



THE IOWA MUSIC TEACHER

**Fall
Membership
Issue**

**David Karp
*In the Spotlight***

**New Auditions
Rules Inside**

LXXXV no. 2
Fall 2022

Music

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THE EDITOR'S DESK

As division director-elect, I was honored to once again attend an MTNA Leadership Summit in Cincinnati, Ohio in early September. It seemed almost surreal to connect in person with everyone once again. I was fortunate enough to run a meeting with states by size. The states in our group were smaller than Iowa, however it was quite apparent that we found common ground as far as successes and concerns go. Among the topics discussed were the never-ending challenges of recutting new members, young and old. The future of music and our organization lies in the capable hands of our young student members, but we found the most appealing draw for new members was forming new friendships! All of us have access to the same connections, the same online tools and most importantly to one another through our state and local meetings. There was compelling interest in forming virtual local associations in rural areas. Even if you are new and a little timid, we hope you will join us at a local meeting. We've all been there and I promise, you will be welcomed with open arms!

Pictured with me is one my favorites, Martha Hilley, Immediate Past President of MTNA. She held true to the organization and our goals throughout the pandemic. Like our Iowa Past President Linda Benson, it became difficult to flex your leadership muscles behind a mask and the isolation of zoom meetings. Both of these leaders handled those demands with expertise and grace. Martha called me a couple years ago after she had a conversation with Linda one day. We had a lovely long, exuberant phone conversation, and before we hung up, she asked to be added to the *Iowa Music Teacher* magazine mailing list.



*Cyndie Caruth, Editor,
with Martha Hilley,
Immediate Past
President of MTNA*

At the September summit, she grabbed me like a long-lost friend and introduced me to many people, and boldly hailing our Iowa publication. This genuine and charismatic lady told everyone, "I have to tell you about Iowa's wonderful magazine; I read every word cover to cover!" She then requested that I never remove her from our mailing list.

I for one, am so proud of our magazine. Credit goes to the many members who contribute and the volunteers who are always supplying information and articles to make it so special. For that I am incredibly thankful! Through our magazine, we get the chance to meet new members, glean ideas from those who specialize in very specific areas, visit the past and envision the future as well as reacquaint ourselves with members and friends we've known for years. It is my hope, like Martha, you will also be compelled to read the *Iowa Music Teacher* magazine from cover to cover!

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THE IOWA MUSIC TEACHER

Vol LXXXV no.2 Fall 2022

Membership

IMTA/MTNA membership year:

July 1 through June 30.

MTNA National
membership dues: \$83.00

Active Iowa IMTA dues: \$40.00

All active dues: join by September 1
to enter competitions.

New members: join by October 1
to enter competitions.

MTNA Senior
70 years or older: \$62.25

Iowa Senior dues 65 or older: \$20.00

MTNA Collegiate
membership dues: \$19.00

Iowa Collegiate Student
member dues \$10.00

Collegiate Membership is open to
all college music students who are
also members of an affiliated state
association and a collegiate chapter if
available. Collegiate membership runs
October 1 through September 30.

*A six-month/trial membership is
offered to individuals meeting active
membership criteria who have never
been MTNA members. The six-month/
trial membership runs from January 1
through June 30.*

Contact Us

*Contact a local association president at:
iamta.org/local-associations.php
and experience valuable meetings and
networking opportunities.*

*Please contact MTNA at
(888) 512-5278 or (513) 421-1420
for further member information.*

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IMTA Statement of Philosophy

The Iowa Music Teachers Association, reflecting the tradition of Music Teachers National Association, is dedicated to a practical role of artistic service in our society. Through activities involving students, merchants and patrons as well as music teachers, the Iowa Music Teachers Association promotes professional standards in music and fulfills its dedication to cultural leadership. To explore the Iowa Music Teachers Association online, visit www.iamta.org.

IMTA Statement of Function

The function of *The Iowa Music Teacher* is to reflect the philosophy of the Iowa Music Teachers Association; to serve as a vehicle of communication for its members to their state officers, expressing their attitudes and needs; to inform the subscribers and membership of events and ideas; to report musical activity in the state; and to stimulate and encourage active interest participation, and support for the Iowa Music Teachers Association as it maintains its role of leadership in the state of Iowa.

IMTA Magazine

The Iowa Music Teachers Association is a non-profit organization. Magazine subscriptions are mailed automatically to members. Non-member subscriptions are \$40.00 per year to include four issues of *The Iowa Music Teacher* magazine. Single copies are \$10.00; sample copies furnished to prospective members without charge. The *Iowa Music Teacher* magazine is not a registered copyright publication. Members have permission to reprint anything contained herein unless there is a specific notice of copyright appended to the article or portion of an article. For further information concerning the magazine, request information at imtainformation@gmail.com.

MTNA Founding and Purpose

In 1876, Theodore Presser and 62 of his colleagues founded Music Teachers National Association with the purpose of advancing the value of music study and music making to society while supporting the careers and professionalism of music teachers. Today with more than 20,000 members, MTNA is a vibrant and powerful professional alliance with members reaping the rewards of collaboration, continuity and connection throughout the lifetime of their music teaching careers. MTNA/IMTA Active Membership is available to any individual professionally engaged in a music activity who is also a member of an affiliated state association. Active members enjoy all benefits of membership and are entitled to participate in all MTNA activities, vote and hold office.

PRESIDENT'S REPORT

Membership news:

Iowa Music Teachers Association membership, (as of July 2022):

- Increased in membership by 5.60% from June of 2021 to June of 2022.
 - From our West Central Director Mary Beth Shaffer: "That is an impressive percentage, and one of the highest among all of the states!"

• 6 new Nationally Certified Teachers of Music from Iowa!

- From our state certification chair: "I am happy to report that six members of the Iowa Music Teachers Association took advantage of the incentive to add to the scholarship fund as proposed at our June 4th, 2019, General Meeting in Lamoni, IA. This proposal was for candidates to register for their NCTM between the dates of the conference and June 30th, 2020 to be eligible. Each will have \$200.00 given to the scholarship fund in their honor."
- **Foundation fellows:**
 - 2021-2022: We honored the terrific Dr. Sharon Jensen, IMTA State President-Elect. She is our current Local Associations Chair and a former professor at Clarke University in Dubuque, IA. Sharon will serve as IMTA President in the 23-25 term.
 - New - 2022-2023 Foundation fellow: Congratulations to Dr. Jason Sifford who is a well-respected teacher, composer, and leader within MTNA. He is currently serving on the MTNA National Certification board.

IMTA Activities:

- **State Piano Auditions** (pre-college piano competitions): held in person at Iowa State University in March 2022. 92 students performed. Winners delighted us with their performances at the Honors Recital at the June State Conference.
- **IMTA Piano Festivals** (non-competition, motivational piano event that operates like a masterclass):
 - 7 centers around the state of Iowa.
 - 190 students and 37 teachers
- **MTNA Performance Competition:**
 - 47 student participants.
 - National Honors:
 - Senior Woodwind, 2nd Place: Preston Atkins, Cedar Falls, student of Martin Kuuskmann, Denver, CO
 - Young Artist Voice, 3rd Place: Molly McDonough of Des Moines, student of Leanne Freeman-Miller
- **IMTA State Conference returned to in-person after 2 years off!**
 - The Iowa membership enjoyed gathering again to learn and network.
 - We were honored to host Dr. Peter Mack who gave a superb recital, and insightful masterclass and session.
 - We loved having Melody Bober return as a guest clinician, where she gave motivational and educational sessions.
 - 4 scholarships were given to deserving seniors who will music majors or minors.



IMTA President

Dr. Janci Bronson

imtapresident@gmail.com
jbronson@iastate.edu



MARK YOUR CALENDAR!

IMTA Board Meeting

October 1, 2022

Iowa State

MTNA Iowa Competition

October 29, 2022

Wartburg College, Waverly, Iowa

Deadline to submit items for the Winter Iowa Music Teacher magazine

December 1, 2022

MTNA National Conference

March 25-29, 2023

Reno, Nevada

State IMTA Conference

June 4-6, 2023

Coe College

Cedar Rapids, Iowa

*Please see the events schedule at iamta.org for your local association meeting times and places. If you don't see dates for your local meetings, please contact your local president.

*Festival and Audition deadline dates for your district appears at the top of your dashboard page on-line after you've logged in.



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CONTACT GRACELAND ADMISSIONS

Admissions Office
admissions@graceland.edu | 866.472.2352



There is a place for you at the 2023 MTNA National Conference in Reno, Nevada! Mark your calendars to attend this grand, in-person reunion of the music teaching profession March 25–29, 2023.

FEATURED GUESTS



Yefim Bronfman
Tuesday Recital



Lara Downes
Keynote Address



**Michelle Cann and
Kimberly Cann**
Cann Sisters Piano Duo
Opening Session Recital



**Yu-Jane Yang and
Shi-Hwa Wang**
Formosan Violin-Piano Duo
Opening Session Recital

MASTER CLASSES AND TEACHING DEMONSTRATION



**Angela Cheng and
Alvin Chow**
Advanced Piano



Dennis Alexander
Intermediate Piano



Melody Bober
Elementary Piano



Lisa Bastien and Lori Bastien
Elementary Piano Teaching Demonstration

FOR MORE INFORMATION OR TO REGISTER, VISIT WWW.MTNA.ORG

CLASS OF 2022 SENIORS

RECITALS



Emma Brennan

Emma Brennan presented her senior recital on July 11, 2022 at Bible Baptist Church in Dubuque, where her father is pastor. She performed piano works by Mozart, Mendelssohn, Grieg, Debussy, and Ravel, as well as several sacred arrangements by Shelley Hamilton. She concluded the recital by singing “I Just Want to Please the Lord” by Ronny Hinson, along with her parents and brother.

Emma began her piano lessons at age 6. She studied with her mother Mandy until the age of 13, then continued her studies with Gabrielle Roth, a graduate student at Moody Bible Institute. In 2019 her family moved from Chicago to Dubuque, where she studied with Leslie Appleby for the next 3 years. Emma participated in IMTA auditions each of those years, winning Alternate in level D, and Honorable Mention and Alternate in Level E respectively. Also during that period she competed several times in the annual sacred music piano competition presented by Fair Haven Baptist Church in Chesterton, Indiana as part of their Empowered Youth Conferences. Emma plays regularly for church services, accompanying congregational singing, choirs, and other ensembles, as well as playing solos for offertory and duets with her mother. She enjoys working with children and serves in several children’s ministries. She also loves to create drawings and paintings to encourage others with the joy of the Lord.

