



THE IOWA MUSIC TEACHER



State
Conference
Highlights

LXXXV no. 1
Summer 2022



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THE EDITOR'S DESK

It is my hope those of you who attended the conference agree that not only was it that “pick-me-up” we all need, but fabulous to be together again. There were smiles everywhere; even through an unexpected downpour!

In this issue you will find photographed highlights from the All-Stars Recital, scholarship tryouts, banquet moments, the IMTA State Honors Recital, enticing games and practice tips with Melody Bober to the genius teaching skill and outgoing personality of Peter Mack. Those of you who were unable to attend missed a most memorable state conference full of fun and surprises!

Congratulations to everyone who patiently waited through the pandemic for in-person recognition as we caught up with our awards presentations at the banquet. Salutations to Sharon Jensen for being honored as our 2022 Foundation Fellow, and to Jason Sifford who will be our new 2023 Foundation Fellow.

As I close the summer issue, I would like to announce that Angela Binns from Oskaloosa will be our new webmaster. She is taking over some of my responsibilities immediately as I move into the West Central Division Director-Elect position over the coming years. Angela is going to do a terrific job as she has worked in the technology industry for many years. Her experience will be most valuable to IMTA and the website. I will turn the imtainformation@gmail.com email over to Angela the end of June.

You may still reach me at imtamagazine@gmail.com with your articles. Deadline for the fall issue is September 1, however, sending information for fall and winter any time this summer would be helpful as September is exceedingly busy for everyone.



IMTA Information Editor

Cyndie Caruth, NCTM
Magazine Editor
imtamagazine@gmail.com

For those of you who didn't come to the conference, this is a reminder our IMTA conference in 2023 will be at Coe College. More to come soon!

Enjoy your summer!

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Front Cover Photo:
Dr. Peter Mack, 2022 IMTA Conference Guest Artist



THE IOWA MUSIC TEACHER

Vol LXXXV no.1 Summer 2022

Membership

IMTA/MTNA membership year:

July 1 through June 30.

MTNA National
membership dues: \$83.00

Active Iowa IMTA dues: \$40.00

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.*

Official Publication of the
Iowa Music Teachers Association

Affiliated with The Music
Teachers National Association

Advertising contact:

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Submit articles and photos to:

imtainformation@gmail.com

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.

2022 CONFERENCE

THANK YOUS & HIGHLIGHTS

Hello, IMTA Members!

I hope you are finding some time to rejuvenate this summer. I know I am feeling reinvigorated after returning from our terrific state IMTA conference hosted at UNI. Thank you to everyone who attended & contributed!

Conference THANK YOUS:

- **Cindy Lear & Dr. Robin Guy**, conference planning co-chairs, as well as your entire planning team on your beautifully organized & long-awaited conference!
- **Dr. Peter Mack**, guest artist, on the inspiring concert, masterclass, & clever teaching session.
- **Melody Bober**, guest clinician, on the insightful & helpful teaching sessions & masterclass, & sharing your wonderful music with us.
- Iowa All-Stars concert musicians on their terrific performances: **Dr. Suzanne Torkelson, Dr. Robin Guy, Dr. Richard Steinbach, Dr. Vakhtang Kodanashvili, Dr. Andrea Johnson, Dr. Ksenia Nosikova, Dr. Xiao Hu, & Dr. Du Huang**; as well as commissioned composers **Dr. Carl Schimmel & Dr. Michael Gilbertson**.
- Conference clinicians on their informative sessions: **Dr. Andrea Johnson, Dr. Robin Guy, Dr. Sharon Jensen, Linda Allebach, Heather Gillis, Dr. Suzanne Torkelson, & Dr. Jason Sifford**.
- **Dr. Ted Reuter** on organizing & hosting the IMTA/West Music Scholarship Auditions.
- **Cate Bryan**, State Auditions Chair, & the amazing Honors Recital student winners & their teachers.
- **IMTA Executive Board** for attending the meetings & making many decisions to benefit our organization. A tremendous thank you volunteering & serving IMTA all year long!
- **Rieman & West Music** for bringing the terrific music in our exhibit hall.

2022 IMTA Awards – Congrats to:

- Certified Teacher of the Year:
Laurie-Braaten Reuter
- Distinguished Service Award:
Rachel McCoy

- Foundation Fellow: **Dr. Jason Sifford**

Please support Dr. Sifford by mailing checks, made payable to IMTA, to treasurer Caroll Caruth (2105 NW Pleasant St., Ankeny, IA 50023).

Highlighted important IMTA Updates from the executive board & annual business meetings:

- Adjudication: to judge Festivals or Auditions, adjudicators must pay their MTNA & IMTA dues by July 1.
 - These are the only judges that may be used for IMTA Festival & Auditions, except for out-of-state judges who need to be MTNA members.
 - These approved judges will then be published on the website & emailed to local associations.
- Auditions: Changes to number of winners in D, E, F levels: 1 winner per 5 competitors.
- Auditions: if time is running short, judges must listen to a portion of each repertoire selection, rather than cutting an entire piece.
- Festival & Audition rate increases: food allowances (\$15/judge), adjudication (\$35/hour). No change in mileage or student rates.
- Auditions 2022-2023: we are running a one-year trial on increased performance time limits. Level D: 15 minutes, E: 18 minutes, F: 25 minutes. The usual two minute time between students is still recommended.
- Please also carefully read the magazine's reports from each officer for more details. Especially check out the Audition report from Cate Bryan for additional Audition updates.
- Bylaws were updated – please see updates on the website and in this issue.

It was truly terrific to see & visit with all the IMTA members who attended the state conference. If you've never attended, please plan to attend in 2023. Words cannot describe the encouragement & education you will receive from attending the sessions & visiting with the amazing teachers of Iowa.

Please reach out to me (jbranson@iastate.edu) if you'd like to get involved with IMTA at the state level. We are always looking for motivated members to serve.

Save the Date!

July 9, 2022

NAMTA Pedagogy Workshop,
Wartburg College, Waverly, IA

June 4-6, 2023

IMTA State Conference at
Coe College in Cedar Rapids,
IA. Guest clinician: Dr. Julie
Knerr Hague, co-author of
Piano Safari. Guest artist TBD.



IMTA President

Dr. Janci Bronson

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IMTA LOCAL ASSOCIATIONS PRESIDENTS

UPDATED JUNE 2022



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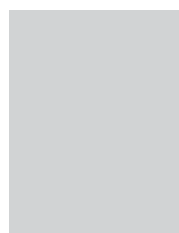
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MARK YOUR CALENDAR!

Membership dues deadline

(All dues must be paid by extended date of September 1 in order to enter students in auditions during 22-23 season.)

***New bylaw effective July 1, 2023 - anyone wishing to judge competitions or festivals must have paid before July 1 in order to appear on the Adjudication list and judge for IMTA events. This is to avoid unfortunate last minute changes to the chair who must find a new judge if the one they hired has not paid dues.*

NAMTA Pedagogy Workshop

Saturday, July 9, 2022

Last date to submit materials for Fall Magazine

Thursday, September 1, 2022

Please alert the membership chair (Joan Hopkins), and the festival chair (Rachel McCoy) if you as a member or an adjudicator has changed ANY of your personal information such as address, name or email has changed since last year so our directory issue is accurate.

MTNA Summit

September 9-11, 2022

Cincinnati, Ohio

Online registration deadline for all Iowa MTNA participants

Wednesday, September 14, 2022 @2:00 pm

Collegiate Student Membership dues deadline

Friday, September 30, 2022

MTNA Iowa State Competitions

October 29-30, 2022

Wartburg College

MTNA National Conference

March 25-29, 2023

Reno, Nevada

State IMTA Conference

June 4-6, 2023

Coe College

Cedar Rapids, Iowa

IOWA MTNA 2022-2023 COMPETITION

In-person Iowa MTNA competitions have been set for Oct. 29-30, 2022 at Wartburg College in Waverly, IA

Registration deadline for all levels of Performance and Composition Competitions is Wednesday, September 14, 2022, 2:00 p.m. Central Time. There will be no exceptions.

For more information go to: https://www.mtna.org/MTNA/Engage/Competitions/Competitions_Guidelines.aspx

We are aware of the dates for Iowa All-State and NATS and the competition will not be held during that same weekend. We hope to see a large number of participants there. We've missed that personal contact as I'm sure you also have.



Iowa MTNA Competitions Chair

Diane Smith, NCTM

imtamtchair@gmail.com



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Carl B. Nelson Music Education Bonus Scholarship – \$500 additional scholarships annually for students majoring in music education

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Augustana College

Augustana College Department of Music
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800-798-8100 x7233

CLASS OF 2022 SENIORS SHINE IN SPRING RECITALS!

Ellie Lashier is a 2022 graduate from Johnston High School. She presented her senior recital on Saturday, April 16 2022. She performed piano works by Brahms, Chopin, Dello Joio and Beethoven. She also performed a vocal work and accompanied a fellow vocal student as part of her performance.

Ellie began lessons in first grade with her elementary music teacher, Kelli Stoa. In 2017, Ellie started lessons with Ellen Hammond. In Ellie's junior year of high school, she was selected as the pianist for the Johnston varsity jazz band, Syndicate, and the accompanist in the orchestra for the musical, Once Upon a Mattress. These ensembles and interactions with talented musicians inspired a passion for collaborative piano.

In February of 2021, Ellie transitioned to Caruth Piano Studio to further her musical development. She was immediately immersed in experiences like the UNI Keyboard Day and a week-long camp at Wartburg with Dr. Ted Reuter. She competed in her district IMTA auditions and received a I rating and placed on theory honor roll. This past October, Ellie was selected as an Iowa All-State Pianist. This was a longtime goal of Ellie's. She has been blessed with several incredible accompanying opportunities her senior year, including accompanying Johnston's top choral ensemble, Cantus. This spring, Ellie began teaching beginner students and loves watching young students share her passion and grow as musicians.

Next year, Ellie will be majoring in piano performance through the Honors program at Iowa State University. She will be studying under Dr. Mei Hsuan-Huang and is excited to experience the tight-knit music family of ISU in the context of an expansive campus. In the future, she hopes to become a collaborative pianist and work alongside choirs, vocalists, and instrumental performers.

Parker Paulson performed a senior recital on May 1, 2022 at Asbury United Methodist Church in Bettendorf, Iowa. His program

included repertoire of Debussy, Grieg and Chopin. The program concluded with a piano duo and a piano quartet. Parker is a senior at Pleasant Valley High School. He has taken piano lessons for 13 years, earning 13 consecutive superior ratings in the solo category. He also earned a gold cup in the concerto category. He has been the student of Kay Basham for 13 years. Parker has also earned honors in levels A-E in IMTA auditions and has been a finalist in all three levels of the FMTA Baroque/Classical Competition. During his high school years, Parker has been a part of the Leading Tones Jazz Choir at PVHS and has been selected for the Iowa All State choir. He has also been an active part of the Pleasant Valley swim team. Parker will be attending Penn State next year majoring in criminology. He also plans to participate in a musical ensemble at Penn State.

Lulu Rongerude is a 17-year-old pianist from Des Moines, Iowa. She presented her senior music recital on Monday, May 30, 2022. In addition to a vocal solo, Lulu performed keyboard works by Kevin Olson, Franz Joseph Haydn, Frédéric Chopin, Antonio Soler, and Joaquin Turina.

She was born in San Francisco, California and moved to Des Moines when she was 6. She has played piano since age 6 and has studied with Cyndie Caruth at Caruth Piano Studio in Ankeny since September 2018. Lulu's successes include performing in IMTA auditions, placing on IMTA theory honor roll, winning a scholarship from DMMTA for summer camp in South Dakota, and has also performed at the UNI Festival and Luther College Dorian Festival. During her four years in high school, Lulu participated in choir, theater, national honors society, Rider Crew, and track. She graduated from Roosevelt High School this spring and plans to attend the University of Iowa majoring in Linguistics in the fall.



