



JUNE 2014

SCORE



The Musical Arts Society of New Orleans
Presents the
25th New Orleans International Piano Competition
And
The 2014 New Orleans Piano Institute
July 20-27th, 2014

**LATE APPLICATIONS ARE BEING CONSIDERED.
SEE PAGE 3 FOR MORE INFORMATION.**

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Questions, suggestions, and comments regarding the SCORE can be emailed to
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From the President
Patti Misita

Summertime is here! Time to relax and refresh! As we move into a summer schedule and begin to plan the year ahead, please take time to consider the many opportunities LMTA has to offer you and your students this fall. This issue of the score includes dates and news for fall events including the Composition Competitions, Elementary Auditions, Outstanding Teacher Award and the Chamber Music Competition. Thanks to all of you who work so hard to make these events possible! Megan Reilly, Collaborative Chair, has submitted a wonderful article on implementing a Collaborative program in your studio.

The Summer Board Meeting is set for August 23 at the Wesley Center in Alexandria. The Executive board will meet at 10:00 followed by lunch for the full board at 11:30 and afternoon meetings at 1:00. Please plan to participate in this important planning meeting for LMTA.

The Torgrimson Swanzy Competition will be held at Northwestern State University in Natchitoches on June 7. Thanks to Francis Yang and CENLA for hosting this event. Special thanks to Robin Ebeyer and all the District Rally Chairs for their hard work planning and implementing our Rally program.

The MTNA Conference in Chicago was filled with informative sessions, great performances and publisher showcases. Louisiana was well represented by presenters Pamela Pike and Rebecca Bellelo. Susanna Garcia and Chan Kiat Lim hosted a lovely reception to celebrate the 5th anniversary of eNovative Piano.

President's article continued on page 2

Composition

Pamela Pike
Composition Chair

NEW REQUIREMENTS IN 2014!

Please visit the composition web site at MTNA for full rules, submission procedure and eligibility requirements:
<http://www.mtna.org/programs/competitions/composition-guidelines/>

General Information for MTNA Compositions:

- Application deadline is 3:00 p.m. Eastern Time on September 10, 2014. All entries are completed online – please allow plenty of time to complete the process.
- To enter students at the member teacher rate, teachers must renew their membership before a student begins the competition application. Students will be assessed a \$150 nonmember teacher fee if the membership is not paid for the 2014–2015 membership year.

NEW THIS YEAR: Computer-generated scores and MIDI files will be required.

MTNA Composition Competition Categories

Elementary:

- Age: 5–10 as of January 1, 2015
Entry Fee: \$50

Junior:

- Age: 11–14 as of January 1, 2015
Entry Fee: \$70

Senior:

- Age: 15–18 as of January 1, 2015
Entry Fee: \$100

Young Artist:

- Age: 19–26 as of January 1, 2015
Entry fee: \$100

[President's article continued from page 1](#)

The national conference is always a great opportunity to speak with clinicians, music vendors and educational composers about their ideas and products. For those of you who have not had a chance to attend an MTNA Conference, I encourage you to do so. The 2015 Conference will be in Las Vegas, Nevada, March 21-25, 2015.

LMTA was delighted to assist Collegiate Chapter officers Naomi Isumi (President) and Ryan Alexander (Vice-President) from our Southern University Chapter in attending the conference. We are very proud of the group at Southern and all the wonderful things they are doing. Be sure to see the articles from Ryan and Naomi.

The 2014 LMTA Convention will be held in Ruston, October 9-10. Thanks to LaWanda Blakeney (President-elect) and Steele Moegle, (Convention Host) for all their work planning and preparing!

Marjorie Stricklin, our 2014 Foundation Fellow, was unable to attend the national conference. We will present her award at the LMTA Banquet Thursday evening. I look forward to seeing all of you there!

Have a Great ...