Emma graduated from her home school studies this past spring and plans to attend Fair Haven Baptist College to major in Sacred Music.

Nathan Hummel performed his Senior Recital on Sunday, May 22, at 1:30 pm, in the St. Paul Lutheran Church sanctuary in Davenport, Iowa. His musical selections included works by J.S. Bach, Franz Schubert, Astor Piazzolla, and Robert Muczynski. He concluded his recital with a duet by Kevin Olson performed with

his grandmother, Linda Allebach, NCTM. She had been his piano teacher from 2011-2020.

Nathan was a student of Roberta Quist, NCTM. He has earned 11 years of superior ratings in Federated Music Teachers Associations Festival and was a finalist several times in the FMTA Baroque/Classical Competition. He placed second in the Senior division of the FMTA Classical Festival in 2020. His participation in District Auditions is as follows: District Piano Auditions Winner in Level A (2014), Level B (2015), Level C (2017); District Alternate in Level C (2018), Level E (2022); Honorable Mention in Level D (2018) and Level E (2021). At school he participated in football and soccer and during his senior year, was a captain on both teams. Other school and extracurricular activities include Homecoming Court in 2021, McKinley Elementary School Mentor in 2021-2022, and St. Paul Lutheran Youth Group and Mission Trips. After graduation from Central High School, Nathan plans to attend the University of Iowa and major in Business.



Nathan Hummel

WHAT'S HAPPENING IN THE WEST CENTRAL DIVISION OF MTNA

Submitted by Mary Beth Shaffer NCTM, MTNA WCD Director

Welcome to the inaugural column about all of the great things that are happening in the West Central Division of MTNA! To kick off this quarterly column, please enjoy the following quiz. Answers are in the shaded box. If you receive a perfect score, please email me at mbs723@shafferstudio.net so that you can be recognized in the next issue!

How well do you know your division neighbor MTA's?

1. Which of the following states is not in the West Central Division?

- A. Colorado
- B. Wisconsin
- C. North Dakota
- D. Minnesota

2. Which state is the oldest MTA affiliate, founded in 1885?

- A. Missouri
- B. Nebraska
- C. Iowa
- D. Kansas

3. Which state is the youngest MTA affiliate, founded in 1957?

- A. North Dakota
- B. Kansas
- C. Colorado
- D. South Dakota

4. Which state has the largest number of local associations?

- A. Minnesota
- B. Colorado
- C. Kansas
- D. Nebraska

5. Which state has the largest number of collegiate chapters?

- A. Missouri
- B. North Dakota
- C. Kansas
- D. Minnesota

6. From which 3 West Central Division states have living past presidents of MTNA?

- A. South Dakota, Missouri, Kansas
- B. Nebraska, Minnesota, Colorado
- C. Iowa, Kansas, Nebraska
- D. Kansas, Colorado, Nebraska

7. Which state has the largest membership?

- A. Kansas
- B. Minnesota
- C. Missouri
- D. Colorado

8. Which states in the WCD have had members serving on the MTNA Board of Directors in the past 10 years?

- A. Iowa, North Dakota, Kansas, Minnesota, Colorado
- B. Iowa, South Dakota, Missouri, Kansas
- C. North Dakota, Kansas, Nebraska, South Dakota
- D. Colorado, Nebraska, Missouri, North Dakota

9. From which state does the new WCD Director-elect herald?

- A. Missouri
- B. Minnesota
- C. Iowa
- D. Nebraska

10. Since the first MTNA Conference in 1895, which of the following WCD states have hosted an MTNA Conference?

- A. Iowa
- B. Nebraska
- C. Missouri
- D. All of the above



MTNA WCD Director

Mary Beth Shaffer
mbs723@shafferstudio.net

ANSWER KEY:

1. B (States in the WCD are ND, SD, MN, IA, NE, MO, KS, CO)
2. C (Congratulations, Iowa!)
3. A (Congratulations, North Dakota, on your 65th anniversary!)
4. B (CO has 15 local associations)
5. C (KS has 9 collegiate chapters)
6. D (Phyllis Pieffer, CO; Scott McBride Smith KS; Joan Reist, NE)
7. B (As of July 2022, MN had 503 members, ranking as 5 largest state affiliate)
8. A (Suzanne Torkelson, IA; Beth Klingenstein, ND; Scott McBride Smith, KS; Kirsten Levorsen, MN; Jill Hanrahan, CO; Mary Beth Shaffer, CO and IA)
9. C (IA – Cyndie Caruth!)
10. D (IA in 1900; NE in 1933; MO in 1895, 1904, 1918, 1924, 1930, 1939, 1947, 1955, 1959, 1967, 1996, 2004 – MN, CO & KS have also hosted)

AUDITIONS PREPARATION

Hello Everyone! It is my sincere pleasure to serve another year as your State Auditions Chair!

First, I would like to take a moment and thank every local association for communicating with me over the summer and providing your District Audition information, as you will see here.

Your continued dedication to helping students perform at their highest level is commendable, and I appreciate the extra effort everyone takes in making District and State Audition days happen, whether you are chair, an adjudicator, a judge's assistant, a door monitor, or a theory proctor. Each role is needed to make Auditions successful, and I thank you in advance for your time!

I am pleased to announce that we have locked in our State Auditions date and location for March 11, 2023 at Iowa State University. I would very much like to thank our IMTA President, Dr. Janci Bronson, for securing the date and location as quickly as possible!

As you noticed in the last publication, many

changes were made to District and State Auditions. To better assist you, the following forms have been updated to match the recent changes:

IMTA Pre-College Piano Auditions Rules and Regulations
District Audition Chair Checklist
Instructions for Judges
Instructions for Judge's Assistants
Adjudicator Expense Form

These forms can be located at iamta.org. Click on "Forms and Resources" hyperlink at the top right of the webpage, then click on the "Auditions" tab on the middle of that webpage.

The 2022-2023 Judges List will be updated around the 1st of September and placed on the website shortly thereafter.

As always, you are welcome to contact me with questions or concerns at imtaauditionschair@gmail.com.

Blessings to you in this fresh season of lessons and auditions!



IMTA State Auditions Chair

Cate Bryan, NCTM

imtaauditionschair@gmail.com

Audition Center & Email	Chair	Co-Chair	Audition Date	Registration Deadline	Location
Dubuque (DBQMTA) imtaauditionsdbq@gmail.com	Sharon Jensen 563-451-7404 sharonkjensenpiano@gmail.com	Leslie Appleby 563-663-6730	2/4/2023		
Fort Dodge (FDAMTA) imtaauditionsfd@gmail.com	Deb Ausborn 712-830-4634 debausborn@gmail.com	Mavis Chen	1/28/2023	12/31/2022	St. Olaf Lutheran Church, Fort Dodge
Southwest Iowa MTA (SWIMTA) imtaauditionsdbq@gmail.com	Berneil Hanson 712-328-3908 muscor15@gmail.com	Julie Bond 712-326-1002 bondpiano@gmail.com	1/21/2023	12/24/2022	New Horizon Presbyterian Church, Council Bluffs
Music Teachers of North Iowa (MTNI) imtaauditionsmc@gmail.com	Gail Morris 641-220-1576 jgmorris@myomnitel.com		2/4/2023	1/7/2023	NIACC, Mason City
Cedar Rapids Area (CRMATA) imtaauditionsdbq@gmail.com	Amy Linville 319-573-3856 amylinville@mchsi.com	Abbie Brewer abbiecorrone@gmail.com	2/4/2023		Coe College, Cedar Rapids
Des Moines Suburbs (DMMTA) imtaauditionsdms@gmail.com	Galina Jarrell 712-579-8741 gallyanna@gmail.com		1/21/2023	1/14/2023	Grandview University, Des Moines
Quad Cities (QCMTA) imtaauditionsqc@gmail.com	Roberta Quist 563-508-4456 quiststudio@msn.com	Charlie Schmidt 309-230-0148 charlesschmidt@augustana.edu	2/4/2023	1/7/2023	St. Ambrose University, Davenport
Des Moines/Ankeny (DMMTA) imtaauditionsdma@gmail.com	Cyndie Caruth 515-979-8131 caruthpiano@gmail.com	Amy Jo Wrobel 319-290-7765 amyjowrobel70@gmail.com	1/28/2023		Faith Baptist Bible College, Ankeny
Lamoni (SIMTA) imtaauditionsso@gmail.com	Sarah Hostetler 515-724-9442 srobinson072@gmail.com		2/11/2023	1/11/2023	Graceland University, Lamoni
Ames (MTCI) imtaauditions@gmail.com	Nai-Ying Liao 515-233-1582 naiyng2001@yahoo.com	Paula Forrest 515-451-0911 forrestps@gmail.com	1/28/2023	12/31/2022	Ames, ISU Simon Estes Music Hall
Storm Lake Area (SLAMTA) imtaauditionsslm@gmail.com	Jeanette Hinkeldey 712-299-5786 hinkeldeyharmonies@gmail.com		2/11/2023	1/14/2023	
Iowa City (ECMTA) imtaauditionsic@gmail.com	Ruth Johnson 319-541-1305 rjohnson@precil.org	Tina Chapman 319-331-3173 tchapman@westmusic.com	2/5/2023	1/8/2023	University of Iowa, Voxman Hall, Iowa City
Waterloo (NAMTA) imtaauditionsslm@gmail.com	Andrea Johnson 503-536-3925 andrea.johnson@uni.edu		1/28/2023		Wartburg College

Summary of Rule Changes for 2022-23 Auditions

The Executive Board of IMTA met on Tuesday, June 7 and approved several changes to the audition rules. These changes are effective for the 2022-23 audition season, so I would like to summarize them here to help local associations in their planning.

The best news for our students is that there will be one winner and one alternate for every 5 participants in Levels D, E and F. This is not an age-related split. We believe it will encourage busy high school students who persevere in their pursuit of music.

The time limits for Levels D, E and F were also changed. The time limits are as follows:

D – 15 minutes

E – 18 minutes

F – 25 minutes

This upcoming year will be a trial period to assess whether these new limits work. Please provide feedback to the Auditions Chair, Cate Bryan after your district auditions have occurred.