Ellie Lashier



Parker Paulson



Lulu Rongerude

IOWA STATE MUSIC



Programs of Study

Bachelor of Music Degree

Keyboard Performance

Keyboard Education

Bachelor of Arts in Music

Minor in Music

Lessons for non-majors

Faculty Members

Dr. Mei-Hsuan Huang (*Piano Performance*)

Dr. Janci Bronson (*Piano Pedagogy*)

Dr. Tin-Shi Tam (*Carillon*)

Dr. Miriam Zach (*Organ and Harpsichord*)

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Department of Music and Theatre

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MCCOY FILLS STATE FESTIVAL CHAIR ROLE

I have resigned as the IMTA Festival chair and a Rachel McCoy will once again serve as state festival chair. I would like to thank the IMTA organization for giving me the opportunity to serve as Festival Chair. Special thanks to those who helped me learn my job and understand the procedures and protocols. These people include Rachel McCoy, Cyndie Caruth, Carroll Caruth,



Rachel McCoy

Linda Benson, Janci Bronson and many more. Festival procedures really are much easier now that they are online.

Any district festival chairs who know the dates of their next year's festivals should send me that information so I can pass it on to Rachel.

I have a new appreciation for all those who are in charge of IMTA. It has been a wonderful journey, pandemic and all!



IMTA State Festival Chair

Lissa Pohlman

imtafestivals@gmail.com

Coming soon: Pre-filled adjudicator contracts. Please see page 28 for all the changes concerning judges fees and compensation.

INTRODUCING THE NEW IMTA WEBSITE CHAIR

Greetings from your new IMTA Website Chair! My name is Angela Binns. I have been a member of IMTA/MTNA since 2018 and am affiliated with the Des Moines Suburbs District. I live in southeast Iowa, have three married children and ten grandchildren. I teach a small number of piano students, with plans to grow the studio gradually until I retire from my primary occupation as Sr. Programmer Analyst at 3E in a few years. After that, it will be all piano! Well, throw in a few hobbies such as gardening and biking.

When I heard about IMTA, the first place I went to learn more about the organization was the IMTA website. I was impressed by the professionalism and content displayed on the site. When asked if I would be willing to take responsibility for the website, I was truly excited to answer 'yes'.

I received my B.A. degree in Management Information Systems with a minor in Music Summer 2022

Performance from William Penn University in Oskaloosa, Iowa. One thing my career in software development has taught me is that a successful website must be focused, on topic, well-organized, and up-to-date. I learned that building and maintaining a successful website requires collaboration and feedback with, and from, the people who will use and benefit from it.

The IMTA website is a great resource to IMTA members as we promote and work to achieve excellence in musicianship and teaching. Just as notes on the score must be played with correct time, manner, and discernment to produce beautiful music that enhances our human emotions, so our timely contributions of organizational news and helps are required to keep our website both beautiful and functional. So I'm looking forward to working with you all, and getting to know you better. As we work together, we can keep the IMTA website as polished as the keys on our pianos.



IMTA Website Chair

Angela Binns

imtainformation@gmail.com

IMTA 2022

State Conference Highlights!



Outside of Gallagher-Bluedorn Performing Arts Center



Linda Allebach speaking at the Certification/ Local Association breakfast



Masterclass, Preston Atkins, Thomas Aguilar, Dr. Peter Mack (front); Summer Lim, Helen Peng



Dr. Perry Mears, Foundation Announcements at Banquet



Dr. Vahktang Kodanashvili performing Sonata No. 3 in A minor, Op. 28, Sergei Prokofiev



Dr. Andrea Johnson performing selections from Navajo Vocables, Connor Chee



Dr. Ksenia Nosikova performing Polonaise in B-flat minor, Op. 21, Alexander Scriabin



Xiao Hu and Du Huang performing Ballet from Orphée et Eurydice, Christoph Bluck and Libertango by Piazzola



Conference banquet, Linda Allebach recognizes newly certified members Cate Bryan and Kendra Leik



Melody Bober fun and games



Clinician, Melody Bober demonstrating games and practice tools



Crazy moments with Melody



Dr. Jason Sifford ramping up Recitals with Technology



President Dr. Janci Bronson



Dr. Robin Guy in session on collaborative piano



Dr. Suzanne Torkelson's Repertoire Session with Melissa Phillips



And this is our President-elect?

Laurie Braaten-Reuter, NCTM 2022 Certified Teacher of the Year 2022



IMTA Certification Chair Linda Allebach presents 2022 Certified Teacher of the Year 2022 to Laurie Braaten-Reuter, NCTM

Laurie Braaten-Reuter, NCTM has been a constant presence in NAMTA and IMTA. She would always come early to NAMTA meetings and greet everyone with a smile and a fresh pot of coffee. In her role as Advisor, she helped guide many new teachers as well as new NAMTA presidents and other officers to navigate the programs and offerings of NAMTA and IMTA. She has been regularly present at events to take care of all the little details that needed attending to such as making sure auditions or festival rooms were ready, signage, pencils and water for the judges, answering questions and tending to everyone's needs. She takes care of the kind of things that make an event run smoothly to ensure a pleasant experience for students, teachers and families.

Laurie began studying Piano Performance at a small private college in northern Minnesota. She obtained her B.M. in Piano Performance and Master's Degree from the University of Iowa and also qualified for the DMA Program. In addition to her solo

repertoire, she had extensive accompanying experience for both instrumental and vocal students and relished the arts environment that the university of Iowa and Iowa City had to offer. After marrying her husband, the couple moved to the twin cities where she taught, accompanied, held a church job and performed before moving to Texas. She once stated "Texas is 'bigger' in many ways and has a performance opportunity for non-competitive pianists that involved hundreds of students across the state. The students were so excited to perform but not compete – a good experience that left them with cherished memories!"

Four years later, they returned to the Midwest where she has been an adjunct faculty member at Wartburg for 30+ years and taught non-major pianists, accompanied many junior and senior recitals and taught piano classes. She has stated that she enjoys seeing the developmental process, musically and technically that these young adults go through to complete recital requirements. She has also enjoyed working with them to attain that goal.

Since moving back to the Midwest in the early 90's, she has been very involved with NAMTA and IMTA. She was NAMTA President from 1994-1996 and served as interim President from 2017-2018. She currently holds the position of VP of Membership and Courtesy. She is also the NAMTA advisor and Chair of the NAMTA Pedagogy Workshop. She has co-chaired IMTA District Auditions as well as being very active in assisting with STAC (NAMTA's Student Teacher Achievement Clinic). She has always been there to assist with the smallest of details, whatever needed to be done; details that are necessary for the success of any event. She is always willing to be available to answer questions of members or potential members and provide guidance when asked. Not only is she a very talented pianist and Nationally Certified Teacher of Music, she is a great asset to the organization. Congratulation to Laurie Braaten-Reuter as IMTA's 2022 Certified Teacher of the Year.



IMTA Certification Chair Linda Allebach presents Roberta Quist Certified Teacher of 2021



Former IMTA President Cyndie Caruth presents Distinguished Service Award 2020 to Allison Chenoweth

Also receiving Distinguished Service Award recognition in 2021 was Julie Bond who was not in attendance.

2022 IMTA Distinguished Service Awarded to McCoy

Our Distinguished Service Award Recipient for 2022 is a graduate of Iowa State University with a double major in piano and percussion. Right out of college she served as IMTA State Auditions Co-Chair and has continued her dedicated service to our organization non-stop to the present.

She began her studies at the piano with her mother at age three and a half and first experienced state auditions as a district winner at age eight. Exhibiting responsibility and maturity from her youth, she directed choir rehearsals while still in high school when the choir teacher had to be gone, with a supervising teacher in the back of the room checking papers! Her high school and college accomplishments include teaching her own students, accompanying soloists and musicals, pianist for Celebration Iowa and the ISU drumline.

Her service to IMTA has been impeccable and she was an integral part of our successful transition to online registration for festivals and auditions a few years ago when she served as State Festival Chair. Reliable, knowledgeable, accessible and patient, she has made herself available to all members of our organization and always been responsive to IMTA leadership obligations. Always active in her local association, she served as the District Auditions Chair for many years. As the president of the Southwest Iowa Music Teachers Association she led that small group to host a successful IMTA State Conference at Graceland University in 2019.



IMTA Past President Linda Benson presents 2022 Distinguished Service Award to Rachel McCoy, NCTM

Currently she serves as our New Member Mentor and has recently moved from one corner of the state to another. Though her location has changed her enthusiasm for IMTA and her dedicated leadership continue to provide an example to teachers and support to members locally and throughout the state. Rachel McCoy, thank you for your example of dedicated service. Congratulations!

Students Receive IMTA State Winner Medals

The following students performed at the IMTA Honors Recital at UNI on Sunday, June 5, 2022.

Back Row: Level F, Kento Sugiyama, (teacher: Felin Lin Murray); Level E: Joslynn Ovel, (Amber Riggensbach); Level D: Shanza Sami, (Barbara Michaelson); MTNA National Runner Up, Bassoon, Preston Atkins, (Martin Kuuskmann) and IMTA/West Scholarship winner Preston Atkins (Dr. Suzanne Torkelson); Level F, Eric Newton, (Dr. Marian Lee); Level C: Josh Wo, (Dr. Cindy Lin). IMTA State Auditions Chair, Cate Bryan, NCTM.

Front row: Level A, Aiden Wang (Dr. Melinda Westphalen); Level A, Sam Yao (Ann Wong); Level B: Ethan Hu, (Cyndie Caruth); Level C: Tristan Rulli, (Patricia Schroeder); Level D: Duy Xuan Ha Duong (Cyndie Caruth); Level E: Hannah Cotran, (Cyndie Caruth).



Go to <https://iamta.org/audition-results.php> and select PAST RESULTS Tab to view the 2022 Honors Recital video online.

IMTA 2022-2023 APPROVED BUDGET

IMTA Checking account balance \$31,010.19
6/1/2022 (before conference)

Scholarship account balance \$6,302.62
6/10/2022 (after conference)

CD Balance \$27,096.55
(next statement 6/30/22)

CD Balance \$10,682.36
(next statement 6/30/22)

- Please review the below 2022/2023 Approved IMTA Budget.
- This should reflect a year in which spending is in line with pre-Covid budgets.
- We ask that you continue to give to the Foundation Fund by sending your checks to the treasurer in honor of Jason Sifford.

• Please read the audition and festival changes regarding adjudication, meals, competition numbers and performance lengths in Cate Bryan's report. All of this will affect the future budget and will require attention to expenses in all areas.

• There will also be changes to adjudicator paperwork and forms that must be filled out in advance of your festivals and competitions. This was board approved on 6/6/22. Those forms will be online, as well as sent to chairs of festivals and auditions to make it easier to plan your budget in advance.

Thank you and should you have any questions, please contact me.

Approved IMTA Budget 2022-2023



Carroll D. Caruth
imtafinance@gmail.com

Thank you for your efforts and continued support as a valued IMTA member.

Carroll Caruth
IMTA Treasurer
515-577-8863
2105 NW Pleasant Street
Ankeny, Iowa 50023

CATEGORY	INCOME	EXPENSE	RESULT
Awards	–	\$200.00	(\$200.00)
Auditions	\$12,000.00	\$10,000.00	\$2,000.00
Commissiioned Composer	\$750.00	\$1,500.00	(\$750.00)
D & O Insurance	–	\$700.00	(\$700.00)
Festivals	\$3,500.00	\$3,500.00	–
Magazine	\$13,500.00	\$13,500.00	–
Mailing List ad Syllabus	\$100.00	–	\$100.00
Member Travel	–	\$1,800.00	(\$1,800.00)
MTNA Competition	\$2,500.00	\$3,500.00	(\$1,000.00)
MTNA Gala Table	–	\$400.00	(\$400.00)
Bi-Yearly Summit (PRES. ELECT)	–	\$1,000.00	(\$1,000.00)
Office Supplies	–	\$200.00	(\$200.00)
IMTA Dues	\$9,000.00	–	\$9,000.00
Student Scholarships	\$500.00	\$4,000.00	(\$3,500.00)
Student Travel	–	\$600.00	(\$600.00)
IMTA Web Maintenance	–	\$825.00	(\$825.00)
IMTA Conference	\$8,000.00	\$9,500.00	(\$1,500.00)
TOTALS	\$49,850.00	\$51,225.00	(\$1,375.00)

Approved Executive Board meeting 6/6/22

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THE SITUATION, THE PROBLEM, & THE PROPOSED SOLUTION

The Situation

The time has come to talk about a serious situation in our profession. We have seen it coming even before the pandemic. We are always encountering it with the academic beginning and ending of the school year.