Patti Misita



The Musical Arts Society of New Orleans
Presents the
25th New Orleans International Piano Competition
And
The 2014 New Orleans Piano Institute

Come spend a fun week in historic New Orleans, see the sights, dine at our fine restaurants, ride the streetcar and experience beautiful piano performances!

All NOPI events take place in the Music Communications Building on the campus of Loyola University on St. Charles Ave.

For Students- The Piano Institute offers an intensive solo performance program for advanced and intermediate college, high school, and junior high school pianists, NOPI participants receive 4 private lessons, perform in one master class, and attend lectures and all rounds of the 25th International Piano Competition.

Students also may compete in a concerto Competition for the opportunity to perform with the New Orleans Civic Symphony and a \$500 cash award.

Institute faculty includes Constance Carroll, Kevin Chance, Alan Chow, Frank Heneghan, Shearon Horton, and Igor Resnianski. (For faculty bios-see website)

For teachers and piano enthusiasts –All institute master classes; lectures and student performances are free.

New this year-We are offering the NOPI Active Observer! For a nominal fee, the Active Observer will receive 2 private lessons from one of the faculty members; attend all master classes, lectures, and all rounds of the International Piano Competition.

Room and Board- Boarding participants stay in a dormitory on the campus of Loyola University, a 5-minute walk from the Music Building.

The deadline to submit applications has passed but LATE APPLICATIONS WILL BE CONSIDERED, PLEASE SEND ASAP. Please go to our website at www.masno.org and choose Piano Institute for more information and Fees. You may also follow NOPI on Instagram: neworleanspianoinstitute. Or E mail:

Directors: Prof. Alan Chow, alanchow120@gmail.com
Prof. Igor Resnianski, igorresn@gmail.com
Local Director: Prof. Joni Jensen, jjensen@tulane.edu



MTNA FOUNDATION FELLOW

Regina Walker has been selected as the Louisiana Foundation Fellow for 2015



Regina Walker received her Bachelors of Music Education and Master of Piano from Louisiana State University. She is the recipient of the 1997 Distinguished Contributions to Music Education Award by the LSU School of Music Alumni Association. In addition, Walker was LMTA's Outstanding Teacher for 2007. A past president of Baton Rouge MTA, Walker co-authored the Piano Teacher Certification Plan for Louisiana and co-authored the first LMTA Piano Rally Handbook. As a choral director, Walker's choirs have been recognized nationally and internationally. Walker's former students are in every music genre possible today. Regina Walker's impact on music in the state of Louisiana is immeasurable.

We all will want to contribute to Regina's Foundation Fund. There are several ways to do this. Please follow the guidelines below to make contributions to the Foundation Fund in her honor.

To contribute with your membership renewal/dues payment with a check: Using the MTNA renewal form, add an amount on the line marked MTNA Foundation Fund Contribution. Just above that on the form write "Regina Walker, La. Fellow". On the memo line of your check also write "Regina Walker, La. Fellow".

To contribute online with a credit card: Go to MTNA.org and click on "MTNA Foundation Fund" at the top of the page. Follow the links for "Make a Contribution" and "Contribute Now". You'll see "Please use my gift for"; when you scroll down you will see "Fellow". Type in Regina Walker, La. Fellow in that space. Then follow the steps for completing the contribution.

To contribute with a check: Go to MTNA.org, then "MTNA Foundation Fund". Under "Make a Contribution" select "Make a Contribution: pdf form". Print out this form. Check "Fellow (specify below)" and write "Regina Walker, La. Fellow" in the blank. Write this on the memo line of your check also.

You can wait until Convention in October and write your check.



Did you remember to mark your calendar for the LMTA State Convention?

It will take place on October 9-10 on the campus of Louisiana Tech University in Ruston. Our host is Dr. Steele Moegle, and she and her colleagues have already begun preparations toward making this convention the best ever. It's my distinct pleasure to formally announce that our featured speaker is Dr. Jane Magrath, who is internationally renowned for her enormous contributions in piano pedagogy. She has a very busy schedule, and we are, indeed, fortunate that we were able to secure her for our convention. We aimed for the top person in this field, and in my opinion, we got her! So please . . . come on up to north Louisiana and join us!