The Board also clarified that a portion of each piece must be performed. The judge may stop the student in order to move on to the last piece. It is extremely helpful if the judge's assistant gives the judge a one-minute warning.

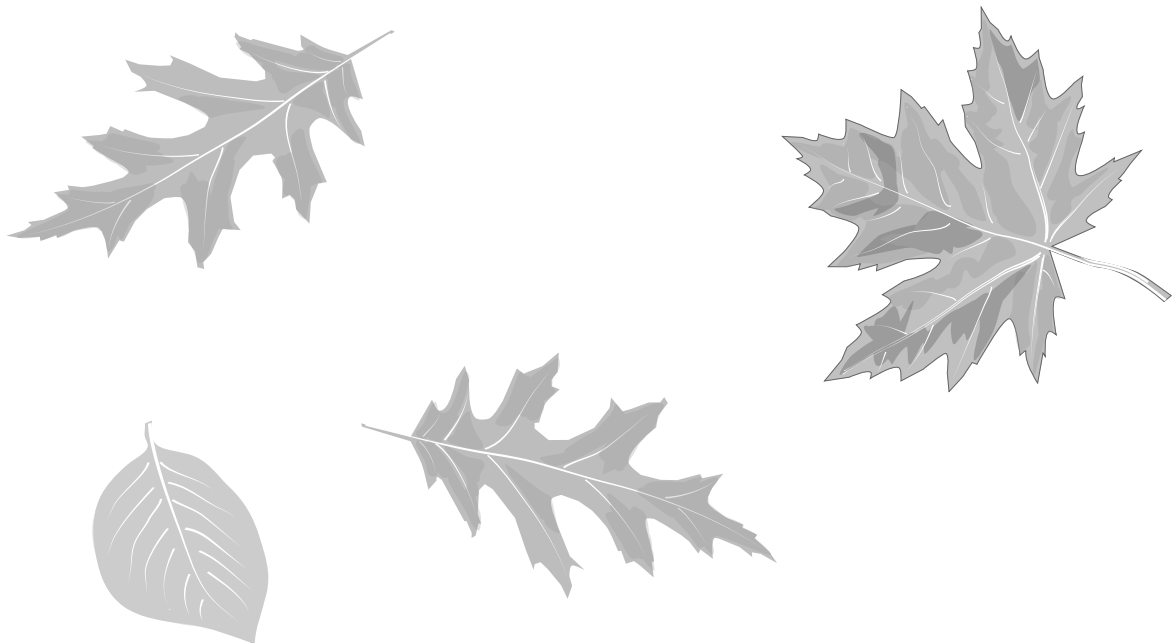
Student fees for Festival and Auditions will not be raised this year. Auditions will remain at \$25 and Festival rates will continue to be \$1 per minute.

Judges will be reimbursed at the new rate of \$35 per hour but mileage rates will remain at .50 per mile. Food for the judge's lunch will be reimbursed at \$15.00.

A maximum of 30 minutes deliberation time will take effect for all levels. At the audition chair's discretion, varying amounts of deliberation time can be scheduled, based on the number of students playing in a level. Two 10-minute breaks and a 45-minute lunch are scheduled for the judge.

The adjudication expense form will be revised and the audition chair should have mileage and judging hours calculated before auditions occur. This ensures that the contracted time for adjudication is adhered to. Audition chairs are also encouraged to engage judges who are able to carpool, thus reducing the center's expenses.

As of 2023 -24 year, all adjudicators must have paid due by July 1 in order to be eligible to judge IMTA events. This will help our chairs find valid judges at an early date. (Voted June 2023, IMTA board.)



FESTIVALS ARE A LEARNING OPPORTUNITY FOR ALL

It seems like we just wrapped up the 2022 State IMTA Conference a couple weeks ago. The summer really flew by! When I was not teaching summer lessons, my family and I explored many new places in eastern Iowa this summer from Spook Cave, the Maquoketa Caves, Fenelon Place Elevator, Julien Dubuque monument, the Mines of Spain and the new Baseball Museum in Dyersville. It was a busy summer, but we made lots of great memories!

Also this summer I handed the IMTA Mentor Chair role over to Allison Chenoweth and took on the State Festivals Chair role from Lissa Pohlman. I was the State Festivals Chair a few years ago, and it has been an odd mixture of déjà vu returning to this position. I am looking forward to an exciting year, and I want to thank both Allison and Lissa for their service to IMTA!

If you are new to IMTA or back again after some time away, I hope you will consider having your students participate in a festival. If not this year, perhaps next year. IMTA Festivals offer a number of benefits for students and teachers. Students have the opportunity to work with an adjudicator in addition to receiving written comments. When speaking with my new students who have never participated, I tell them that Festival is like “having a lesson with another teacher.” It is such a valuable learning experience.

Another benefit of participating is that any proceeds from a center go into the IMTA general fund and help our organization. Festivals do not generate a lot of revenue, but what is generated helps pay for scholarships for seniors going into music, students attending regional and national MTNA competitions, magazine expenses, website maintenance, etc. Being able to help the State organization is one reason why IMTA festivals are so important to me.

Festivals can be a learning opportunity for the teacher as well. I am always refreshed after hearing a colleague’s interpretation of a piece, and I LOVE it when the adjudicator is able to connect with a student on an aspect of the piece where he/she has been struggling. Sometimes I pick up new ways to explain a technique that is funny and memorable. I always end the day feeling excited to continue working with my students on their recital/audition pieces.

Many teachers use festivals to help students prepare for IMTA Auditions. That is a great idea, but it does not have to be limited only to students going to auditions. With my own students, I try to have every student who has been taking for at least six months prepare two to four repertoire pieces to play for the adjudicator. Let’s face it, not all students are able to compete in auditions. Some students are older when they begin lessons, and the age requirement and repertoire expectations put auditions out of reach for them. Some students are intimidated by playing pieces from memory let alone in a competitive setting. Other students simply do not practice enough to prepare well for auditions, either due to overscheduling with other activities or lack of commitment. An IMTA Festival is a great way to encourage all students to keep working and pushing themselves.

If you are new to IMTA or you just have more questions about IMTA Festivals, please do not hesitate to email me at imtafestivals@gmail.com. If you act soon, it’s possible you could still have students participate in a festival this school year!



IMTA State Festival Chair

Rachel D. McCoy, NCTM
imtamentorchair@gmail.com

IMTA FESTIVAL DATES & CONTACTS

Festival Center	2022-23 Chair	Registration Deadline	Festival Date	Location
Cedar Falls	Heather Gillis, 319-217-1273 gillish@uni.edu	11-5-22	12-3-22	University of Northern Iowa
Cedar Rapids	Allison Chenoweth, 319-651-4613 achenoweth@westmusic.com	11-5-22	12-3-22	Kirkwood Community College
Coralville	Nancy Cree, 319-354-3085 nancy@nancycree.com	10-23-22	11-13-22 (Sunday)	West Music, Coralville
Des Moines Suburbs	Irina Kaplan, 515-287-2280 irinak@mchsi.com	11-5-22	12-3-22	Teacher's homes
Dubuque	Leslie Appleby, 563-663-6730 leslieappleby@gmail.com	10-22-22	11-12-22	University of Dubuque
Dyersville	Rachel McCoy, 712-830-9239 rachel.d.mccoy@gmail.com	11-19-22	12-3-22	Rachel's home
Forest City	Melissa Phillips, 507-360-6477 melissa.phillips@waldorf.edu	12-31-22	1-14-22	Waldorf University
Lytton	Deb Ausborn, 712-830-4634 debausborn@gmail.com	11-19-22	12-3-22	Deb's home
Mason City	Lissa Pohlman, 641-420-3254 lissa.pohlman@gmail.com	11-19-22	12-10-22	NIACC
Quad Cities	Charles Schmidt, 309-230-0148 charlesschmidt@augustana.edu	10-29-22	11-12-22	St. Ambrose

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SIMPSON.EDU/MUSIC

IaMTA.org : The HOME Page

This quarter I'm starting a series about the pages and features in our impressive Iowa Music Teachers Association website. This site is truly a model for similar organizations across the country. In fact, our Information Editor, Cyndie Caruth, was asked to demo it at the national MTNA Summit in September!

So let's start at the very beginning ... www.iamta.org: the HOME page!

If you search for information about Iowa music teachers on the internet, it is exciting to note that "Iowa Music Teachers Association" will probably be the first web site listed in the search results. A click on "Iowa Music Teachers Association" in the search results takes a visitor straight to our web site's "Home" page at <http://www.iamta.org>. If "Iowa Music Teachers Association" doesn't appear in search results, just type "<http://www.iamta.org>" in the search box, or address bar of your internet browser. Our web site's "Home" page greets the visitor with impressive photos, an intriguing menu, and large friendly links to general interest topics. It looks – well – professional.

So what is the purpose of the Iowa Music Teacher Association web site "Home" page? A "Home", or "landing", page on any web site is like a "door" to a world on the other side. A "Home" page provides the first impression of what an organization is about, in much the same way that the first few bars set the tone for the rest of a musical composition. Our web site "Home" page appeals to the specific audience that the Iowa Music Teacher Association wants to reach – music teachers, parents and students.

There are three goals for the Iowa Music Teacher Association web site Home page. The first goal is to provide new visitors a "feel" for the culture of the Iowa Music Teacher Association and what the organization has to offer. The second goal is to generate trust in our organization, to provide a comfort level that the information found on the other side of the "door" will be what is needed and expected. The last goal is to

welcome our web site visitors and invite them to come on in, click menus and/or links to learn more about, and experience, what the Iowa Music Teacher Association has to offer.

Our IaMTA.org web site "Home" page accomplishes those goals by presenting:

- Beautiful, engaging photos
- A brief synopsis explaining what the organization does and the benefits of belonging to it
- Four welcoming links to guide new visitors quickly to helpful information:
 - Joining the organization
 - Finding a local music teacher
 - Upcoming events
 - Taking part in auditions
- A convenient menu to more in-depth general information located in the upper right corner of the "Home" page
- A listing of current and exciting news events
- At the bottom of the "Home" page are links to advertisers associated with teaching music in Iowa.

All of these page elements work together to provide a welcoming and professional introduction to the Iowa Music Teacher Association. As we all work together to keep our web site updated and current, we make what's on the other side of the "door" a great experience for visitors to www.iamta.org!