Yes, I am talking about the shortage of private music teaching professionals for our undergraduate students. The Quad-Cities region where I live has a shortage of private music teachers, especially for piano. Many of the teachers who are active in the Iowa Music Teachers Association have waiting lists that would fill three years of their studio schedule. These same teachers will answer requests for lessons throughout their teaching year. But no time is busier than the spring and summer for families requesting music lessons.

The Problem

We have a shortage of qualified teachers for the many students in our communities. Many of our Quad City Music Teachers Association members are of retirement age and want to be free to travel and visit their families. If there is one thing the pandemic has taught us it is to value and make time for our loved ones and friends and not to overload our schedule with our work.

In a perfect world, all private undergraduate music instruction would be done by highly qualified professionals who have the benefit of higher education in both the musical instrument and the pedagogy involved. But there simply are not enough of them! The problem remains that we need more skilled teachers who continue to learn and grow in their teaching, join professional affiliations such as IMTA, and yet may not have the credentials from a college or university.

The Proposed Solution

I am not suggesting that the teachers reading this article take on more students! I know each and every one of you has given as much as possible

to their music profession and teaching. Balance and one's health is as important to being a good instructor as education and skill in teaching.

What I am proposing first is that we consider, individually or as a local club, mentoring and befriending teachers in our area who show an interest and a work ethic towards filling the void of qualified teachers. Our undergraduate students deserve a variety of ages, skill sets, and personalities in private teaching. Maybe it could be a new retiree who is looking to fill in a few days a week with the extra income as a bonus? Maybe it could be a former student who moved back to your city and would love to work with young students teaching piano? Maybe it could be a young or old professional who is simply not happy with the teaching situation in our schools and needs fulfillment and income from teaching, perhaps in an academy?

My second proposal for mentoring is that we consider using the guidelines found on the MTNA website for studying to be Nationally Certified. Look at the teacher profile projects that could prepare potential teachers: writing your teaching philosophy, analyzing four teaching pieces, recording your teaching and playing, sharing information about your teaching environment, and discussing your business ethics and studio policies. These are the heart and soul of what we do in our studios!

Your time is precious. You need not be a NCTM teacher yourself but wouldn't it be great to work with a new teacher on the goals set by the Nationally Certified Teacher of Music program?

Will you make a commitment to creating a more musical world for your community? Will you mentor a new teacher and share your knowledge and enthusiasm for one of the most rewarding professions we know? Please consider the NCTM program to be your framework for mentoring more teachers in our profession. The benefits will help our profession survive!



Linda Allebach, NCTM
imtacertification@gmail.com

Explore your own path to certification! Linda is there to guide you as well as connect you with others who are undertaking this professional journey. Contact her today!

2022 IMTA REPERTOIRE LIST UPDATE

IMTA Repertoire Committee Chair Dr. Suzanne Torkelson

Committee: Roberta Quist (A-B), Melissa Phillips (C-D), Cyndie Caruth (E-F)

Hard copies are still available but only information on the website takes precedence. There have been several errors/changes on old copies of the list.

YEAR	LEV	COMPOSER	TITLE	FROM COLLECTION	KEY	ANTH	PG	PBL
2022	A	GEROU	Any from: 1-It's a Celebration GM; 2-Unicorns are Real; 3-Spicy Wings CM; 4-Old Norse Sagas GM; 5-The King's Ugly Clothes CM; 6-A Famous Movie Star FM; 7-Twilight and Dawn GM; 8-Playing Minecraft CM; 9-Insects CM; 10-How Sporting of Me CM; 11-The Silk Road em	Piece by Piece Bk A	vary	x	x	AL
2022	A	GEROU	Any from: 1-Squeaky Clean CM; 2-The Big Escape CM; 3-Top of the Skyscraper CM; 4-Roaming Drone CM; 5-Swiss Echoes CM; 6-Watch Out for Popcorn CM; 7-Space Police CM; 8-Game Master CM; 9-The Wild Ride CM; 10-Oath to the Earth CM; 11-The Mummy am	Piece by Piece Bk B	vary	x	x	AL
2022	A	HENCH	Any from: 1-Owl in the Tree am; 2-Sneaky Fox F; 3-Strolling Skunk CM; 4-Deer at Dusk e-; 5-Cool Coyote em; 6-Glimmering Firefly GM; 7-Perplexing Porcupine CM; 8-Soaring Nighthawk dm	Nocturnal Creatures	vary	x	x	KJ
2022	A	LINN	Any from: 1-Rainbow Dreams CM; 2-Bluebird Lullaby CM; 3-Tricky Traffic CM; 4-A Sprinkle of Rain CM; 5-Tiger Chase cm; 6-Stargazer Suite (play all four); 7-Prelude to the Brave em/am	Showstoppers Bk I	vary	x	x	HL
2022	A	PRICE	Any from: 6 or 7	Coll of Florence Price Vol I	CM	x	x	CN
2022	A	PRICE	Clover Blossoms	Coll of Florence Price Vol II	CM	x	x	CN
2022	A	PRICE	Here and There	Coll of Florence Price Vol II	CM	x	x	CN
2022	A	PRICE	Rock-a-bye	Coll of Florence Price Vol II	FM	x	x	CN
2022	A	ROLLIN	With a Yo-Ho-Ho!		am	x	x	AL
2022	A	ROLLIN	Any from: 1-The Swing CM; 2-Tiger in a Tropical Storm am; 3-Maratha Hunting Party CM; 4-The Oregon Trail CM; 5-At Sea am; 6-Napoleon Crossing the Alps CM; 7-Butterflies GM; 8-Feeding the Ducks FM; 9-Rain am; 10-Portrait of Adele GM	Museum Masterpieces Bk A	vary	x	x	AL
2022	A	SIFFORD	Any from: 1-Undercover dm; 2-Beeline DM; 3-Nightfall dm; 4-The Wriggle Rag GM; 5-Tumble GM; 6-Pendulum em; 7-Slurry Scurry DM; 8-Turbo GM; 9-Atmosphere am; 10-Speed Bump DM; 11-Gruntled CM	Keybop Vol I	vary	x	x	WS
2022	B2	ALEXANDER	Any from: 1-Panache! CM; 2-Une Petite Valse CM; 3-Royal Couple FM; 4-Copcats am; 5-Lylian March F; 6-Creepers! Am; 7-Perilous Journey dm; 8-Gotta Boogie Woogie! CM; 9-Lys flottants CM; 10-Synergy CM	Magical Overtures	vary	x	x	HL
2022	B2	GEROU	Any from: 1-Número Uno CM; 2-Lure of the Mermaids CM; 3-The Brand-New You CM; 4-Black Widow's Wedding FM; 5-Rich and Famous GM; 6-What is Blue? CM; 7-Seaside Scavenger FM; 8-Gentle Giant GM; 9-The Leprechaun CM; 10-Feel'n Terrific FM; 11-Of Pirates and Gold GM	Piece by Piece Bk C	vary	x	x	AL
2022	B2	MILLER, C	Any from: 1-The Lonely Castle CM; 2-Beautiful Day CM; 3-Who's That Knocking at My Door? dm; 4-Floating on Cloud Nine CM; 5-Midnight Reverie FM; 6-Star Gazing DM; 7-Whispering Wind CM; 8-Fountain in the Garden CM; 9-Walking on Air CM; 10-Flying on a Broomstick GM	Dreams & Imagination	vary	x	x	WS
2022	B2	ROLLIN	Any from: 1-The Cellist dm; 2-Rush Hour New York CM; 3-Poet on a Mountaintop GM; 4-Little Blue Horse GM; 5-Prairie Picnic.. Herd of Buffalo dm; 6-Fishermen at Sea cm; 7-Asbury Park South CM; 8-Wheatfield with Crows em; 9-View of Le Crottoy DM; 10-Alexander Pushkin at the Seashore DM	Museum Masterpieces Bk B	vary	x	x	AL
2022	B2	SUKNOV	Any from: 1-Aye Aye Captain dm; 2-Captain Peg-Leg on Patrol gm; 3-Sneaking Pirates em; 4-Pirate Mango's Tango em; 5-Captain's Quest am/em; 6-The Ninth Wave dm; 7-Pirate's Dream gm; 8-Mysterious Lights c#m; 9-Land Ahoy! bm; 10-Anchors Aweigh em; 11-Jolly Roger Flying High gm; 12-All Hands on Deck EM	Pirate Tales	vary	x	x	KJ
2022	B3	EI-DABH	Soufiane	Piano Music of Africa, Vol. I	am	x	x	OX
2022	B3	HELLER, B	Cloudy Sky	Modern Piano, ed. Heumann	am	x	x	SH
2022	B3	HELLER, B	Musical Resolution	Modern Piano, ed. Heumann	CM	x	x	SH
2022	B3	LYBECK-ROBINSON	Williwaw		gm	x	x	HL