Put on your  and nominate someone for
LMTA's OUTSTANDING
TEACHER

Contact your local association president regarding your nominee.
The award is presented at the annual convention in the fall.

Click on the thinking cap for more information.

Send information via e-mail or mail service to:

Lmanes@cox.net

Linda Hansen Manes
5506 Tennyson Drive

ATTENTION LOUISIANA CERTIFIED TEACHERS OF MUSIC

Plan to enter your 5th and 6th grade students in LMTA Elementary Auditions this coming Fall! It is a great way to introduce them to the competition process in a comfortable and encouraging atmosphere. Convention clinicians are often the adjudicators. It is a wonderful opportunity for students to be introduced to famous people in the field of music!

Competition will be Friday, October 10, 2014 in Ruston.

Registration deadline: Friday, September 19, 2014

For more information email Jeanne Patterson at: SareptaGal@yahoo.com
or go to:

<http://www.lmta.org/state.asp?page=upperelementary>





4th LMTA Chamber Music Competition

SATURDAY, NOVEMBER 1, 2014
UNIVERSITY OF LOUISIANA AT LAFAYETTE

This is chamber music competition for pre-college students grades 6-12. More information on categories and cash awards can be found on: <http://www.lmta.org>

Please contact Chair, Chan Kiat Lim, for further inquiries at: chankiatlim@hotmail.com

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Megan Reilly
Collaborative Piano Chair

COLLABORATIVE PIANO

HOW TO PREPARE PIANO STUDENTS FOR COLLABORATIVE PERFORMANCE

I am very pleased to serve as your LMTA Collaborative Performance Chair. Collaborative Piano has been part of my life since I was in middle school playing for my school choir through college, where I continued to collaborate with vocalists, instrumentalists and choirs. While I enjoyed solo performing, it wasn't fulfilling for me...not to mention being in a practice room for 4 hours by myself was boring! I turned to collaborative piano because playing with others provided an outlet that solo performing did not. After receiving my Masters degree in Collaborative Piano from Arizona State University where I studied with Andrew Campbell, I am pleased that I can now combine both of my passions, playing with other musicians and teaching piano.

So you might be reading this thinking "Since when do we have a Collaborative Performance Chair?" At the recent Collaborative Performance Forum meeting it was decided that all states needed to have a Collaborative Performance chair. This area of musical education is thriving in some states and others not so much. It was thought that communication about the collaborative resources available was greatly lacking. As Collaborative Piano chair for Louisiana I hope that I can encourage collaborative performance participation and be the person to go to if you have questions about the resources available.

One of the main topics discussed at the meeting was how to get more students to participate in group performances. Being such a collaborative music nut myself, I thought this would be great. How, though, do we prepare our students? Better yet, suppose they want to accompany or play chamber music in high school or college. I got in touch with some friends and colleagues around the country to find out how they would prepare high school piano students for Collaborative work in college and beyond. Andrew Campbell of Arizona State University, Gail Berenson of Ohio University, Janice Wenger of University of Missouri, and Donna Toney Independent Teacher in Baton Rouge were all gracious enough to participate. Many of their answers overlapped, so I chose to put them in list form.

What technical skills does a pianist need to continue their studies in collaborative piano?

Confidence in basic skills: scales/chords/rhythms. Yes, kids, you HAVE to learn your keyboard skills. They are not JUST because we said so!

Consistent metronome practice: Ability to keep a steady tempo

Confidence playing in any key

Sightreading: musical phrasing and expression a plus!

Rhythmic understanding

Advanced technique: sophisticated touch, dynamic and rhythmic control

Warm, singing tone: imperative when playing with singers and strings

Active Listening: Ability to play and actively listen/respond to a partner or partners simultaneously

What can a teacher of a high school student do to prepare their students to accompany singers or instrumentalists as an undergraduate piano major?