Angela Binns

imtainformation@gmail.com



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IS THE **APP** CRAZE OVER?

S ometime around the mid 2010s, it seemed like everyone was talking about music teaching apps. Over 70 million iPads were sold in 2013 alone. JoyTunes had just released its popular app “Piano Maestro” in 2012 and a few years later, the flash card app “Note Rush” became one of the top downloads for music teaching.

With the rise of popularity in tablets, apps became a mainstay of many studios. They were affordable, and they turned the drudgery of things like sight-reading and note recognition into flashy, interactive video games. App developers rented booths and gave showcases at national conferences, teachers met and discussed their latest App Store finds, and bloggers and influencers found themselves putting apps at the center of their online offerings.

Even now, there are sophisticated metronome apps, practice apps, and even studio management apps. It’s no exaggeration to say that a teacher could conceivably run an entire studio from an iPad. From methods to supplemental repertoire to practicing to scheduling and billing, there literally is “an app for that.”

That said, it feels like the last few years has soured us on technology a bit. Being forced to rely heavily on technology also revealed its limitations, and as we return to in-person instruction, I find myself using an “old-school” metronome that does nothing but click, flash cards held together by a rubber band, and books of exercises and easy duets for sight-reading. I do this partly because I’ve grown weary of so many screens, but also because I’ve come to believe that there’s simply no benefit to a technological solution. My students might really enjoy a note spelling app, but they don’t seem any better at identifying the notes than they were with simple flash cards. They might like the instant feedback and flashing lights that accompany a correctly identified theory question, but they don’t seem any better at spelling major and minor chords.

Not simply relying on my own anecdotal experience, I did a bit of investigating to see if any research has been done on the efficacy of educational technologies. Not surprisingly, the vast majority of articles advocating for the use of educational apps come from the app companies themselves, either directly or through a variety of “influencers.” A search of academic journals returned very few studies on the effectiveness of music learning apps. (And the few I found focused more on student motivation than on educational outcomes.)

All of this begs the question: Is the APP craze over? And if so, then why? Has our initial infatuation with the technology simply cooled to a more reasonable but useful level or did the rise of gamification fail to deliver on its promises? Are we simply feeling screen fatigue from years of online instruction, or is the musical experience simply more potent without the visual distraction of a tablet?

I don’t have the answers, but I think these are thoughts worthy of consideration and discussions worth having. As I think about the future of this column, I want to know – what aspects of technology do you find useful and interesting? What technologies are perhaps best left in the past, and what are you most excited about for the future? Let me know, I’d love to hear your thoughts.

Drop me a note at imtatechnology@gmail.com and let’s start a conversation!



IMTA State Technology Chair

Dr. Jason Sifford, NCTM
imtatechnology@gmail.com

TOP TEN BENEFITS OF MTNA MEMBERSHIP

We are a busy group of people! When President Janci Bronson discovered she was moving on the same weekend as the MTNA Summit, several phone calls took place to replace her and it boiled down to yours truly to attend the MTNA Leadership Summit as the Iowa Representative. I found one session most interesting that I would like to share with you.

Imagine there not being a national association there for us. In other words, the state and local associations, (the grass roots of the organization) would be responsible for all the financial efforts we are used to or take for granted. It's easy to feel like these benefits don't apply to many of us, but when placed under the microscope, the benefits are vast. MTNA Director and CEO, Gary Ingle presented a session covering the top 10 benefits of being an affiliate of MTNA.

10. Leadership training and resources: we rely on the many resources offered by MTNA. If you've never attended the MTNA conference or looked through the MTNA website for resources, you are missing a gold mine. Dig through the MTNA Business Digest, MTNA e-Journal, the endless list of marketing, legal, financial and business resources that will offer creative solutions to even the smallest business model.

9. Membership Dues and Billing Collection: What if every state and local had to do their own billing and processing? Provide Liability Insurance? Pay your own performance licensing fees? Pay all costs for 501 c3 tax exempt? Pay office staff? MTNA affiliates and members of over 17,178 members, keeps dues lower. MTNA provides office operational support so you don't have to pay an affiliate fee, hire staff, etc. Each level of the affiliate benefit from the effectiveness/efficiency of strength in numbers at no cost.

8. General Liability insurance: No Liability insurance means no events! Cost for each and every event through local and states alone is \$450-\$700 per event. Non-profits generally

pay \$500 per year for 1-2 million dollars of coverage. Cost to MTNA affiliates would total around \$250,000 per year. Ultimately this cost would need to be passed down to members. Cost to MTNA was \$13,495 and the cost to state and local is \$0!

7. ASCAP performing License fees: These generally run \$300-500 for small events and up to \$9000 per year for larger events. It would cost state and locals \$200,000 per year. In 2022 MTNA paid \$8202.00 and the cost to states and locals was \$0

6. Composer Commissioning Support. The state can take advantage of this generous offer of matching funds of up to \$750.

5. Foundation Grants: offers states and individuals over \$200,000 for many programs including Teacher Enrichment, Local Association grants, etc.

4. Teacher Certification Program: without MTNA, the costs of these programs would need to be supported and devised by each state requiring both office and monetary support.

3. National Student Competitions: The cost of divisional and national competitions is supported by the MTNA staff and their volunteers and the costs of these competitions are far more expensive than the entry fees. Cost to the state is only that of their individual state competition and the entry fees cover a portion of the competition. MTNA covers the cost of the semi-final and final competitions.

2. 501 c3 Group tax Exemption Program goes directly to MTNA. All we need to do as a state or local affiliate is file the proper paperwork. Cost to us is \$0.

1. Economy of Scale: Because we are many smaller locals and states of varying size, it makes sense that MTNA offers support to all. Renewal memberships in MTNA annually costs \$62,725, cost to affiliates is \$0. Credit card fees paid for state and local dues collection- MTNA



Carroll D. Caruth
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**Thank you for your efforts
and continued support as a
valued IMTA member.**

Carroll Caruth
IMTA Treasurer
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2105 NW Pleasant Street
Ankeny, Iowa 50023

IOWA MTNA COMPETITIONS IN OCTOBER

The Iowa MTNA Competitions will be held on Saturday, October 29, 2022. The competitions will take place in Waverly, Iowa at Wartburg College. The competition features students of IMTA members at the Junior, Senior and Young Artist levels. Because there were fewer entries, we are able to condense the competition into

one day. With a strict schedule and the demands to our judges staying on time, we ask for your assistance as helpers and room monitors. If you've never attended a state MTNA competition, we invite you to contact us to provide much needed assistance. Best wishes to all the performers and their teachers!



Iowa MTNA Competitions Chair

Diane Smith, NCTM

imtamtchair@gmail.com

Continued from previous page

pays \$34,000 yearly for processing fees. MTNA processes the membership dues and record keeping/stats for National, State and local and returns our State and Local dues for the cost of \$0 to us.

Without National support, an additional \$546,725 (divided by each state and local) averaging an individual cost of \$1043.00 to every local and state organization. Our local associations who truly roll up their sleeves might seize to exist with such financial demands. Each level of the affiliate benefit from the effectiveness and efficiency of MTNA's support at no cost.

I have a renewed appreciation of the many services provided by MTNA. Next time someone asks 'why should I be a national member?', you now have some specific answers that will encourage them to join their local, state and national Music Teachers Association!

IMTA Financial report:
As of 9/20,2022

Checking account balance:	\$39,262.52
Scholarship balance:	\$6,302.84
CD totals:	\$37,861.27

As stated in the Summer Magazine, the 2022-23 IMTA Budget was approved. Please note the changes in auditions and festival rules as lunches, performance time limits, number of students per level in auditions and adjudicator payment has changed. All of this will affect our bottom line and I am confident you will play your part to ensure we don't have to raise competition or festival fees unless necessary.

Also, a quick reminder to send me your donations for the foundation fellow, Dr. Jason Sifford. We want to be able to honor him in March at the MTNA gala in Reno, so we must meet our goal of \$1500 in January!

Respectfully submitted,

Carroll Caruth
IMTA Treasurer
imtafinance@gmail.com

I HOPE YOU HAVE A VERY GOOD YEAR!

Let me introduce you to my friend, Rick*. Rick lives with his elderly mother and father here in the Quad Cities. They are members of the same church I belong to and regularly attend the Saturday evening service. I am often asked to play for this service to give our Director of Music a break.

I love attending and playing for the Saturday service. While it is a smaller assembly for our church, there is so much warmth and friendliness and it always feels like family. Something that I've discovered is that families with differently-abled members will attend this service and volunteer for various positions to serve on Saturday night.

You see, Rick is one of these differently-abled individuals. I would estimate his maturity level at around 10 years even though he must be in his 40s. He wears a hearing aid and walks with a shuffle and arms swinging. He always has a smile on his face and gets excited to see each and every member attending this church service.

Rick's family always shows up early to get their regular pew. Because of this, I have time to visit with them. Throughout Covid we did fist bumps, then shook hands, and now we are back to hugs. There is so much joy in Rick's heart that it is infectious to everyone around him.

We have a little routine conversation every time we see each other. After our hug, I will ask him if he had a good day. Every time he answers it is the same "I had a **VERY GOOD DAY!**" Rick has a slight stutter and has to work to speak clearly and sometimes the 'VERY GOOD DAY' is a little on the shouting side. But Rick's demeanor is always the same and there is a special glow on his face each time I encounter him.

You may say to yourself "Rick will never have to worry about paying bills or losing his job or having his car break down." All is true but I always remind myself that Rick will never experience the special love between a spouse or partner, the

pleasure of playing a musical instrument, nor the overwhelming feeling when you hold your first grandchild.

It's all very simple for people like Rick; he has decided to be joyful. He has not let circumstances keep him from having a full heart and sharing it with others. I think we all can capture this lesson from Rick: let's begin a new teaching year with joy. Let's treat every student with anticipation for the best possible outcome and be there for them in good times and bad. Let's participate in all our Iowa Music Teachers Association's wonderful events for our students and ourselves. Last but not least, let's take the time from our busy week to fill our hearts with activities that fill us with enough joy to share. Don't ever forget what a privilege it is to bring students of all ages the gift of music and be part of their lives.