YEAR	LEV	COMPOSER	TITLE	FROM COLLECTION	KEY	ANTH	PG	PBL
2022	B3	SIFFORD	Any from: 1-Bloom CM; 2-Bobblehead GM; 3-Bump bm; 4-Day Trip GM; 5-Guajeo CM; 6-Lullaby in Blue CM; 7-Highway 56 GM; 8-Morning Glory GM; 9-Predicament am; 10-Suspicious dm; 11-Scatter! Am	Keybop Vol 2	vary	x	x	WS
2022	C1	de la GUERRE	Menuet in FM, Pieces de Clavecin, I Livre, Suite F		FM	x	x	BB
2022	C1	de la GUERRE	Menuet in dm, Pieces de Clavecin, I Livre, Suite D		dm	x	x	BB
2022	C1	GAMBARINI	Giga in DM, from Lessons for the Harpsichord, Op 2	Women Composers, ed Zimmerman	DM	x	x	FJH
2022	C1	GAMBARINI	Minuetto in AM, from Lessons for the Harpsichord, Op 2	Women Composers, ed Zimmerman	AM	x	x	FJH
2022	C1	GAMBARINI	Tambourin in FM, from Lessons for the Harpsichord, Op 2	Women Composers, ed Zimmerman	FM	x	x	FJH
2022	C1	YEAGER	Any from: 4-A la Bach BbM; 5-Sicilienne dm; 8-A Bit of Baroque am	Classic Echoes	vary	x	x	KJ
2022	C2	ALEXANDER	Any from: 1-Capriccio em; 2-Valse sentimentale am; 3-Serenity GM; 4-Whimsy! am; 5-Boundless Joy em; 6-Scherzo Chromatique am; 7-Gardens in the Mist CM; 8-Mystical Odyssey dm; 9-Juxtaposition am	Magnificent Overtures	vary	x	x	HL
2022	C2	ALEXANDER	Any from: 1-Nocturne CM; 2-Nocturne em; 3-Nocturne FM; 4-Nocturne dm; 5-Nocturne GM; 6-Nocturne am; 7-Nocturne gm; 8-Nocturne DM	Nocturnes Bk I	vary	x	x	AL
2022	C2	BOBER	Any from: 1-Medieval Interlude am; 2-Watercolor Sunset GM; 3-Celtic Joy DM; 4-Mystery Movie dm; 5-Galloping Adventure em; 6-Siesta Time CM; 7-Eye of the Storm cm; 8-Sunny Sonatina CM	Contrasts in Style	vary	x	x	KJ
2022	C2	BOBER	Any from: 1-Sunny GbM; 2-Sultry CM; 3-Stormy am	Summer Scenes	vary	x	x	AL
2022	C2	BONIS	Any from: 1-Aubade DM; 2-Joyeux Réveil FM; 3-Cache cache gm; 4-Valse lente CM; 5-Marche militaire CM	Scenes Enfantines, Op 92	vary	x	x	IMSLP
2022	C2	LEAF	Cancion de Catalonia		em	x	x	FJH
2022	C2	REJINO	Any from: 1-La Alhambra de Granada DM; 2-Malaga BbM; 3-Madrid CM; 4-Procesión de Toledo CM; 5-Ronda FM; 6-Sevilla GM	Impresiones de Espana	vary	x	x	HL
2022	C2	YEAGER	Any from: 1-Valse romantique CM; 3-Pas de deux CM; 6-Aria GM; 7-Scherzo in C; 9-Sarabande dm; 11-Prelude in DM	Classic Echoes	vary	x	x	KJ
2022	C2*	BONIS	Any from: 6-Frère Jacques FM; 7-Bébé s'endort AbM; 8-Carillon GM	Scenes Enfantines, Op 92	vary	x	x	IMSLP
2022	C2*	BROWN	Meditation in the Rain	In Recital Throughout the Year I-Bk5	am	x	x	FJH
2022	C2*	RICKER	Polar Bear Shuffle	Destination Adventure Bk 2	am	x	18	KJ
2022	C3	HELLER, B	As in a Dream	Modern Piano, ed. Heumann	em	x	x	SH
2022	C3	KWAMI	Piano Piece No. 2, Call and Response	Piano Music of Africa, Vol. I	FM	x	x	OX
2022	C3	LUI, B	Monochrome No. I	Easy Contemporary Pieces	DM	x	x	CH
2022	C3	MOHRS	Cats in Love	Modern Piano, ed. Heumann	CM	x	x	SH
2022	C3	ROUX	Kwela No. I	Piano Music of Africa, Vol. I	CM	x	x	OX
2022	C3	RYAN	Any from: 1-Lighthearted GM; 2-Wistful em; 3-Mischievous GM	Playtime Sonatina	vary	x	x	KJ
2022	C3	SMITH	My Scarf is Yellow, from Faces of Jazz	Piano Music of Africa, Vol. I	GM	x	x	OX
2022	C3	SMITH	Off-Beat Shorty, from Faces of Jazz	Piano Music of Africa, Vol. I	FM	x	x	OX
2022	C3	SNELL	Any from: 1-Sunrise --; 2-Santa Fe Plaza am; 3-On Horseback dm; 4-Coyotes --; 5-Native Land am; 6-The Burning of Zozobra dm; 7-Sunset ebn	Santa Fe Suite: Seven Bagatelles for Piano	vary	x	x	KJ
2022	C3	YEAGER	Any from: 2-Toccata am; 10-Lament GM	Classic Echoes	vary	x	x	KJ
2022	D1	de la GUERRE	Gigue in dm, Pieces de Clavecin, I Livre, Suite DM		dm	x	x	BB
2022	D1	de la GUERRE	Gigue in gm, Pieces de Clavecin, I Livre, Suite GM		gm	x	x	BB
2022	D1	de la GUERRE	Menuet gm (w/ Double), Pieces de Clavecin, I Livre, Suite GM		gm	x	x	BB
2022	D2	ALMEIDA	Lament in Tremolo Form	Piano Music of Africa, Vol. 2	am	x	x	OX
2022	D2	CHRETIEN	Any from: 1-Allegro tranquillo GM; 2-Andante CM; 3-Scherzo am; 4-Final GM	Sonatine I	vary	x	x	IMSLP
2022	D2	CHRETIEN	Farandole	Women Composers, ed Zimmerman	FM	x	x	FJH
2022	D2	JAELL	Any from: 1-Calme d'un beau jour AM; 2-Berger et Bergere EM; 3-Murmures des forets Bb; 4-Incendie de Broussailles EM; 5-Tocsin f; 6-Les senteurs du jsamin F#M; 7-Murmures du Ruisseau AM; 8-Apres la vaise AM; 9-Aimable badinage CM; 10-Le Patre et l'echo EM; 11-On rit AM; 12-De reve au mauvais temps g#m	Les Beaux Jours	vary	x	x	IMSLP
2022	D2	JAELL	Any from: 1-Quelques gouttes de pluie am; 2-Vent et pluie g#; 3-Grisaille bm; 4-Petite pluie fine am; 5-En querelle gm; 6-À l'abri AbM; 7-Morose cm; 8-On pleure g#m; 9-L'orage ne vient pas f#m; 10-Roses flétris c#m; 11-Ennuieux comme la pluie c#m; 12-On rêve au beau temps CM	Les jours pluvieux	vary	x	x	IMSLP
2022	D3	CAPERS	Sweet Mister Jelly Roll (from Portraits in Jazz)	Piano Music of Africa, Vol. I	C/F	x	x	OX
2022	D3	CAPERS	The Monk (from Portraits in Jazz)	Piano Music of Africa, Vol. I	GM	x	x	OX
2022	D3	GÓRECKI	Intermezzo (Andenken an Poul Rovsing Olsen)	Boosey & Hawkes Pno Anth	none	x	x	BH

YEAR	LEV	COMPOSER	TITLE	FROM COLLECTION	KEY	ANTH	PG	PBL
2022	D3	IBRAHIM	African Song	Modern Piano, ed. Heumann	none	x	x	SH
2022	D3	LUI, B	Monochrome No. 2	Easy Contemporary Pieces	am	x	x	CH
2022	D3	MARTINU	Any from: 1-Etude in D; 2-Polka in D; 3-Etude in A; 4-Polka in D; 5-Pastorale in F; 6-Etude in Bb	Etudes & Polkas Bk I	vary	x	x	MM
2022	D3	MAXWELL DAVIES	Farewell to Stromness (The Yellow Cake Revue)	Boosey & Hawkes Pno Anth	DM	x	x	BH
2022	D3	OLSON, K	Any from: 1-Tango loco dm; 2-Orion's Belt DM; 3-Knuckleball GM; 4-Nighthawk; 5-Whispers of Autumn DM	Imaginations! Bk 5	vary	x	x	FJH
2022	D3	OLSON, K	Any from: 1-Bennie's Bounce CM; 2-Blues for Mary Lou FM; 3-Down for the Count GM	Legends of Swing: Kansas City	vary	x	x	FJH
2022	D3	PETERSON	Love Ballade	Oscar Peterson Originals	DM	x	x	HL
2022	D3	PRICE	Ticklin' Toes	Piano Music of Africa, Vol. 1	CM	x	x	OX
2022	D3	REJINO	Any from: 1-Strolling the Upper West Side DM; 2-Midnight in Brooklyn gm; 3-Grand Central Station gm	Impressions of New York	vary	x	x	HL
2022	D3	THOMSON	Any from: 1-Traveling in Spain; 2-Clair Leonard's Profile; 3-Connecticut Waltz; 4-Invention; 5-Young and Alone; 6-The Presence of Pablo Picasso; 7-Duet: Clarita; 8-Parades; 9-Stretching; 10-Professional Revolutionary; 11-Homage to Marya Freund; 12-Scottish Memories; 13-Persistently Pastorale	Thirteen Portraits	none	x	x	BH
2022	E1	BEETHOVEN	Sonata Op 27/2 "Moonlight" any mvt: 1-c#m; 2-DbM	Sonatas, Op 27/2	vary	x	x	DV;CD
2022	E2	CHABRIER	Ballabile		FM	x	x	DV;CD
2022	E2	CHOPIN	Marche Funebre, Op 72/2		cm	x	x	GS
2022	E2*	CHABRIER	Caprice		c#m	x	x	DV;CD
2022	E2*	CHABRIER	Feuillet d'Album		AM	x	x	DV;CD
2022	E2*	CHABRIER	Joyeuse Marche		CM	x	x	DV;CD
2022	E3	CHEATHAM	Prelude No. 1 "Joshua Fit the Battle of Jericho"	Piano Music of Africa, Vol. 2	-	x	x	OX
2022	E3	DELIUS	Five Piano Pieces (any from: 1-Mazurka d-; 2-Waltz G-; 3-Waltz G-; 4-Lullaby D-; 5-Toccata a-	Boosey & Hawkes Pno Anth	vary	x	x	BH
2022	E3	DIEMER	Toccata for Amanda	Boosey & Hawkes Pno Anth	none	x	x	BH
2022	E3	KAY	Invention No. 2 (from Four Inventions)	Piano Music of Africa, Vol. 2	am	x	x	OX
2022	E3	ROUX	Lullaby (from Preludes in African Rhythm)	Piano Music of Africa, Vol. 2	GM	x	x	OX
2022	E3	STRAVINSKY	Serenade in A			x	x	BH
2022	E3	WORK	At a Certain Church (from Scuppernong)	Piano Music of Africa, Vol. 2	EbM	x	x	OX
2022	E3*	GINASTERA	Pequeña Danza (from Estancia, Op 8)	Boosey & Hawkes Pno Anth	none	x	x	BH
2022	F2	BRIDGE	Rosemary (from Three Sketches)	Boosey & Hawkes Pno Anth	none	x	x	BH
2022	F2	CHABRIER	Aubade		AM	x	x	DV;CD
2022	F2	CHABRIER	Bourree Fantasque		CM	x	x	DV;CD
2022	F2	CHABRIER	Habanera		DbM	x	x	DV;CD
2022	F2	CHABRIER	Any from: 1-Paysage DbM; 2-Melancolie GM; 3-Toubillon DM; 4-Sous-Bois CM; 5-Mauresque am; 6-Idylle EM; 7-Danse Villageoise am; 8-Improvisation BM; 9-Menuet Pompeau gm; 10-Scherzo-Valse DM	Pièces Pittoresques	vary	x	x	DV;CD
2022	F2	CHABRIER	Impromptu		CM	x	x	DV;CD
2022	F2	CHABRIER	Petite valse		EbM	x	x	DV;CD
2022	F2	CHABRIER	Ronde champêtre		am	x	x	DV;CD
2022	F2	CHOPIN	Allegro de concert, Op 46		AM	x	x	GS
2022	F2	CHOPIN	Trois Ecossaises, Op 72/3 (all three)		cm	x	x	GS
2022	F2	CHOPIN	Variations brillantes, Op. 12 (Intro & Var - Ronde du Ludovic)		BbM	x	x	GS
2022	F2	CHOPIN	Variations sur un air national allemande, KK. IVa/4		EM	x	x	GS
2022	F2	CHOPIN	Nocturne Op 9/3		BM	x	x	HN
2022	F2	IRELAND	Rhapsody (1915)	Boosey & Hawkes Pno Anth	am	x	x	BH
2022	F2	TCHAIKOVSKY	Dumka Op 59 (Scene rustique Russe)		cm	x	x	IMSLP
2022	F3	ANDRIESEN	Image de Moreau: Toccata	Boosey & Hawkes Pno Anth		x	x	BH
2022	F3	ARGENTO	Intermezzo	Boosey & Hawkes Pno Anth	none	x	x	BH
2022	F3	BEESON	A Fugue in Flight	Boosey & Hawkes Pno Anth	none	x	x	BH
2022	F3	CARTER	Two Diversions (play either)	Boosey & Hawkes Pno Anth	none	x	x	BH
2022	F3	DEL TREDICI	Ballad in Yellow (after Lorca)	Boosey & Hawkes Pno Anth		x	x	BH
2022	F3	KATS-CHERMIN	Combination Rag	Boosey & Hawkes Pno Anth		x	x	BH
2022	F3	KATS-CHERMIN	Russian Rag	Boosey & Hawkes Pno Anth	none	x	x	BH
2022	F3	RAUTAVAARA	Passionale	Boosey & Hawkes Pno Anth	none	x	x	BH

THANK YOU FOR YEARS OF SUPPORT



Dr. Richard Steinbach, Commissioned Composer Chair performed Cloud Patterns from Three Paintings of Marvin Cone by Carl Schimmel and I. Wistful, longing and II. Exuberant from Mementos by Michael Gilbertson at the 2022 IMTA State Conference.