Experience! Accompany singer or instrumental friends for various high school competitions, play for church choirs, play in a piano trio or quartet, play for high school musical theater productions, play in the orchestra, play for the school choir

Listen to themselves critically by recording

Practice score reading

Know musical styles

Sing phrases with the teacher

Play for the teacher to sing

Learn to improvise

Discuss music other than solo piano

Learn to harmonize

Learn to transpose

Daily ear training from the very beginning of piano study.

Listen/Watch DVD's of collaborative playing

Sing and Play

Notice that playing piano duets and duos is not on this list. While these are a lot of fun and have great repertoire, Andrew Campbell stated that he has found four hand and piano duos are the least valuable for developing collaborative skills. It does not provide the new sound that one needs to hear (voice, clarinet, trumpet, etc.) He believes that tangible hands on experiences are crucial to the development of active listening skills.

What repertoire would you assign to a high school or undergraduate piano major to prepare them to accompany Singers or Instrumentalists?

Repertoire by the song composers: Schumann character pieces, Debussy Preludes, etc. They are short, you need to develop a specific character quickly, and you have extra-musical titles which need to inspire your interpretive choices.

Pieces from easy to difficult with driving rhythms, different tonalities, shifting rhythms and atonal qualities to prepare for modern song and instrumental repertoire

Ravel and concerti to develop the ability to create orchestral sounds/colors and deal with orchestral reductions

Duo song rep: Vaughan Williams, Barber, Copland, Quilter. Easier arias by Mozart and Puccini

Duo sonata/trios/quartets by Mozart, Haydn or early Beethoven

Bach suites and inventions, sonatinas and sonatas

Romantic pieces for beautiful breathing with phrasing

Score Reading, Hymn playing

4. Does a pianist need to be an outstanding solo pianist before becoming an effective collaborative pianist?

The resounding answer to this one was: The student needs to have a solid technique and mature musical understanding. Andrew Campbell stated that "Musical maturity and creativity is heightened in collaboration, as you need to have a wider variety of colors and nuances when you involve another instrument or voice. Memory is really the only difference." As Donna Toney stated, "Solo pianists have the added memory requirement and solo performance pressure that many pianists have trouble with.

Continued on page 9

The opportunity to prepare as thoroughly as a soloist and enjoy the time sharing ideas, rehearsing and performing with other artists can be utopia!" They all thought there is no need for a student who prefers the medium of collaborative piano to be a competition winner, but they need to be able to play any literature that comes their way. A solid background in the solo repertoire and a solid technique will provide this.

6. How do you teach your high school or undergraduate piano majors to prepare a chamber music piece, a vocal accompaniment and instrumental repertoire?

Learn the piano part the same way you would a solo piano piece.

Early on incorporate the other parts by playing the solo part in the right hand and the left hand of the piano part. Play each part separately then in different combinations.

Play or sing the other part while the student plays the piano part

Translate the vocal part if in a foreign language and understand the

opera libretto before learning a single note. This is easily done with the internet.

After the piece is basically learned, listen to different recordings to get

a sense of style. This should not be done until further into the learning process because the student needs to understand how the parts fit together by experiencing it themselves.

Discuss breathing, cueing, and cadence points

Discuss balance issues

Watch DVDs

Ultimately the student should be able to sing the other part (vocal or instrumental) while playing their own. This can be quite difficult which is why they need to learn the piano part in the same manner they would a solo work. Believe me, the better they know their part, the easier it is to actively listen and incorporate the other part. Understanding how all the parts fit together is key.

7. What attributes do you look for in a pianist wanting to accompany or play chamber music?

Fluent technique

Ability to listen to another part and respond

Love of musical expression of all styles

Good sight readers

Read lead sheets

Collegial personality

Creativity and spontaneity as a musician

The ability to go with the flow and adjust on the fly without being stressed

Active listening skills

Andrew Campbell stated that "Mainly, the desire to collaborate and to have as one's goal the celebration of the entire work through ones playing and collaboration, rather than the celebration of one's own playing through the piece- celebrating the work rather than the individual.