I hope you have a **VERY GOOD YEAR!**



**Linda Allebach,
NCTM**

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IN THE SPOTLIGHT

with David Karp

Cognitive Distortions and Performance Anxiety: An Interpretation of Categories Developed

David Karp, well-known pianist, composer and pedagogue, has distinguished himself as one of today's leading composers of piano teaching materials. He has received numerous commissions and awards and is in frequent demand as a judge and clinician for conventions and contests. Dr. Karp holds degrees from the Manhattan School of Music and the University of Colorado. He has been a member of the Southern Methodist University piano faculty since 1975, teaching courses in piano performance, jazz improvisation, and class piano techniques for the college teacher. Kilgore College hosts the "David Karp Piano Festival" each year.

As a professor of piano in the environs of academia, one of my most important responsibilities in addition to teaching students how to learn is preparing them for the stressful experience of performing. Whereas making practice suggestions and sharing interpretive and technical insights through discussion and demonstration help with the facilitation of a musical score, it is the teacher's expertise in guiding students to recognize and accept the fear and anxiety implicit to performing that often makes the difference between a successful and an unsuccessful recital. From the many conversations I have had with colleagues and students, it seems that anxiety and its manifestations -- irritability, nervousness, loss of appetite, inability to sleep, difficulty in concentrating, and lack of interest in physical appearance -- are experienced by most performers.

Sometimes referred to as "a case of the jitters," these inexplicable and inextricable feelings precipitate irrational thoughts that lead students to believe things which have no basis in reality.

Dr. David D. Burns, Professor of Psychiatry at the University of Pennsylvania, where he has been one of the prime developers of Cognitive Therapy, believes that these thoughts, which he terms "cognitive distortions," form the basis for all conditions of depression. He explains

his position in his book *Feeling Good* (1980)¹. Whereas in his book Burns deals with cognitive distortions in relation to severely depressed people, I have found that these nonrational thoughts are evident -- on a short-term basis -- in the attitudes and behavior of students prior to and during recitals, in what we frequently call performance anxiety.

In this era of emphasis on the study of feeling and affect, it is perhaps somewhat unique to focus on the cognitive processes involved in performance anxiety. What is being suggested here is that when one is preparing for a performance, while there is an acute awareness of feelings, there can also be a helpful, effective examination of thoughts--their accuracy, their correspondence with reality -- and that such an examination or awareness of what one is thinking can have a decisive effect -- even entirely change -- what one is feeling.

While there are no simple solutions to the problems inherent in performance anxiety, it is my contention that by achieving an awareness of Burns' ten cognitive distortions, performers will not only be able to understand their thoughts during this stressful period, but more importantly, they will be enabled to take the first step in learning to live with them. Moreover, these cognitive distortions affect teachers -- directly and indirectly -- as well as students. If teachers are aware of these distortions, they will be prepared to help their students understand

The Iowa Music Teacher

themselves as they grapple with the fear of performing.

Definitions And Examples Of Cognitive Distortions

1) All or Nothing Thinking²: As Burns defines it, "The individual sees things in black-and-white categories." In the world of music, if the student's performance falls short of perfect, she sees herself as a total failure.

2) Over generalization: The individual who finds herself a captive to this distortion sees a single negative experience as a part of a never-ending pattern of defeat.³ One memory lapse in a Bach Fugue leads the student to conclude, "This will happen over and over again."

3) Mental Filter: Burns cites individuals who pick out a single negative detail and dwell on it exclusively, thus perceiving that the whole situation is negative.⁴ Similarly, the music student thinks "that wrong note was terrible, it ruined the second movement of the sonata." This thinking is analogous to using a drop of ink to discolor an entire beaker of water; the student's vision of reality becomes darkened.

4) Disqualifying the Positive: The individual rejects positive experiences by insisting they "don't count" for some reason or other⁵. In this way she can maintain a negative belief that is contradicted by her everyday experiences. When someone praises her playing of a Chopin Ballade she thinks, "They're just being nice to me." The student disqualifies the compliment by throwing cold water on it -- no wonder that life as a performer seems damp and chilly!

5) Jumping to Conclusions: The student arbitrarily jumps to a negative conclusion even though there are no definite facts that convincingly support his conclusion. Two examples of this are what Burns calls "Mind Reading" and "The Fortune Teller Error⁶". In "Mind Reading" the student makes the assumption that other people are looking down on him; being convinced that this is correct, he never bothers to check the accuracy of the

assumption. When playing a recital, for example, the student notices that a man in the front row is nodding off, he was up most of the night on a wild fling but the student does not know this. The student concludes, "This audience is bored with my playing." In the "Fortune Teller Error," the student anticipates that things will turn out badly and feels convinced that his prediction is an already established fact. The student thinks, "I know that I am going to miss some of those octaves in the Liszt Sonata." This thought is unrealistic at the time it occurs, but he is convinced that this is pre-ordained fate.

6) Magnification (catastrophizing) or Minimization: The student plays what Burns refers to as the "binocular trick"⁷ -- he either blows things up and out of proportion or shrinks them. He thinks, "What a terrible mistake; everyone must have heard it - my reputation is ruined." It is as though the student is looking through the end of binoculars that makes errors appear gigantic and grotesque. When viewing his strengths, the student looks through the wrong side of the binoculars so that things look small and unimportant. Magnifying imperfections and minimizing good points leads to feelings of inferiority. The problem is not the student, it is the crazy lenses he is wearing.

7) Emotional Reasoning:

An especially interesting cognitive distortion cited by Burns is that of taking emotions as evidence for the truth⁸. "I feel overwhelmed with the last few pages of the Chopin Sonata in B-flat minor, it is impossible to play. "This kind of reasoning from emotion is misleading because the student's feelings reflect his distorted thoughts and beliefs. And if they are distorted, as is often the case prior to a recital, his emotions have no validity as factual evidence.

8.) Should Statements:

The student tries to motivate herself by saying, "I should do this," or "I must do that."⁸ These statements often cause the student to feel pressured and resentful. Paradoxically, the student ends up feeling apathetic and unmotivated. Directing "should" statements toward others sometimes also leads to frustration for the sender of



Continued on next page

the message. When the student does not live up to the expectations of the teacher, the teacher will have to change her expectations to approximate reality or feel let down by human behavior. The emotional consequence of these statements is guilt. According to Burns, directing “should” statements toward others often results in feelings of anger, frustration, and resentment.⁹

9) Labeling and Mislabeling: Personal labeling is an extreme form of over- generalization resulting in a completely negative self-image. Instead

of describing her error, the student attaches a negative label to herself, such as “I’m an insensitive pianist,” or “I’m a lousy interpreter of Schoenberg’s Op.19.” According to Burns, there is a good chance that teachers and students are involved in personal labeling whenever errors are described with sentences beginning with, “I’m a ...” For example, if you missed your putt on the eighteenth hole you might say, “I’m a born loser,” instead of, “I goofed up on my putt.”¹⁰ This type of labeling is self-defeating as well as irrational. Life is a complex and ever-changing flow of thoughts, emotions, and actions. Human

beings are more like rivers than statues -- students cannot define themselves with negative labels; such labels are overly simplistic and wrong.

In addition to the negative self-image implicit in personal labeling, Burns says that labeling other people will invariably generate hostility. A teacher who negatively labels a student is pre-judging the student’s potential.¹¹ Instead of exploring alternative ways to help the student learn, if the teacher labels the student as “having bad rhythm,” it follows that the student does not have to learn how to count correctly. This eases the burden for the teacher who rationalizes her lack of enthusiasm and creativity in helping with the thought, “It does not matter; this student will never learn how to count correctly.”

In addition to Labeling, Burns also cites *Mislabeling*, which involves describing an event with words that are inaccurate and emotionally heavily loaded. Burns gives the example of a woman on a diet who ate a dish of ice cream and thought, “How disgusting

and repulsive of me, I’m a pig.” These thoughts made her so upset that she ate the whole quart of ice cream.¹²

The following story embodies among other distortions, both ‘labeling’ and ‘mislabeling’ and the negative consequences. During a performance of Beethoven’s Emperor concerto, a student has a memory lapse in the recapitulation of the first movement. The student thinks, “How terrible to forget that passage in the recapitulation, I’m so dumb.” These thoughts make

him so upset that when he gets to the second movement, he cannot remember the first measure of his entrance. He fumbles around. The opening passage is totally blocked out of the student’s memory and he is depressing all the wrong keys. He thinks, “They know how dumb I really am. I should have practiced more.” His pride and embarrassment take over and a few seconds later he is playing with the sensitivity and intelligence he ‘misabeled’ as “dumb.” He completes the second movement and during the transition into the third movement, he once again begins to think, “How terrible

this performance must be. That memory slip ruined the whole performance -- it will happen again”.

In addition to mislabeling himself this student was impacted by several other of the distortions described by Burns: 1) All or Nothing Thinking; 2) Overgeneralization; 3) Mental Filter; 5) Jumping to Conclusions; 7) Emotional Reasoning; and 8) Should Statements.

10) Personalization: According to Burns, this distortion, which is the mother of guilt, involves assuming responsibility for a negative event when there is no basis for doing so.¹³ For example, when a student does not perform well, the teacher feels it is her inadequacy, thus leading her to think, “I must be a lousy teacher. It is my fault that Rebecca did not perform well.” Thoughts like these can cause crippling guilt which often manifests in a paralyzing and burdensome sense of responsibility that forces the teacher to carry the whole world on her shoulders. Teachers often

Continued on page 25





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confuse influence with control. Even though teachers certainly influence students, no one could reasonably expect teachers to control students. What the student does is ultimately her responsibility, not that of the teacher.

Let me share a story. Several years ago, I was working with a very gifted and intelligent graduate student whom I will call Diane. Since it was getting close to Diane's recital date, I suggested -- as I do with all students preparing recitals -- that she planned to preview her recital a minimum of two or three times. I also provided her with the names and telephone numbers of community centers and homes for the aged, environments that welcome student performers. Much to my chagrin, Diane decided not to preview her program. When I next saw Diane, she appeared rather concerned and anxious and said, "I have never been able to get through a recital without dozens of memory problems." We discussed the positive and negative aspects of previewing recitals but Diane still seemed reluctant. I was unsuccessful in convincing her that playing her recital for various audiences would be beneficial. Since preview recitals are not considered a requirement, the final decision not to preview was Diane's. As it turned out her performance was a disappointing experience for the many friends and relatives who came to hear her play. I could influence but not ultimately control.