Greetings from the Commissioning Committee. This magazine update marks my last newsletter as chair of commissioning for IMTA, a position that I have thoroughly enjoyed for many years. One of my passions is to constantly seek out new repertoire for the piano and to keep up to date on current composers around the world. I strongly believe that contemporary music should play a major part in any piano student's life in order to gain an understanding of not only the timeless classics, but also music being written at this present moment! It has been a pleasure for me to play a small part in the promotion of new music by Iowa-affiliated composers.

As many of you know, I recently assumed the position of Executive Director of the Sioux City Symphony Orchestra and this major change of careers has forced me to cut back on other

aspects of my life. I am happy to share that the Commissioning Committee will now be chaired by a strong leader of our organization Perry Mears, and I wish Perry the very best in this new role.

In my last function as Commissioning Chair, I had the pleasure of premiering both the 2021 new commissioned work by Carl Schimmel titled *Three Paintings by Marvin Cone*, as well as the 2022 commissioned piano work *Mementos* by Dubuque Iowa native, Michael Gilbertson at the IMTA State Conference. Congratulations again to both composers! It has been my honor to serve in this position and I know the valuable work of this new music project will continue to thrive into the future. Thank you to all of you for your support!



IMTA Commissioning Chair

Dr. Richard Steinbach
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Catherine Rollin is an active pianist, composer, author and teacher of prize winning students.

IN THE SPOTLIGHT

with Catherine Rollin

The variety of musical styles and subjects have made Rollin's collection of pedagogical music unique.

Growing up, music and playing the piano were very integral to my family life. My parents were not professional musicians, but music was always being played or playing in our home. These days, even young children listen to music on their own personal headphones or earbuds. But when I was growing up, my parents played music on the record player where everyone in the house experienced the same music at the same time! Additionally, my parents loved to play live music spontaneously by ear. My mother would be at the piano and my dad played violin.

One of my earliest childhood memories was of my father carrying me around the house on his shoulders singing the "Triumphal March" from the opera Aida. Of course I had no idea what an opera was then. (I was about 3). Fortunately for me, my parents loved all kinds of music, i.e. Classical piano, violin, opera, Latin dance music, standards, etc. In my home, the record player was played daily and one minute you might hear Artur Rubenstein performing the Schumann piano concerto and a half hour later, Xavier Cugat would be playing a tango and my parents would be ballroom dancing from room to room.

I started playing by ear before I started school. My earliest memory of public performance was as a kindergartner, playing Fur Elise by ear for the gathered three first grade classes. In

retrospect, I realize that playing by ear was a big part of my journey as a composer. I liked to try to make creative arrangements of whatever I played even at an early age. Although no one realized it at the time, the foundation of my career as a composer was being formed daily in my home! Fortunately, my "Family Music and Arts Course 101" was so varied, that early on I developed an appreciation of and love for a wide range of musical styles. Within my family - it was all just for love of music.

The second greatest influence on my musical life was my piano teacher Mischa Kottler. Mr. Kottler was a disciple of Cortot and von Sauer. He was the highly regarded Detroit Symphony pianist and it was considered a great honor to be selected to be in his piano studio. I started formal lessons at age 7 and at age 11 I became one of Mr. Kottler's youngest students. I continued studying with him throughout high school. Mr. Kottler taught mainly by demonstration rather than explanation. But my "by ear" abilities helped me to capture his pedaling in all eras as well as effective use of articulation. It was from Mr. Kottler's playing that I truly learned about "color" and the magical sounds that one could create on an acoustic piano. In addition to Chopin, Beethoven and Debussy I studied a great deal of Bach which I feel contributed a lot to my appreciation of polyphony. Mr. Kottler demonstrated all these works, brilliantly capturing the essence of each style period. He was a great role model for playing in varied styles with authenticity and understanding.

The Iowa Music Teacher



Students of all ages and levels enjoy the collections by Catherine Rollin.

Early on in college theory classes when we had assignments to write “in the style” of various composers, my professors commented on my ability to grasp the styles and “harmonic language” of the different composers we studied. Although I was schooled extensively in theory, it was always my ear for harmony that fundamentally guided me.

As a composer, Catherine has over 400 pieces published with Alfred Publishing Co.. Additionally her music is published in Japan by Zenon Publishing and in Taiwan by Continental Publishing. Her music has been lauded for its lyric melodies and “teachability.” Her ground breaking technique based series, “Pathways to Artistry” has been translated into Japanese and Mandarin. In this series she has developed a concise approach to technique that promotes relaxation and arm weight that results in warm tone quality and a broad range of articulation that leads to more artistic outcomes. She has received numerous commissions including a trio for piano, flute and alto saxophone commissioned by the Music Teachers National Association (MTNA). This work was premiered in 2018 at the MTNA Conference in Orlando, Florida. Her works have been featured on many prestigious lists including the solo, duet, concerto, one hand and Patriotic events of the National Federation of Music Clubs (NFMCC) bulletin. Her works are also featured on other lists internationally including the Royal Conservatory in Canada, Trinity Exams in England and the AMEB Syllabus in Australia. Her two concertos have been performed with orchestras in the U.S., Canada, Europe, South America, Russia, Thailand and South Africa. Her series Museum Masterpieces was recognized with an award from ASCAP in 2015.

Catherine has given over 200 workshops and masterclasses in the U.S., Canada, Japan and Taiwan.

Writing pedagogical music has been the most rewarding combination of two of my passions composing and teaching! As a young piano teacher right out of music school, I was originally motivated to write pedagogical music because I thought that there was too little preparatory repertoire for the Romantic style.

One of my earliest series was written to bridge the gap between early intermediate level to Romantic masterworks. This was *Spotlight on Romantic Style*. In this book I wrote 5 pieces that were specifically intended to prepare a student for the styles of Chopin and included a nocturne, waltz, mazurka, polonaise and etude. It was very rewarding to write these pieces to help students develop an understanding of Chopin’s style. (A)

is an example of the *Nocturne* from *Spotlight on Romantic Style*.

In addition to the Romantic style, the *Spotlight on Style* series grew to include the Impressionist, Classical and Baroque eras. The publisher then made a compilation of these 4 books in one collection *Continued on next page*



(A)

Also a dedicated and committed teacher, Catherine is passionate about passing along the art of music making. Her students have won national prizes from the MTNA in solo piano, piano duet and composition. Additionally, several of her students have performed as soloists with orchestras including the symphonies of Detroit, Toledo, Warren, Pontiac, Rochester (MI) and Ft. Worth (TX) and many have attended prestigious music schools, including Juilliard and Eastman.

As a writer on the art of teaching, Catherine is a co-author along with James Lyke and Geoffrey Haydon of the third edition of the highly regarded college text: “Creative Piano Teaching.” Her chapters focus on the development of style, technique and artistry and preparing students for performance and competition.

The greatest reward for Catherine is when her compositions, technique ideas or her work as a teacher helps develop musicians who have a lifelong love of and passion for music, whether as professionals or hobbyists.

Catherine holds the BMA with distinction from the University of Michigan School of Music and the MM from the Oakland University School of Performing Arts. Her pre-college studies were with Detroit Symphony pianist, Mischa Kottler a disciple of Cortot and von Sauer. While still in high school she pursued summer studies at Northwestern University with the noted harpsichordist, Dorothy Lane.

Continued from previous page

called **Spotlight on Style Collection**. These are all still available separately as well. (I also did individual books for the series to include Spotlight on: Jazz, Ragtime and Christmas style.

The Impressionist era masterworks have almost no pieces at the late elementary to intermediate levels. So that was the next style book that I focused on. In these pieces I incorporated iconic ingredients that one associates with the music of Debussy and Ravel. These include whole tone scales, extended chords and long pedals. **Chouchou's Cakewalk** features the jazz influenced rhythms of the cakewalk dance that Debussy loved. It was so much fun to incorporate these rhythms into **Chouchou's Cakewalk** (B) which is from **Spotlight on Impressionist Style**.* (Featured on the Iowa Repertoire List.)



(B)

One of my most popular series is **Sounds of Spain**, books 1-4.* (Featured on the Iowa Repertoire List!) I love the music of great Spanish masters like Lecuona, Albeniz and Granados. Among the most distinctive aspects of this music is the emphasis on rhythms that are exciting and vibrant and melodies that are very expressive. Even for accomplished pianists, much of the music of these composers is still very challenging. So it is rewarding to write Spanish style music that is accessible for late elementary through late intermediate and early advance levels. In **The Matador**, (book 1) (C) you will see the juxtaposition of the singing melody, with the galloping energy of the bullfight. (measure 11) Next, you will see **Hommage to Granados** (book 4) (D) inspired by one of Grandados' most beautiful melodies.



(C)



(D)

In addition to music being an almost constant backdrop in my childhood, my parents also enjoyed taking myself and my sister for family outings in downtown Detroit that often included a visit to the Detroit Institute of Arts (DIA). There I experienced so many beautiful art works. This lay the foundation for a lifetime of enjoying art and also going to art museums in new locations

whenever I traveled. I also use art work imagery often in my teaching to help students have a visual inspiration for how to use their arms (perhaps to flow like the brush strokes) or use the pedal to blend the sound (like blending colors in a painting) to give a more ethereal quality.

My passion for art and using art imagery led to my series: **Museum Masterpieces**. (Books 1-4)* (featured on the Iowa Repertoire List!) and (Books A and B). In this series I wrote pieces of music that were inspired by specific artworks. The piece of music has the same name as the artwork that inspired it. A beautiful and central aspect of this series is that all the books include a 4 page insert featuring the art works that inspired my compositions in beautiful, full color! It has been so rewarding to get letters from students and teachers expressing how seeing the artwork that inspired the music helps them immensely in interpreting the piece of music. I love hearing how students young and old, are inspired to "tell the story" of the painting as they play the pieces.

Here is the very first piece that I wrote for the **Museum Masterpieces** series: **The Nut Gatherers** (book 1) This painting is at the DIA and was a painting that we went to see every time I went with my family to the museum.

https://commons.wikimedia.org/wiki/William-Adolphe_Bouguereau#/media/File:Les_noisettes.jpg Because the painting depicts a time before technology took over our lives, I wanted to capture the innocence with a sweet melody in 3/4 with a lilting accompaniment.

One of the most well known paintings featured in book 4 is **The Kiss based on by Klimt**. https://commons.wikimedia.org/wiki/File:The_Kiss_-_Gustav_Klimt_-_Google_Cultural_Institute.jpg#/media/File:The_Kiss_-_Gustav_Klimt_-_Google_Cultural_Institute.jpg

Museum Masterpieces



(E)



(F)

The introduction (E) (F) portrays the shimmering golden tones of the art with a Major/Aug. interplay.

The Swing from Book A of Museum Masterpieces

There are now 6 books in **Museum Masterpieces** - the original 1-4,* and the 2020 release of books A and B starting at a very elementary-early intermediate players. Creating these elementary pieces inspired by art gives students even in their first year of study the magical experience of relating art and music in their

first couple of years of study. is *The Swing* from Book A (G). It is inspired by a painting by Renoir:

[https://en.wikipedia.org/wiki/The_Swing_\(Renoir\)#/media/File:Swing-Renoir.jpeg](https://en.wikipedia.org/wiki/The_Swing_(Renoir)#/media/File:Swing-Renoir.jpeg)

The first series that I wrote that featured early elementary music was *The Bean Bag Zoo*. Up until writing this series I had primarily been writing early intermediate - intermediate music intended for students transitioning into masterworks. But when my own daughter was 4 - it became important for me to write music that she would love and be able to play and learn even in her first year of lessons! At the time, she was collecting "Beanie Babies." So I thought it would be fun to write a whole collection of very accessible early elementary -later elementary pieces for her to play.

