experienced playathon veteran, will be most happy to assist you in any capacity.

Donations to the SHS fund are gratefully accepted at any time. Checks should be made out to LMTA, with SHS Fund marked on the memo line, and sent to Charles Jones, LMTA Treasurer. We extend a special thank you to New Orleans MTA for their recent, most generous donation to the fund.

For questions or additional information concerning SHS, please contact Sue Steck-Turner.



## Voice Area

David Bernard, Voice Area Chairman

At this past LMTA convention, which took place at Southeastern Louisiana University where I am on the voice faculty, I found myself meeting new friends and reconnecting with old. If you will permit me a brief introduction, my name is David Bernard and I am a native New Orleanian. After graduation from the University of New Orleans, I joined the Young Artist Development Program at the Metropolitan Opera in New York City, where I spent the next seven seasons as a part of that company. I married a New York City girl and had three children. I spent twenty-two years singing, teaching and studying in the North, yet always missing my Southern roots.

When my teacher, mentor and dear friend Dr. Raquel Cortina informed me that she would be retiring from UNO, she encouraged me to apply for the position. I did and was appointed in the fall of 2005; I was homeward bound. I know, I know! You're probably asking yourself, "How did he convince his NYC wife to move to Louisiana?" That's another article possibly entitled, "Honey, We're Heading South; Please Don't Leave Me!" Anyway, long story short--KATRINA! The storm blew in a month after we arrived. UNO let go of most of its music faculty except for a few, and I very happily landed at Southeastern in Hammond.

While thinking about “breath support,” the topic of this article, I naturally gravitated toward the term “appoggio”, which basically means: to support or lean against something, and I had been doing a lot of “leaning” on stuff in my life since Katrina. This is a useful definition in terms of physical sensation and a great word picture to help students grab hold of the concept of breath support and management.

For the sake of brevity, let’s limit the breathing muscles to the diaphragm, abdominal muscles, and internal/external intercostals. On inhalation, we allow the abdominals to relax, which permits the viscera to be displaced as the diaphragm contracts and is pulled downward. The rib cage expands via the help of the external intercostals; the sternum moves slightly upward and outward, but for the most part remains relatively stationary along with the pectorals. Now that the inhalation position has been achieved, the natural inclination of all these muscles is to recoil back to their resting state equilibrium. Now begins the leaning!

As singing begins, the muscles of exhalation and those of inhalation maintain an antagonistic balance or a “leaning against” each other during the phrase being sung. The abdominal-wall musculature contracts inward and appropriately controls the speed at which the air leaves the lungs with the voice riding on the breath, so to speak. The rib cage remains, for the most part, in an inspiratory position as the balance between internal and external intercostals is maintained. The air is budgeted according to the length and desired amplitude of the sung phrase. Just as if you were bench pressing weights, you wouldn’t let them fall on top of your chest after you pressed them upward. You would control or “support/press against” their descent appropriately according to the speed of your repetitions. The trick is to teach “appoggio” breath support to our students, while also teaching a free and relaxed laryngeal position, thus resulting in a free and open vocal sound. I suggest using slower songs and exercises that promote long, legato phrasing forcing the student to maximally use their breath and stretch it across a musical phrase. By using most of their breath to sing that phrase, natural breath replenishment with a new and diaphragmatic inhalation is a guarantee if the student wants to sing the next phrase. Release of the abdominal musculature for that next phrase begins the cycle again.

I can’t help thinking about all the “leaning on and against” I and others have done these past couple of years since Katrina. I’ve leaned on old and new friends, my faith, my family and in many ways they have leaned back providing the much needed support at opportune times. So here’s a toast to “leaning on something,” whether in life or in singing!



*Coming in the next issue of the Score: Convention details, information about LMTA activities on behalf of the MTNA Foundation, feature articles on technology, piano and string areas.*

**Remember to vote in the MTNA Division election and support Louisiana's candidate for South Central Division Director-elect, Charles Jones!**