In closing, I want to share a few observations and concluding thoughts. Cognitive distortions are implicitly related to performance anxiety. In order for students to develop effective psychological mechanisms for defusing the destructive force of nonrational thoughts, at least three suggestions can be made:

1) Should statements can be replaced. Suggestions may be made in a positive tone. For example, when a student describes being nervous the day of recital and asks for a suggestion to help him feel more comfortable, I offer advice in a positive way by saying "If you feel nervous the day of your recital, play through your program slowly and without emotional involvement -- this often helps alleviate feelings of nervousness. Try it and let me know how it works out." Sometimes I add the following: "By the way, in addition to alleviating nervousness, recent research by Dr. Frank Wilson and other neurologists indicates that slow practice is one of the most reliable ways to reinforce memory of a musical score." This is a non-threatening manner of giving advice and tends to minimize the potential for feelings of guilt if the student elects not to try it. Furthermore, it sends a message to the student that you care. By saying, "Let me know how it works out," you are indicating an interest in helping him solve his problem.

2) Students need multiple opportunities to perform. It is unreasonable if not next to impossible for a student to play a recital once in three or four years and expect to develop effective mechanisms for living with these non-rational thoughts. Good places where students can perform are community centers and homes for the aged, whose administrators are generally enthusiastic about student performers; the people at these homes and centers are supportive and encouraging. These are non-threatening environments that provide students with opportunities to build and reinforce self-esteem as well as develop security and confidence. The performance becomes an experience in sharing. The sharing of music with people -- particularly people who are basically immobile -- is viewed by society as a generous

and contributive act. Whereas the motivation to participate in community outreach recitals may initially be stimulated by an inner and self-serving desire to improve performance skills, many students learn a more valuable lesson: thoughts of giving and sharing, with their inherent feeling of joyful satisfaction, are a powerful motivator that helps the performer block out nonrational thoughts.

3) Whereas it is important to let students know that the cerebellum -- the part of the brain that functions as the coordinating center for muscular movements -- is not equipped to process thoughts during a performance, it is important to prepare students for emergency situations similar to the memory lapse described earlier. When cognitive distortions surface during a performance, it is negative thoughts that mitigate against moving ahead, while it is positive thoughts that help restore the performer's confidence thereby making it possible for him to continue. The memory of a teacher's positive statements will help here: "You are a very musical pianist, and the audience will enjoy your unique artistry."

In addition to positive thoughts, the idea of sharing and giving provides a constructive attitude for reacting to nonrational and impacting thoughts.

From observing and working with many students who have done preview recitals, I have drawn the following conclusions:

1) Both the level of performance and the effective management of cognitive distortions are directly related to the number of good experiences encountered during preview performances.

2) Recognizing and accepting cognitive distortions helps the performer to understand many of the feelings that occur before and during a recital.

3) Even though these feelings are directly related to states of anxiety, students become aware that their performances do not have to be impacted by the irrationality of their thoughts. I contend that it is as important for teachers to understand and help students with the psychological problems inherent to performance anxiety as it is to understand and help them with the musical and technical problems encountered. In fact, as recital time nears, teachers will find it more beneficial to balance discussions of performance anxiety with musical recommendations than to treat either one of these matters at the exclusion of the other.

Understanding and taking steps to counteract the cognitive distortions described by Burns, can provide valuable help. The deliberate investigation of non-productive thought processes can significantly prevent the counter-productive feelings so powerful in performance anxiety.

NOTES:

¹David D. Burns, M.D. *Feeling Good – The New Mood Therapy* (New York: William Morrow and Company, Inc., 1980) pp. 28-31 ²Ibid., pp.31-32, ³Ibid., p.32, ⁴Ibid., p.33, ⁵Ibid., pp.35-36, ⁶Ibid., pp.35-36, ⁷Ibid., p.37, ⁸Ibid., p.37, ⁹Ibid., p.37-38, ¹⁰Ibid., p.38, ¹¹Ibid., p.38, ¹²Ibid., p.39, ¹³Ibid., p.39

BIBLIOGRAPHY: Burns, David D. *Feeling Good – The New Mood Therapy*, New York: William Morrow and Company, Inc., 1980

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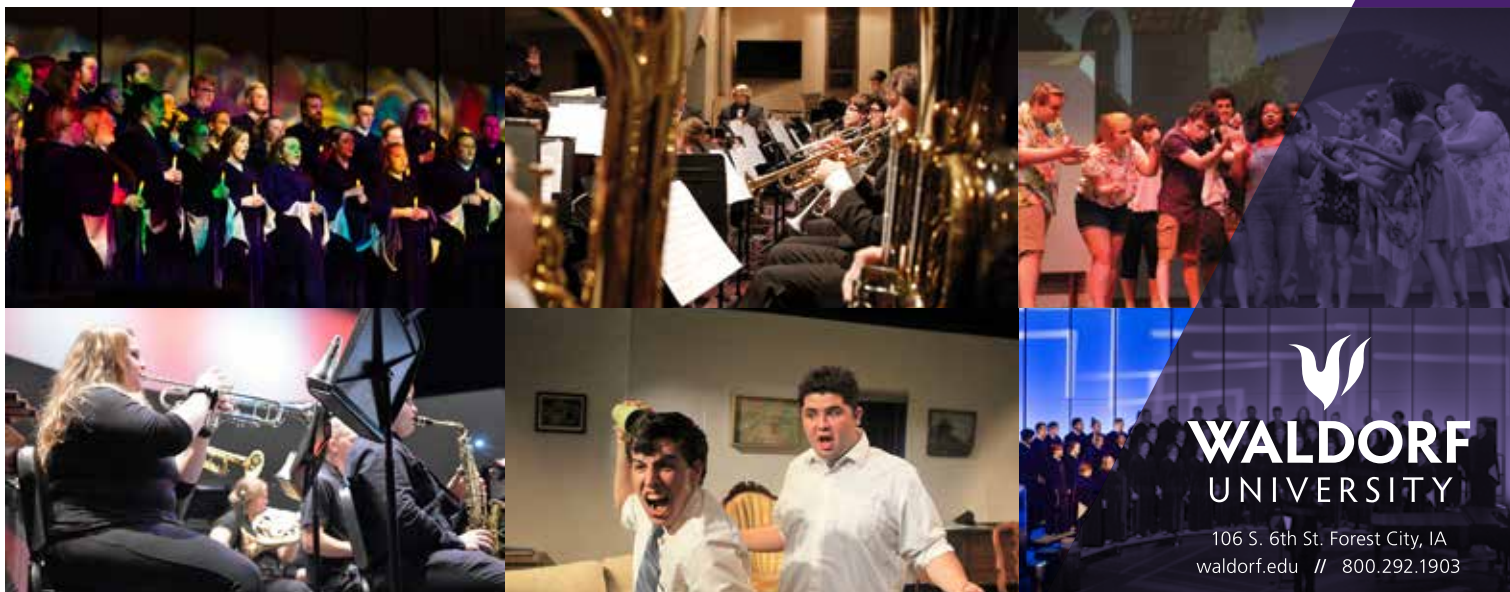
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From the Past

ONE OF MTNA's LITTLE KNOWN CONVENTIONS

DES MOINES, IOWA
JUNE 19-22, 1900

The Centennial History of Music Teachers National Association states that little is known concerning the conventions held during the period from 1895 to 1904, other than the names of presidents and the convention locations. Apparently not much association information was kept by a historian. This was true also for the Iowa Music Teachers Association. In researching IMTA's first sixty years after 1885, only rarely has an official program, report, or other original item of interest been found.

One unexpected source has proved valuable, and that is the fine work of many newspapers in recording events such as conventions. In many instances the news media truly went a journalistic second mile. When the Iowa association was reorganized in 1895 after a two-year lapse, it adopted a new name, Society of Music Teachers of Iowa, and decided to hold each year's meeting in the fourth week of June. This decision, which remained in effect for almost twenty years, has also proved very helpful as a research tool.

The new beginning in 1895 gave the Iowa Society much encouragement and real progress. Thus it was not unusual that in 1899 at the Marshalltown meeting, discussion arose concerning inviting MTNA to meet in Des Moines in 1900 at the Society's usual June time. MTNA accepted the invitation and set the convention dates as Tuesday through Friday, June 19-22, 1900. Unfortunately, fate was to dictate that MTNA would be given a very unexpected reception!

Early on Sunday morning, the 17th of June, Des Moines' "magnificent new convention hall" burned, and in a few hours was described to be "generally a complete ruin." However, with true civic spirit the city fathers and interested citizens came forward seemingly undaunted. The Des Moines Daily News headlines "Will Be Rebuilt," "This Week's Convention To Be Held," "Program at Chautauqua and Foster (and Central Church and YMCA Auditorium)" clearly showed the vitality and sense of responsibility of the city.

Arnold J. Gantvoort, President, MTNA, commented in opening the convention that "characteristic grit, energy, and manhood" were not overcome by the "overwhelming emergency that confronted them" with the result that the "work of the convention can go on as though nothing had occurred." An eloquent welcome from the city and the state was given by Chancellor W.B. Craig of Drake University. A

This is the fourth in a series of accounts of the history of the Iowa Music Teachers Association, compiled and annotated by Dr. Thostenson. As we approach our centennial year, these accounts acquire considerable significance, and we have become deeply indebted to him for his scholarly efforts.

By Dr. Marvin Thostenson

quotation from the welcome by The Society of Music Teachers of Iowa, President, Frank Nagel, sets a fine mood. He began, "In behalf of the Iowa Music Teacher Society permit me to extend a cordial and hearty handshake. Accept our western hospitality in the same generous spirit it is offered. May the sweet fragrance of the wild rose, Iowa's floral emblem, perfume the atmosphere of these meetings... The Iowa Society is young... but full of western enthusiasm... and (we) expect to be greatly benefitted by your presence. Therefore a somewhat selfish motive makes us bid you welcome. We are anticipating some rich old red wine at the feast you have brought us and hope to be inspired by its flow through our musical veins. In return, our Society... thrice welcomes you..."

The proceedings and programs were extremely well covered by the two Des Moines newspapers. The Des Moines Daily News gave attention to the convention proper and also printed reviews by W.S.B. Matthews, a Chicago teacher and critic. The Des Moines Leader broadened its similar coverage by dealing with some issues related to MTNA and its conventions, and also printed reviews by John S. Van Cleve, a Cincinnati critic. Especially great interest was shown to rural schools in these school

music sessions.