The *Bean Bag Zoo Collector's Series* started with 10 solos that were eventually compiled in *Book A*. The very first piece I wrote was "*Creepy Crocodile*" (H). I found that it was much easier for very early level students to achieve dramatic crescendos and diminuendos if there were words to the music. I found that singing along with dynamics helps an early level student to produce great crescendos and diminuendos with greater ease with their voice singling along as a guide to the volume. I also found that elementary students loved minor keys and some unexpected sounds like the tri-tones. (these come in the B section of in *Creepy Crocodile*.)

The original 10 solos were very popular and this led to them being compiled into *Book A* as well as all new pieces in *Bean Bag Zoo* books 1 and 2. A favorite from book 1 is "*Rainbow Fish*" (I) based on a whole tone scale and played with one pedal throughout. (Its so much fun to use pedal at this early stage!) This is one of the most accessible pieces to prepare for the Impressionist style.

Another favorite series is *Lyric Moments*. This began as a two book series, evolved into a three book series and is now available as 3 individual books or in a "complete" edition.



(G)



(H)



(I)

The *Lyric Moments* are what I call "contemporary Romantic style." The melodies are very expressive, but harmonically they are more like contemporary songs rather than those of the Romantic era. In the left hand accompaniments, I often use Chopin inspired styles that give the music flow and pedal markings that lead to a full-bodied sound that is so rewarding for developing pianists. Each piece was written from the heart and came as a spontaneous expression of personal feelings. The lyric style helps students to understand how to shape a phrase. I often encourage my students to literally sing along to learn how to make the piano sing.

In *Summer's Dream* from book 1 (J), you will notice that in it, I use a l.h. that contains a broken octave pattern commonly used in Chopin to create a long, flowing line. In this case, I put an alternate fingering to accommodate players with a small hand. But teachers can feel free to change to a more common fingering: 521,21 Using this pattern starts students on the path to using their arms to create expansive, legato, and flowing motions which expands their "playing field" at the piano.

Also included on the "Amazing Iowa Repertoire List," are my *Preludes for Piano*, (books 1,2,3 or complete.)* In these pieces I wanted to create melodic, but somewhat patterned pieces that would often focus on developing a skill. My goal was to write music that was very sophisticated, but also quite accessible because of the patterns. Many teachers have told me the preludes have been "pupil saviors" in their studios. Teachers often tell me that they also use these piece themselves to play for church and services because they sound sophisticated, are very well received and they don't have to practice them to sound good! (K) is the Prelude in A Major from Book 2 of *Preludes for Piano* followed by Prelude in B Flat Minor from Book 3 (L). All of the Preludes can be found in books 1,2 or 3 or in *Preludes for Piano Complete*.

*The New Virtuoso** is also featured on the "Iowa Repertoire list!"
Continued on page 31



(J)



(K)



(L)

IMPORTANT CHANGES FOR FALL 2022

I'm very pleased to say, that after a 3 year hiatus due to the pandemic, in-person State Auditions were held at Iowa State University on Saturday, March 12, 2022!

Our judges were: Level A – Elise Davidson, Level B – Rachel McCoy, NCTM, Level C – Dr. Mei-Hsuan Huang, Level D – Dr. Andrea Johnson, NCTM, Level E – Dr. Janci Bronson, NCTM, Level F – Dr. Melinda Westphalen

92 students performed at State Auditions at ISU. 11 of our 12 state winners were present to perform at the Honors Recital on June 4, 2022 during the State Conference. They all played so very, very well, and listed is the link to view their performances: <https://tinyurl.com/imtaauditions>.

The link may also be found on the website under past results in the Auditions Results area. Our 2021-2022 District auditions involved a total of 552 participants from Iowa members. Currently, I am working to gather all District Auditions dates and locations and working to confirm our State Auditions location and date for 2023.

The following are the important changes made to District, State auditions and Festivals during the last Executive Board meeting:

1. For both District and State, Levels D, E, and F will be granted 1 winner per 5 competitors (Previously Level D was 1 in 10 and Levels E and F were 1 in 7). Levels A,B,C remain at 1 winner per 10 competitors. This is to encourage more competition throughout the state at the higher levels.

2. Audition Rules Clarification: All judges at both District and State levels must listen to each repertoire selection. If time is running short, the judge should cut to the next piece in order to hear a portion of each selection. No repertoire should be entirely skipped just in the interest of time.

Starting this coming year's audition ballots, there will now be a box to mark if the student's repertoire will go over their allotted time. This will allow the judge and their assistant to work on ensuring that each piece is heard.

3. Time increases to performances: For a one-year trial period, the following increases will be made to Levels D-F District and State Auditions time performances:

- a. **Level D – 15 minutes** (previously 12)
- b. **Level E – 18 minutes** (previously 15)
- c. **Level F – 25 minutes** (previously 20)

4. Judges:

- a. **An adjudicator must pay their dues by July 1st if in order to adjudicate at either District or State Auditions or Festivals. (This will allow our chairs find qualified judges earlier in the season).**
- b. **Lunch allotment will change to \$15 per judge**
- c. **Hourly judging rate for Festivals and Auditions will increase from \$30 to \$35**
- d. **Mileage will remain at 50 cents per mile**
- e. **The \$35 per hour payment will for adjudicators will include a 45-minute lunch, two 10-minute breaks, and 30 minutes to deliberate. Please add this into contracted hours on the form.**

A new adjudication form will be on the website in the Auditions and Festival forms area as well as Adjudication Forms. The form must be pre-filled by the District Festival, Auditions or State Chair with contracted hours and mileage (each way) through a search engine. This form will be updated over the summer.

With all of these wonderful changes, please disregard the now outdated Auditions Rules pdf on the website. I will be providing a new updated document and my goal is to have it posted on the website by August 1st, so everyone has time to review it before school and fall lessons begin.

As always, I want to thank the District Chairs and volunteers for their services, to the Executive Board for discussing all these changes in a respectful manner, and to each teacher who has their students participate in auditions. We are doing special things by providing these students a fun and lively environment to compete, as well as encouraging them to be their very best. Thank you for teaching them all how to love the lovely.



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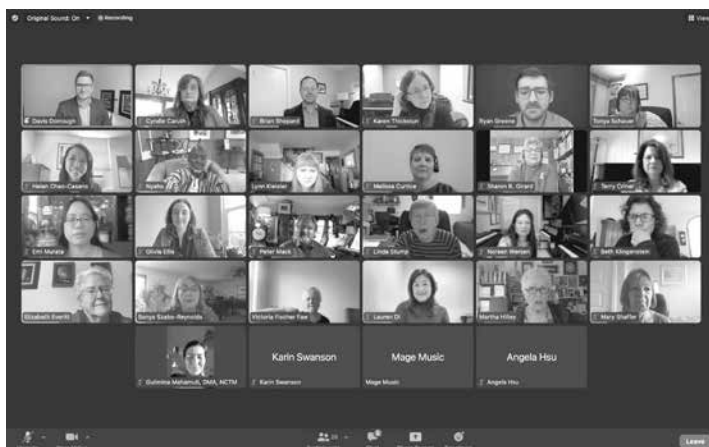
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MTNA NATIONAL CONFERENCE '22

MTNA National Conference 2022 was once again held virtually during the week of March 26-30. Sessions and live performances were held online and attendees were able to access all presentations at their leisure. Below are a few screen shots from this innovative conference. The 2023 conference will be held LIVE in Reno, Nevada. We hope to see all of you there!



Dr. Jensen recognized at MTNA conference

Congratulations to Dr. Sharon Jensen, our 2022 Iowa Foundation Fellow, who was honored at both at the national conference and at our state conference.



Dr. Sharon Jensen

Continued from page 27

These are etudes that develop technique while playing an exciting piece of music!

Sparks, (M) *Jazz Cat*, *Fiesta de Seville** and several other favorite sheets are also on the Iowa list.

In addition to *Jazz Cat*, (solo) (N), I have written *Jazz a little*, *jazz a lot* (books 1,2,3) as well as *Spotlight on Jazz Styles*. These pieces were inspired by my own personal love for and exploration of jazz styles. I love bringing an understanding of jazz style to students and teachers through written out jazz pieces.

Other series that have been central to my creative life have been: *Dancing on the Keys* and *Dances for Two*. (books 1, 2 and 3) This solo and duet series were inspired by my parents' love of ballroom dance and then my own love of dance and the joy of bringing the worlds of music and dance together in a natural duet of the arts! These collections include, waltzes, tangos, cha-chas, Paso double, Irish Jig, tarantella, tap, polka and myriad more dances.

One other series that I would like to mention while here "in the spotlight" is my *Pathways to Artistry Series*. This 9 book series has



(M)



(N)

3 Technique books, 3 Repertoire books and 3 Masterworks books. This series is a direct outgrowth of my work as a teacher. All through my career as a teacher, I have searched for answers to help students overcome technical challenges, stay relaxed, play with fluidity and physical movements that always support musicality and produce good sound. The technique books give very specific steps to learn many different skills that facilitate the above. The repertoire books feature all original pieces where I label the music with specific skills to use to achieve a musical result. Finally, the masterwork books feature many well known pieces as well as some little known gems that I edited and labeled with technique skills.

To bring you up to date, I am currently finishing work on book 5 of *Museum Masterpieces*. This will range from late intermediate through early advanced and will be the concluding book of this series to be released in 2022. Although I am really looking forward to the publication of book 5, concluding the series will be like saying goodbye to a treasured friend. I think every once in a while, I might publish a sheet solo that correlates to the *Museum Masterpieces* series because it is a friend that I want to always stay in touch with and visit from time to time! In every series and individual solo that I have written, I go on a personal journey. The greatest moment for me is when a melody comes as a spontaneously inspiration and the piece almost writes itself. But even then, there are countless hours spent crafting many details of a piece so it will also be rewarding to play and help students to grow as musicians. All the time though it is work that I passionately love.

I love to hear from teachers and students. On my Facebook profile page I post performances and new music. You can also reach me via my website: catherinerollinmusic.com or e-mail: ideason88@aol.com.

*indicates collections and pieces included in the "Iowa Repertoire List."



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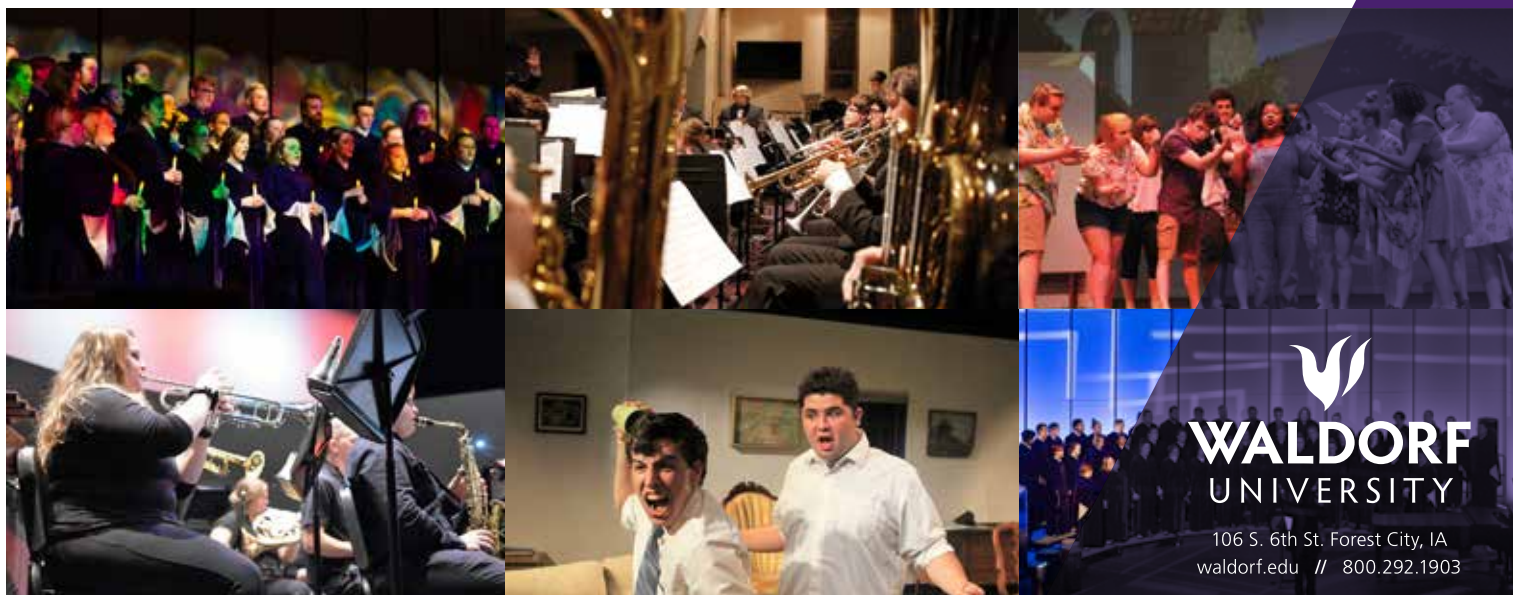
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MEMBERSHIP REPRESENTS A VARIETY OF PROFESSIONALS

A review of our Iowa Music Teachers Association membership during the past year, from June, 2021 – 2022, shows a total of 249 active members. Each of us has the opportunity to become acquainted with others in our profession as we contribute and serve in this unique organization. It is a benefit and encouraging to have the broad selection of expertise working in the musical arts available to increase our own knowledge of how to deal with the daily issues we encounter.