At my studio collaboration is part our business model. We believe in the collaborative process and strive to give our students every opportunity to play with other musicians, not just other pianists!

As you end your school year and begin planning your fall semester, I hope you will think about how you can teach your students to become collaborative musicians and put together some collaborative performances in your community. Please feel free to email or call me if you have any questions or ideas for Collaborative Performance in Louisiana. Special Thanks to Andrew Campbell, Donna Toney, Gail Berenson, and Janice Wegner for their thoughts and information!

COLLEGIATE CHAPTER OFFICER NEWS

I would like to thank the Louisiana Music Teachers Association for giving me the opportunity to serve as an officer for the Collegiate Chapter. I really enjoyed the national conference that was held in Chicago this past year. It was great to attend some of the lectures and recitals that were held at the conference. This was a great experience to share with my chapter members from Southern.

It was great to see friends from the different chapters there and to meet new friends and teachers from other universities around the country. I had the pleasure in meeting Maria Del Pico Taylor from Temple University, Dr. Leslie Spatz from Tarleton State University, and other great professors from around the country. I managed to check out some of the new programs and features dealing with the iPad and Finale music software. The conference also had some really good performances during the evening; such as the Spencer Myer piano recital held on the last night of the conference. I am very excited for what the next year may hold. The chapter members at Southern and myself are looking forward in remaining involved and to represent the state at the next national conference in the future.

Ryan Alexander

The MTNA National Convention in Chicago this year was an amazing experience. As president of Music Teacher Association collegiate chapter at Southern University, I had the chance to participate in the meetings that were taken place and got to watch some of the excellent recitals that were held in the evening. I am glad that I had the opportunity to go and voice my opinion at the Collegiate Teacher, and Collegiate Board meetings. Being a pianist; I am completely grateful with the creation of MTNA. The only thing as president I would like to add is that when MTNA open its door for more instruments, it will surely draw in more participants and have more positive feedbacks.

One event that really caught my attention the most was the poster session presentation. While there I got to see very well made poster that explained daily basis problems, posters with health issues connected to a teacher/musician life, posters on composition, and so on. The poster session was a great idea not only for teachers, but also gave some of the students the opportunity to share his or her knowledge with other fellow musicians to give a further encouragement to continue their love for music. The trip was a great experience to share with my chapter members and is an experience that I will always care to cherish.

Sandra Naomi Isumi



Gulya Chandler
LMTA Membership Chair

Dear LMTA members, as your membership chairperson, I wanted to remind you that the MTNA active members expiration date is June 30, 2014. So, now will be a good time to plan and renew your membership for the 2014-2015 school year. Also, if you haven't read already, MTNA annual active member dues will be \$70, seniors (70 and older) will receive 25 percent

discount off the national active member price.

Did you notice the logo at the top? I wanted to share with you the idea behind the MTNA membership campaign. The goal is to strengthen MTNA's membership. If you can think of at least one prospective member who would benefit from MTNA membership, please reach out to that person and let her/him know about this professional organization. The benefits of being a member far outweigh the cost. The young teachers or even seasoned independent teachers may not know that and it is our job to share what we know. The numerous benefits of being MTNA member include professional and educational opportunities for the teachers and their students. The conventions, workshops and the magazine provide important information for either an independent music teacher, school teacher, or a college professor. Besides instructional materials and guidance, MTNA provides professional support as insurance services, legal and financial consultation and services, numerous affinity programs and member discounts such as Amazon.com and Office Depot and travel discounts. And that's not all. Did I mention professional certification and training opportunities?

Well, I am signing off with my own personal experience and testimony that through MTNA I continuously get involved, informed and inspired.

p.s. I asked my student during a lesson: What is that symbol above the last note? She said, "Fermameter!!!"

Gulya Chandler, NCTM
Associate Professor of Music
Bossier Parish Community College