The musical highlight of the convention was of course the Cincinnati Symphony Orchestra under the baton of Frank Van Der Stucken, a man who was born in Texas, but was educated principally in Europe. After several years of distinguished work in New York he was called to Cincinnati in 1895. His traveling orchestra had 60 members that included about 12 hired from the Chicago Symphony Orchestra to fill in for Cincinnati members on summer leave. Each performance of the orchestra was given excellent comments and Mr. Van Der Stucken was given praise of such quality as to imply veneration of this forty one year old American conductor. The city of Des Moines contributed about \$2,500 to bring the orchestra and Cincinnati added another \$300 to fully underwrite the cost. The orchestra's three performances, the last afternoon and the last two evenings drew capacity crowds to the 3,000 seat Chautauqua Auditorium. The music performed included three symphonies — Beethoven's *Eroica* Symphony, Haydn's *Symphony No. 5 in C Major*, and Tchaikovsky's *Symphony No. 5 in E Minor*, Wagner's *Prelude to Die Meistersinger* and *Overture to Tannhauser*, and Liszt's *Les Preludes*. Several other works were used to feature soloists and American composers and to serve as encores.

This may well have been the last MTNA convention that enjoyed substantial financial support. A city considering the 1901 meeting decided against it when it learned of the financial need which accompanied the hosting. It had been hoped that Dr. Bartlett's remarkable work in bringing the MTNA to Des Moines and his leadership in solving the after-the-fire problems would bring him the national presidency. As it happened, the incumbent President stated that it would be necessary to have an easterner as president, thus assuring that Arthur Manchester the Vice President from New Jersey became the new President, MTNA. Dr. Bartlett accepted the Vice Presidency, having been fully assured that location, not capability, had to be the deciding factor for the decision.

All in all, the convention closed on a high note and was followed by a convivial get together at the Hotel Savery. The final article by the media declared, without hesitation, that this convention had been one of the very best ever!

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COMMITTEE LOOKS FORWARD TO PROMOTING IA COMPOSERS

I have been an advocate for new music for almost as long as I can remember. When I was a teenager, it was singing (or accompanying) the newest choir piece. In college, it was the thrill of meeting composers whose works I was playing. In grad school, it was performing in new music ensembles and hearing concerts in D.C. of the latest art songs by the trendiest composers. And then when I began teaching, it was the excitement of seeing a student learn that there were composers working today who looked like them, who shared their life experience, and who wrote really fun music.

I was reminded of my passion to learn and teach such new pieces last January, when I hosted a concert of new pedagogical music by the members of the Iowa Composers Forum. With the help of myself and other area teachers, a dozen students gave premieres (or early performances) of exciting new works by local composers. What a thrill for my 6th-grade student, Atiksh, when the local news showed up to interview him for giving the first live performance of Lisa Neher's *Blue Whale*. Or the generosity of composer Brooke Joyce, who worked virtually with several students who each prepared movements from his suite *Saturnian Moons* (the 2017 IMTA-commissioned work). The whole experience was so thrilling! I want more opportunities for my students – and yours – to interact with composers, to learn brand-new pieces, and discover new composers.

As the new Commissioning Chair for IMTA, I am looking forward to promoting the work of Iowa Composers. Along with the other members of my committee (who you will meet in the winter issue of IMT), I look forward to finding (and then funding) an inventive, interesting composer for our commission. This year, we will be conducting a direct commission, but in 2023, we will return to the submission-based model we have used in previous years. I look forward



to providing you with updates about this whole process as it moves forward.

In the meantime, if you are in need of some new music for your advanced students (or yourself!), let me encourage you to peruse the IMTA-commissioned scores that are available for free on the IMTA website, at <https://iamta.org/composer-commissioning.php>.

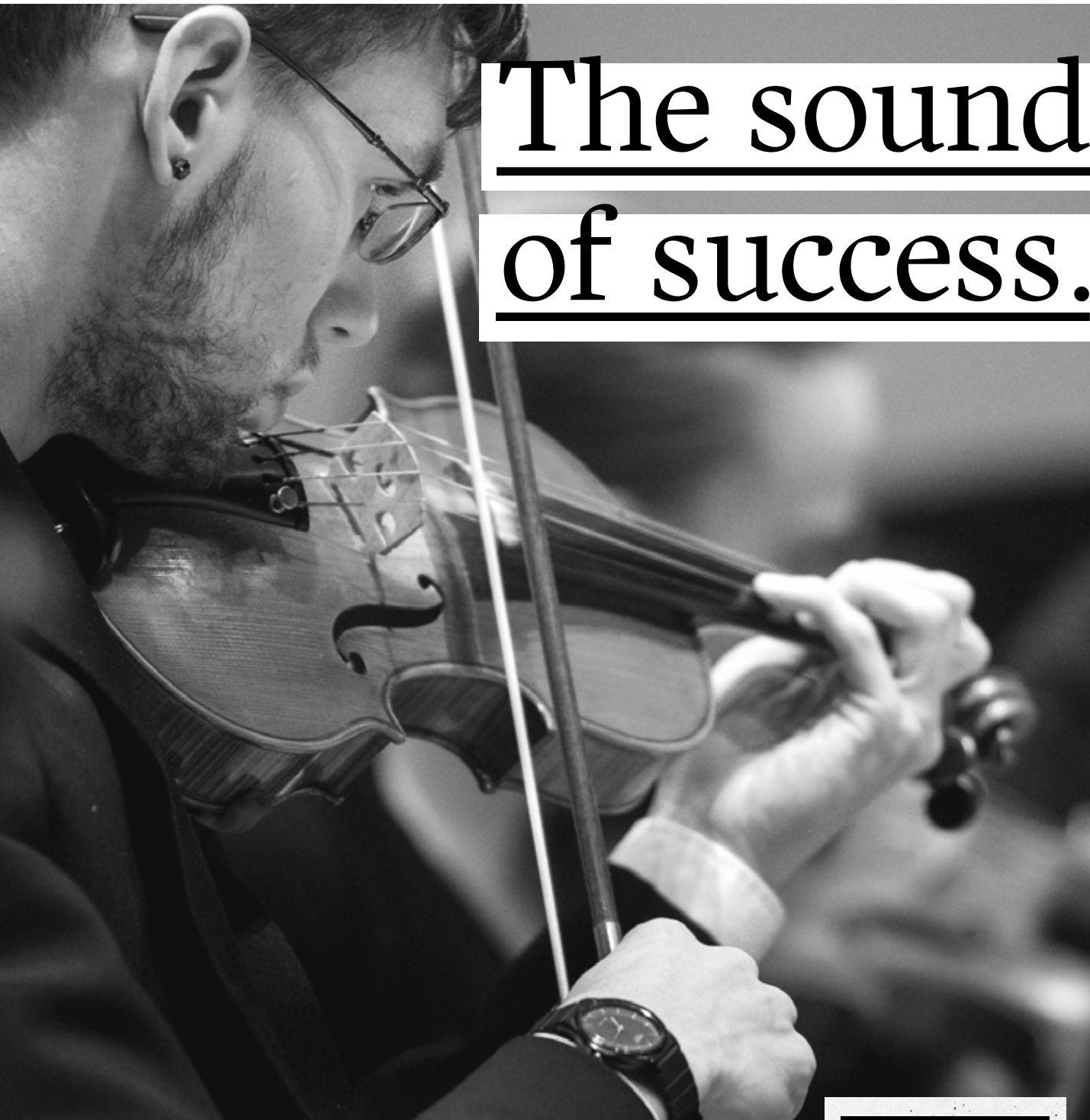
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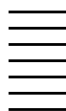
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LET'S DU-ET



This year poses a couple of challenges for me in my studio. Over the last 20 years, I've had a daughter who has delighted to play duets with me, but since she got married this summer and moved to the East Coast, I've had "nobody to duet" with me. So, that lemons to lemonade thing, I decided that we're all going to "du-et" this year! I went to my favorite music gal at Rieman Music in Urbandale. "Nessa," I started, "I want my students to do duets, but as the teacher, I want to play some fun parts too!" "Look no further," she said, "I've got exactly what you need!"

So, let's "du-et"!

LET'S QUEST Volume 3: Video Game Inspired Solos for Intermediates by Chrissy Ricker

Thumbing through this book, I was intrigued by the wide range of stylistic music. "Legendary" immediately caught my attention and took me back in time watching black and white cowboy shows. You can almost see Clint Eastwood, hands resting on top of his six-shooters, leaning against a tree. This duet will have your imagination running wild as you sit atop your horse, roping cattle, and catching cattle rustlers! This be a definite favorite in your studio. But don't forget to try out some of the stellar fantasy, anime, video games, and sci-fi solos.

LET'S QUEST Volume 2: Early Intermediate Video Game Inspired Solos by Chrissy Ricker

Wow! So much fun in a book for early intermediate students, but the duets bring to mind '20's ragtime rip-roaring good times! Bouncy, sassy, and a little swinging, "Cloud Nine" is one of those duets that are sure to become a favorite! Fun technical challenges, staccato against legato, and laid back swing lend technical and artistic coloring as the student is able to play either the primo or secondo part. Try not to smile when playing "Cloud Nine"...

Fall 2022

the audience will want an encore!

LET'S QUEST! Video Game Inspired Solos for Late Beginners by Chrissy Ricker

Again, the title of this book is misleading, because there are a couple of great duets that will soon be highly requested by your late beginners. "Let's Quest" is one of the duets that remind me of some of the music I've heard while watching the "gamers" of our family battling it out to win the prize on some of their favorite video games. This piece has a wonderfully intoxicating driving rhythm that switches between the primo and secondo pianists. You can almost see the fierce determination in your student to master this upbeat duet.

READY TO QUEST: Easy Solos with Teacher Duets by Chrissy Ricker

My biggest issue in this book is which duet to start with! The choices are as delicious as a candy counter...ranging from sounds of Harry Potter to Pirates of the Caribbean to Mission Impossible. Great opportunities for even the youngest of students to begin their journey of "dueting" with some tasty morsels of original compositions. Introducing artistry is easily done through each of the dramatic pieces, whether learning a swing rhythm, tip-toeing quickly over the keys, rocking out with a boogie beat, or fearlessly facing the foreboding sounds of conquering the enemy, this book is a must have for first-time duets.