Our membership represents over 160 independent music teachers, as well as nearly 40 collegiate faculty, working with private and group situations, in piano, vocal, instrumental, composition, and theory. There are nearly 10 working in public and private school positions,

a few listed as commercial, and more than 20 student members taking advantage of mentoring as they prepare for their futures. We have 3 retired professionals who continue their membership, and at least 10 members in various other capacities.

The various levels of members' education ranges from over 20 having graduated high school, 7 with Associate degrees, 100 with Bachelor degrees, 70 with Masters degrees, more than 40 with Doctorate degrees. This speaks to the continuing education we can receive from involvement in the offerings of our Iowa Music Teachers Association, under the umbrella of Music Teachers National Association, for ourselves, our students, and friends.



IMTA Membership Chair

Joan Hopkins, NCTM
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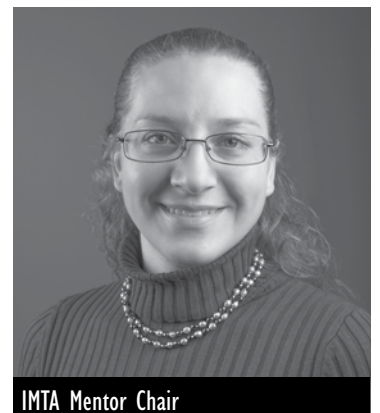
CONNECTING WITH NEW MEMBERS

I am writing following the inspirational IMTA State Conference which was held in Cedar Falls at UNI on June 5-7. Summer has just begun, and I have so many plans for the next three months. One of the first is to connect with each new member who attended the conference for the first time. I was delighted to reconnect with familiar faces as well.

Whether you attended the State Conference or not, I hope you enjoy reading the new member bios in the magazine as much as I do. Not only do the bios introduce us to new members, but they open up new opportunities for local associations to invite them to attend, and

possibly be presenters and clinicians. The Fort Dodge MTA group was excited to invite new transfer member, Jenna Braaksma, to present at one of the meetings this spring. Jenna is part of a neighboring district, but the new member bio connected her to more members in a short period of time.

If you joined or transferred to Iowa in the last year, please consider sending a short bio and photo of yourself to magazine editor, Cyndie Caruth (imtamagazine@gmail.com). We would all like to get to know more about our new members!



IMTA Mentor Chair

Rachel D. McCoy, NCTM
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WHAT IS THE BEST DIGITAL KEYBOARD?



First, let's set aside the old "acoustic vs. electric" debate. It's not just about budget – in many of today's living spaces - apartments, condos, and houses with open floor plans – an acoustic instrument just isn't practical. And for students wanting to join a band, an electronic instrument that is portable and can be amplified is a must!

With demand for digital pianos at an all-time high, teachers are bound to get the question "what kind of keyboard should I buy?"

The answer isn't easy. Keyboards can be found for as little as \$100, and high-end workstations or hybrid instruments can be as expensive as a top-notch acoustic upright. Navigating the choices can be difficult, but here are a few questions that can help narrow the choices down significantly:

How many keys do you need?

For most teachers, 88 keys is an absolute must. Many modern piano methods make full use of the piano's range, and most composers and arrangers have taken advantage of this range since the mid 1800's.

The next size down is 73 keys, still larger than most keyboards of the 17th and 18th centuries and sufficient for most pop and rock music. I don't recommend this for students as it could limit their repertoire choices later on, but for older students or adult students who know that they want to focus on a particular style, 73 keys may work well.

Smaller sizes are available but tend to be used in a multi-keyboard setup on stage or for music production work in a studio. For those offering DAW (Digital Audio Workstation) lessons, these may be a good option, but they're not recommended for building technical facility or learning repertoire.

What kind of action do you want?

Not all actions are created equal. Some keyboards try to emulate the weight of a piano keyboard, while others opt for a more organ-like feel. There are two main ways keyboard manufacturers achieve a "weighted" feel. One is through the use of springs, often called a "semi-weighted" action, and the other is through some kind of mechanism that emulates an escapement. Furthermore, some keyboards have plastic keys, while others add wood to the keys to give them a more natural feel. Every brand's solution is slightly different – a fully weighted Roland, Yamaha, Kawai, Korg, and Casio are all going to feel a little different, and choosing is largely a matter of personal preference.

Most (but not all) semi-weighted and fully-weighted actions are velocity sensitive, and this is a necessity if you want to be able to play at different dynamic levels. Synth action keys usually aren't velocity sensitive. That's fine if you're teaching synth or organ lessons, but hard to recommend as a piano teacher.

Do you want it to have speakers?

This might seem like a silly question – of course we want to hear ourselves! But many "stage pianos" do not have onboard speakers. This helps keep the cost, weight, and size down for performers who travel with their instruments. Rather than use onboard speakers, the keyboard plugs into the venue's sound system and/or a monitor. This gives the sound designer more control over the mix the audience hears and is preferable for higher-end performance keyboards. For home use, however, it doesn't make a lot of sense, so I'll often recommend



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keyboards with on-board speakers for most students.

Do you need to take it places?

Some keyboards are meant to be portable, some are meant to stay put, and some are somewhere in between. Mid-range and higher end keyboards from Yamaha and Casio, for example, can work either way. You can have them outfitted with legs attached, or you can use a separate stand for easy portability. And generally speaking, the more “piano-like” the action is, the heavier the keyboard is going to be. Weighted actions start at around 30 lbs., but an action with wooden keys and more natural feel could be as much as 50lbs or more. (I wheel mine around with a hand truck!)

How much do you want to spend?

And finally, the big issue for most people is budget. Everything I mentioned above can be found at almost any price point. The difference is quality. You can get a weighted action keyboard with speakers for \$300, and you can get a weighted action keyboard

with speakers for \$3000. The more expensive instrument is going to feel better, sound better, and last longer.

Also consider accessories – does it come with the stand, pedal, music rack, case/cover? A \$500 instrument can quickly become \$700 once it’s properly outfitted.

And what about support and repairs? If you purchase a reputable brand purchased from a music retailer, you can be assured that they can help fix any problems that may arise.

Final Thoughts

The keyboard market has changed a lot in the last several years. There are more options than ever before, and the quality has improved dramatically. One can quickly find themselves in a music store looking at a dozen different instruments that, on the surface, all look the same. Whether you’re looking for a new instrument for your studio or helping a student with a new purchase, start with the questions above, and you’ll be on the right path.

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2022 CONFERENCE IMTA/WEST SCHOLARSHIP RECIPIENTS



Left to right: Katherine Frantsen, Dr. Ted Reuter (Scholarship Chair), Ellie Lashier, (seated) Dr. Peter Mack (Adjudicator), Preston Atkins. Not pictured: Chaylie Lippert

IMTA/West Music Scholarship Auditions were held Sunday, June 5, 2022 as the opening event of the 2022 IMTA State Conference at the Gallagher-Bluedorn Performing Arts Center at UNI, Cedar Falls. Dr. Peter Mack of Cornell College of the Arts, Seattle, Washington, served as adjudicator.

Preston Atkins performed on bassoon, accompanied by Dr. Suzanne Torkelson. His teacher is Martin Kuuskmann. Preston Atkins, piano student of Dr. Suzanne Torkelson also auditioned on piano and won a first place award collectively of \$2,000.

Tied second place awards of \$750 each were given to pianists Chaylie Lippert and Katherine Frantsen, both students of Dr. Ted Reuter.

\$500 third place was awarded to Ellie Lashier, student of Cyndie Caruth, NCTM.

Congratulations to these dedicated IMTA students! IMTA wishes to thank West Music for their significant monetary support and sponsorship of these Iowa seniors who will be continuing their musical education.



IMTA Scholarship Chair

Dr. Ted Reuter
imtascholarship@gmail.com



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*American Institute for Economic Research, 2017

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Outside of my corner cabinet!

PLAY BALL!

Summertime, fun time!! Piano lessons are not exempt from summertime fun! What do you do to keep your piano students engaged during the dog days of summer? While examining my cabinet for summer fun music, I was literally whacked by a baseball bat that rolled off the shelf onto my head. It was then that I thought my next article should be about Piano Theory Games that can be modified for Summertime fun! But you may be wondering what I was doing with a baseball bat in my piano studio? Let me explain...

Games are a big part of my regular piano theory group classes, but during the summer, I like to “enhance” my lesson experiences by incorporating a few minutes of “game playing”. So I’m going to share with you some of my favorite summertime piano theory games. This is where the baseball bat comes in to play, so let’s “Play Ball!!”

Piano Baseball is one of my studio’s favorite game choices! A small “Field of Dreams” bat, a ping pong ball, a printed baseball diamond, and lots of “odds and ends” for runners are all you need. You can make up your own questions that are in “Singles, Doubles, Triples or Homerun” categories or use theory questions made up at: **Piano Baseball Questions** (visit: <https://tinyurl.com/cabinet-1>). Additional fun can be had by teaching your students the simple baseball game music: **Baseball/Hockey Charge Stadium Organ Theme - Easy Piano Tutorial** (visit: <https://tinyurl.com/cabinet-2>).

If you have a waiting room, there are some fun theory worksheets and challenges that you can offer to your students: **Piano Summer Teaching Resources** (visit: <https://tinyurl.com/cabinet-3>). Students love games. I love to give prizes. So when they complete a worksheet, they get a prize out of my treasure chest. The best part of this is that this is a “teacher pay teacher” website full of great, easily printable pdf worksheets. I’ve also used **Off-the-bench Catalogue - Music Theory Games & Activities by Level - Colourful Keys** (visit: <https://tinyurl.com/cabinet-4>) that offer printable pdf games and card games featuring Rhythm, Time Signatures, Key Signatures and so much more!

If you’ve got an inflatable beach ball, sticky



Amy's go-to games for summertime fun are Music Bingo, Musical Pairs and Measure Up!

notes, or bean bags, you’ll enjoy the many game options available at **Piano Teaching Games** (visit: <https://tinyurl.com/cabinet-5>) with ideas and printable pdf cards, games, and worksheets. Students love the “Paper Plate Fun” game with inexpensive paper plates and a black marker creating their own “Piano Picnic Rhythm” game!

My absolute favorite fun theory website is **Music Theory Games | My Fun Piano Studio** (visit: <https://tinyurl.com/cabinet-6>)! In fact, I’m using the Jumbo Ice Cream Cone as a summer incentive for an ice cream party at the end of my summer lessons! Slightly modifying this, I will be using it to continue to teach Major/Minor Scales. It’s super easy to use stickers as “sprinkles” as scales are learned and mastered. The best part is many of the downloads are completely free!