Each book in this series has its own individual artwork that draws the eye and excites the senses. My students have already been clamoring who gets to start in which book! These books are a great addition to spruce up a mundane or stale lending library. Now, please excuse me, it's time to play Candy Crush...now that's my kind of game!

Whether you are cleaning out some old music and replacing it with new, or simply re-organizing your current stash of music, it's always a good time to shop for some replacement repertoire! Out with the old, in with the new...it keeps the students engaged and the teachers enthusiastic, too!



Amy Jo Wrobel

HONORING FOUNDATION FELLOW: DR. JASON SIFFORD



Dr. Perry Mears
imtafoundation@gmail.com

By the time you read this, I imagine you'll be juggling repertoire lists and audition deadlines, planning holiday concerts, and even, should you find a spare minute, practicing. I want to ask you to take a moment away from all those very important tasks to do three things.

First, I want to encourage you to donate to the MTNA Foundation. This year, our Foundation Fellow is Dr. Jason Sifford, composer, performer, arranger, and pedagogue extraordinaire. Perhaps you've taught one of his many compositions, or maybe you've heard him give a talk or demonstration on technology. Or maybe you've benefited from his pedagogical advice either in person or in an online forum. We are so glad to have him as a teacher in our state and we are proud to honor him this year. In order to make this recognition official at the national level, we must raise \$1500 by January of 2023. Checks should be made out to IMTA with "Foundation Fellow" in the memo line and may be sent to Carroll Caruth.

Second, I want to encourage you to apply for a grant through the MTNA Foundation. There are professional development opportunities, fellowships for new teachers, funding for community music projects, and more. You can view all these opportunities at <https://www.mtnafoundation.org/mtna-grants/>. If you have questions about the application process, please reach out to me or to someone at the national office.

Finally, if you are interested in being the MTNA Foundation cheerleader here in Iowa, please reach out to me or our IMTA President, Dr. Janci Bronson. As I have taken over as Commissions Chair, we are looking for someone to oversee the fundraising for and promotion of our Foundation Fellow as we move into 2023.

Happy Teaching!

ALLEBACH PRESENTED AT LOCAL ASSOCIATIONS BREAKFAST



Dr. Sharon Jensen,
NCTM
imtalocal@gmail.com

The Local Associations breakfast was held on Tuesday, June 7 at the State Conference hosted by NAMTA in Cedar Falls. Eight of the 12 local associations were represented by the 24 teachers in attendance.

Linda Allebach, state certification chair presented an engaging and inspired challenge to all of us to consider the pursuit of certification or to encourage and mentor those teachers who will begin the process. Linda stressed the many benefits of certification and the recent changes that expedite the procedure. She stressed

the need to adhere to the timeline given for completion of certification. Kendra Leik, newly certified member from DBQMTA was at the breakfast and attested to the value of the pedagogical elements of the program.

My hope is that at the local association level, certified teachers will make themselves available to mentor those who are beginning the process. Linda has produced a very helpful document which lays out the requirements, deadlines and other pertinent details. If you are interested in certification, please contact Linda Allebach at imtacertification@gmail.com.



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IMTA MAKES IT EASIER TO SHARE THE WINS

I am excited to take over the roles of VP for membership and mentor chair, as these roles have been combined this year. I joined IMTA in 2005, and since then have made many valuable connections with other teachers, not only in my local area, but also across the state. Serving as a member of the board in a variety of capacities has helped me to grow as both a teacher and a leader. There is so much to learn from the teachers across our state, and I am looking forward to helping new members find those connections.

Many have said that piano is a solitary profession. We don't necessarily see our colleagues every day to catch up on student progress, new methods and music, or troubles in our studio. While this has been true in the past, both technology and connections through organizations like IMTA have made it less so. We gather at our local meetings to share news and ideas and learn from one another. Facebook and other social media platforms have made it easier to share the wins in our studios and ask for support for our students. We begin to recognize the names of students from the festivals and auditions at school, church and community events and can celebrate with our colleagues on their successes. We also get to know each other well enough to recommend activities that we think others would enjoy and benefit from.

I look forward to connecting with all members, both new and veteran, as well as potential members over my time in this role. I am open to any ideas you might have to further these connections between us. You can reach me at imtamembers@gmail.com.

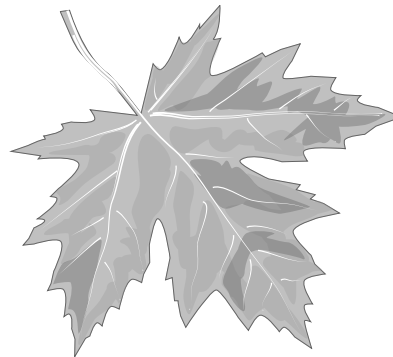
We would like to welcome these new members to our state. We look forward to getting to know you.

Chayla Besonen, Cedar Falls
Nikki Britzman, Waterloo
Lora Heit, Evansdale
John Landkammer, Grinnell
Racheé Lombard, Panora
Lise Marcell, Fairfield (returning member)
Talita Pizarro, Ames
Bethany Scheidecker, North Liberty
Mary Beth Shaffer, Ankeny (returning member)



IMTA Membership Chair

Allison Chenoweth
imtamembers@gmail.com



Welcome!

TO OUR NEWEST MEMBERS

Mary Beth Barteau Shaffer NCTM, is a returning member to IMTA. She is currently the West Central Division Director of MTNA, serving on the MTNA Board of Directors and as chair of the Collegiate Chapter Forum and the Young Professionals, Collegiate Chapters and Collegiate Members Task Force. She has held several state and local offices in both MTNA and NFMC in Colorado, Minnesota, Iowa and Arizona, including serving as president of the Colorado State Music Teachers Association (CSMTA.)



As a collaborative pianist, she has performed with several former University of Iowa faculty as well as with faculty at the the University of Denver and Colorado College. She has served on several faculties in Iowa, Colorado and Minnesota, and recently retired as director of the Lamont Summer Academy at DU.

Her piano studio has produced many prize-winners in various competitions and her students have been soloists with several orchestras, including the Des Moines and Fort Dodge Symphonies. She is also an experienced adjudicator and clinician, and her articles on piano technique have been published in *Keyboard Companion*. In 2019, she was recognized as the Teacher of the Year by CSMTA.

Mary Beth is looking forward to establishing a small private studio in Ankeny and re-connecting with all of her wonderful Iowa colleagues!

Olivia Gonzalez, a composer, singer-songwriter, and piano teacher was born and raised in the Quad Cities. She attended Millikin University in Decatur IL and received a Bachelors of Science in Psychology with a minor in music (2018). After moving back to the Quad Cities, she was a Pre-8th music teacher at Our Lady of Grace Catholic Academy (the elementary/middle-school she attended) until the pandemic. This next part of her life was something not ordinary, but in the midst of this journey had found the sacredness in Gregorian chant, and had delved deeply traveling to different monasteries as a wanna-be hermit for over a year. This fuels her soul and now sings in the Schola at Holy Family Church in Davenport IA.



Some of her compositions include a piano quartet piece, "Hope for the Broken," which was selected and performed at the "Awaken" competition for a FOCUS Conference in Indianapolis of 2019; and a new work with voice and piano, "Esther's Prayer".

She currently resides in Moline, IL where she began her full-time job as a Youth Advisor to Out-of-School Youth at Black Hawk Community College in January of 2022. She has been a private piano teacher for 3 years and is a member of FMTA and Iowa Composers Forum. Her hobbies include running, chanting, visiting her grandmother as she lived and cared for her for almost 3 years, laughing with friends and family, and going on walks with the family dog, Zorro. She appreciates the warm-ness and mentorship of IMTA teachers in the Quad Cities who continue to generously guide and help those to embrace and teach music. Without their impact she would not have developed into a musician today!

Racheé Aliene Lombard. is married, with three children, and enjoys living on their little piece of heaven in Panora, IA. Racheé was born in Louisiana and moved here to Iowa in the early 2000s.

She fell in love with the piano at the age of seven when her parents started going to church, and it has been a strong presence in her life ever since.

She started playing for the church congregation at the age of eight and has continued to play for other churches and different venues ever since.

In 2014 she started teaching piano without any real plans to do so. A church member asked if I would teach their child, then another, and so on and it has just continued to grow yearly. Since then she has been slowly learning the ropes and having a ton of fun in the process.

Racheé spends a great deal of time in their church in Panora, IA. She is also the secretary, as well as the leader of the Worship & Arts team, Choir, Sound & Tech team, and Junior/Senior High youth group.

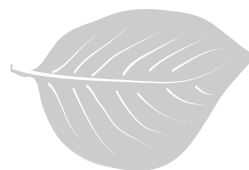
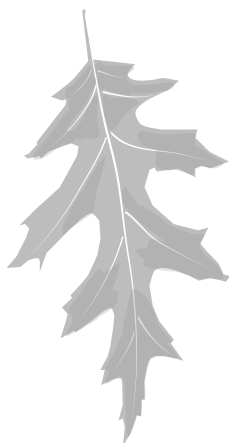
Racheé feels it is humbling to be accepted into a group with so many well-educated teachers and stated, "I won't lie; I do feel a bit like I do not deserve to be a part of such an organization". But she is excited to learn and grow as a pianist and a teacher with all of the IMTA members and prays that she can encourage, lift up, and support the group and its members in any way possible.



Lora Heit is excited to join MTNA, IMTA, and NAMTA as a way to support and improve her teaching skills. She obtained a Bachelor of Arts teaching degree in Music from UNI. After teaching at private and public schools for many years, she is now teaching piano lessons at Music Hill Studios in Waterloo. She enjoys meeting new students and making new relationships. The excitement of students making and

sharing their music through recitals and other events is very motivating for her. For many years, she has directed a church choir consisting of members from age 8 to adults. Lora also enjoys reading, gardening, and spending time with her 7 grand children.

Lora is looking forward to more musical growth and new friendships through IMTA.



AUDITIONS THEORY PRACTICE TESTS ARE AVAILABLE



IMTA Theory Chair

Lucinda M. Lear
lmlear@mchsi.com

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and one will be prepared and shipped to you for the cost of postage. District chairs will receive the 2023 Final Theory tests by December 15 from the IMTA Audition chair.

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