But my easy-go-to games are *Music Bingo*, *Musical Pairs*, and *Measure Up!* *Music Bingo* teaches names, descriptions, and uses of music symbols in a game (substitute plastic chips with Skittles for summertime treat fun!). *Musical Pairs* is a fun approach to learning pitch notation in both the treble and bass clefs in the “old fashioned” game of Memory. *Measure Up* is where players create full bars of music using time signatures, note values and rests.

Whether you are a seasoned piano teacher or new to the “game”, using games to enhance piano lessons through theory games are a great way to encourage your students by keeping the “dog days of summer” from turn into the “doldrums of summer”.

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

COLLEGIATE CHAPTER MEMBERS GAIN NEW EXPERIENCES



UNI MTNA Collegiate Chapter Vice President Heather Gillis presenting at the 2022 IMTA State Conference.



Collegiate Chapters Chair

Dr. Andrea Johnson
andrea.johnson@uni.edu

This year IMTA welcomed 21 new collegiate chapter members. Membership in a collegiate MTNA chapter provides collegiate level students with opportunities to engage in activities which expand their professional portfolios in music. Here's a little update on the student-lead activities of collegiate chapters in Iowa and student participation in local MTNA and IMTA events.

The twelve members of the MTNA Warriors of Waldorf College have been meeting once a month with special programs and educational sessions. The sessions have taken place with members of the local teaching community, with representatives from independent piano teachers, public school teachers, and music teaching studio owners in the Forest City area. MTNA Warriors faculty mentor and coordinator of keyboard studies, Professor Mellisa Phillips shared that the collegiate chapter members requested that the meetings act as professional development for their own budding teaching careers. The wide range of professionals invited to present represent the wide range of interests and degree programs in the MTNA Warriors membership. Music education and music performance students all seem to enjoy learning from community mentors, asking questions, and getting inspired for their future lives in teaching. Congratulations to all of the MTNA Warriors for their commitment

to community engagement in the field of music teaching. It's clear that you are learning so much as an organization!

The University of Northern Iowa MTNA Collegiate Chapter was led this year by President, Molly Thomas; Vice President, Heather Gillis; Secretary, Christine Compton; and Treasurer, Colin Evers. Molly Thomas stayed active in local association events, entering her students in the Student Teacher Achievement Certificate program in Waverly, IA and the Federation Festival in Waterloo, IA. Molly also volunteered as a timekeeper and door monitor at both events, and adjudicated for the STAC event. Molly Thomas and Heather Gillis submitted abstracts from their research to be highlighted in the IMTA Magazine, Spring 2022 and also acted as co-chairs for the NAMTA IMTA Festival in December of 2021. The event went very well and featured the teaching of faculty judges Sean Botkin and Robin Guy. In June 2022, UNI Collegiate Chapter Vice President Heather Gillis presented a workshop of her original research at the Iowa Music Teacher Association State Conference. The session was entitled Diversifying Piano Repertoire with Anime Music: Artistic Arrangements for Elementary through Advanced Piano Levels. A poster of this topic was recently accepted for presentation at the Ohio Music Teachers Association State Conference. Heather has received funding from the UNI Graduate College to travel to present in Ohio this summer. Congratulations to all of the UNI MTNA Collegiate Chapter for their engagement in local teaching and research this year.

If you hear of any IMTA Collegiate Chapters engaging in unique activities or learning opportunities this year, please contact Andrea Johnson at andrea.johnson@uni.edu to have their work highlighted in the magazine! Have a great summer!

NAMTA ANNOUNCES SCHOLARSHIP WINNERS



2022 NAMTA Scholarship winners, judged by Dr. Robin Guy (far right).

Five high school seniors from Waverly, Aplington, Steamboat Rock, and Cedar Falls were awarded scholarships of \$250, \$400, \$600, \$750, and \$1000. The event was held Friday, May 13, at the Hearst Center for the Arts in Cedar Falls and is sponsored by the Northeast Area Music Teachers Association (NAMTA).

The students were (in alphabetical order) Grace Bobelidyk, Cedar Falls, (Teacher, Nicole Green), Katherine Frantsen, Waverly, (Teacher, Dr. Ted Reuter), Joel Herring, Cedar Falls, (Teacher, Pat Reuter Riddle), Hannah Johnson, Aplington (Teacher, Chandar Boyle), and Chaylie Lippert, Steamboat Rock (Teacher, Dr. Ted Reuter).

A program of two memorized pieces of differing style periods for 12 minutes or less was represented in students playing repertoire of Burgmuller, Chopin, Brahms, Leaf, Granados, Liszt, Debussy, Ginastera, Dett, and Prokofieff.

Dr. Robin Guy, keyboard Chair at the University of Northern Iowa was the 2022 judge. She is Professor of Piano/Collaborative Piano. Dr. Guy started off her award presentations saying, "I heard great playing and everyone had done good preparation. Today is about a culmination of many years of piano studies. We know this

award can help you continue your piano studies in college whether you major or minor in music."

Important funding for the scholarships comes from two projects within the organization, STAC (Student Teacher Achievement Clinic) and Pedagogy Workshop. Other funding comes from donations and memorials.

For more information on membership contact Laurie Braaten Reuter, l.braaten-reuter@wartburg.edu. For more information about NAMTA, contact President, Dr. Andrea Johnson, andrea.johnson@uni.edu.



Dr. Sharon Jensen, NCTM
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BYLAWS OF THE IOWA MUSIC TEACHERS ASSOCIATION

(An Iowa Non-Profit Corporation)
Revised June 2022, Effective July 1, 2022

PREAMBLE The Iowa Music Teachers Association, Incorporated (IMTA), an affiliate of the Music Teachers National Association (MTNA), in order to further the art of music; and to promote the growth and professional development of its members by providing programs that encourage and support teaching, performance, composition and research; and being a not-for-profit organization whose funds are used solely to accomplish these objectives, does hereby adopt these Bylaws.

ARTICLE I – OFFICES

Section 1. Principal Office in Iowa. The principal office of IOWA MUSIC TEACHERS ASSOCIATION (hereinafter called the "Corporation" or referred to as "IMTA") in the State of Iowa shall be located in the county wherein the Treasurer maintains his or her principal residence. In the event that the Treasurer resides outside the Iowa state borders, the principal office shall be located in the county wherein the President maintains his or her principal residence.

Section 2. Other Offices. The Corporation may have other offices at such other place or places, either within or without the State of Iowa, as the Executive Board may from time to time determine, or as shall be necessary or appropriate for the conduct of the affairs of the Corporation.

ARTICLE II – OFFICERS

Section 1. Executive Board.(a). The elected officers of the Corporation comprising the Administrative Committee shall be a President, President-Elect, three (3) Vice-Presidents, a Recording Secretary, a Treasurer, Immediate Past President and two (2) elected IMTA Members-at-Large. One of the IMTA Members-at-Large shall be chosen from the private (independent) teacher membership and the other from the collegiate faculty membership. The same person may only fill one elected office in addition to two (2) or more appointed offices or committees. No state elected officer may hold a national or division office concurrently except the Immediate Past President. (b). The appointed officers of the Corporation include the Archivist/Historian, Parliamentarian, Certification Chair, MTNA Foundation Chair, Theory Chair, MTNA State Competitions Chair, Festival Chair, Composer Commission Chair, Collegiate Faculty Forum Chair, Pre-college Winds and/or Voice Chair, Awards Committee Chair, Technology Chair, Repertoire Chair, IMTA Scholarship Chair, Mentor Chair, Magazine Editor, Advertising Editor, Website Chair, Collegiate Chapters Chair and Ethical Concerns Chair. Each may be reappointed at the discretion of the appointee and the President. All positions elected or appointed must be IMTA/MTNA members in good standing.

Section 2. Term of Office and Qualification. The elected officers of the Corporation shall be chosen as follows: President-elect, First Vice-president – Auditions, Treasurer, and Members-at-large shall be chosen in odd-numbered years by the membership at its annual meeting. Second Vice-president – Membership, Third Vice-president – Local Associations, and Recording Secretary shall be chosen in even-numbered years by the membership at its annual meeting. Each such officer shall hold office for two (2) years beginning July 1 and ending June 30, or until his or her successor shall have been duly elected by the membership at the annual meeting or until his or her death or until he or she shall resign. No person may hold the same elected office for more than two (2) consecutive terms except the Treasurer, who may be re-elected without restriction, or other officers selected at the discretion of the President and Administrative Committee.

Section 3. Subordinate Officers and Agents. The Executive Board, consisting of the elected officers listed in Article II, Section 1(A); the standing appointed officers listed in Article II, Section 1(B); and the local association presidents, may appoint such officers or agents as it may deem necessary or advisable, from time to time, to hold office for such period, and to have such authority to perform such duties as the Executive Board, from time to time, may determine. The Executive Board may delegate to any officer or agent the power to appoint any such subordinate officers or agents and to prescribe their respective terms of office, authorities and duties.

Section 4. Removal. The officers specifically designated in Section 1a of this Article II may be removed, either for or without cause, at any special meeting of the Executive Board, by the vote of a majority of the whole Executive Board. The officers and agents appointed in accordance with the provisions of Section 1b of this Article II may be removed, either for or without cause, at any meeting of the Executive Board, by majority vote of those present.

Section 5. President. The President of the Corporation shall preside at all meetings of the Corporation and shall serve as Chair of the Executive Board and of the Administrative Committee. The President shall make all appointments of special and standing committees and fill all vacancies with the concurrence of the Executive Board and perform such other duties as usually pertain to the office of the President. Each appointed and elected officer is responsible for training their successor, transferring the designated officer IMTA email and providing complete past records.

Section 6. President-Elect. The President-Elect shall assume all duties of the President in the absence of that officer, and shall assist the President as needed. The President-Elect, upon completion of his or her term of office, shall become President of the Association. Should the elected President-Elect be unable to assume the Presidency, the President shall be elected, for that term only, in the same manner as that of other officers. The President-Elect shall assume a position on the IMTA conference committee for the term of his or her office.

Section 7. Vice-President for Auditions. The Vice-President for Pre-college Auditions is responsible for the auditions program of the Corporation and serves as acting President in the event of the absence or resignation of that officer and the President-Elect. All IMTA State and District pre-college audition chairs (Wind, Voice, Piano, etc.) will serve under this chair.

Section 8. Vice-President for Membership. The Vice-President for Membership shall serve as coordinator of the Corporation's membership activity. This person will also act as the acting president in the event of the absence or resignation of the President, President-Elect and the

Vice- President for Auditions.

Section 9. Vice-President for Local. The Vice-President for Local Associations shall serve as the IMTA contact person with local associations and coordinator of local association activities. This responsibility includes that of promoting a greater awareness of IMTA and its goals, and the coordination of publicity and promotion through local organizations. He or she shall maintain a list of current officers, contact information and supervise and file bi-annual updates of the bylaws of each individual Local Association. This person will also act as the acting president in the event of the absence or resignation of the President, President-Elect and Vice-President for Auditions.

Section 10. Recording Secretary. The Recording Secretary keeps the minutes of all business meetings of the Corporation and of all meetings of the Executive Board and the Administrative Committee. After approval from the President, this person shall send copies of each meeting's minutes to all Executive Board Members within thirty (30) days after each such meeting and may, upon request, read these minutes at the appropriate subsequent meetings; and further, shall perform such other duties as directed by the President or assigned by the Executive Board to include correspondences necessary for the prosecution of the Corporation's business. At the close of each term of office, the Recording Secretary shall deposit a complete set of minutes in both electronic and hard copy formats for his/her term of office with the IMTA Archivist, and at the close of the final term of office shall deposit a complete set of all minutes with the duly elected successor. All board meeting minutes shall be filed on the IMTA drive to be accessible by the State President, Recording Secretary, State Auditions Chair, Magazine Editor and Web Chair.

Section 11. Treasurer. The Treasurer is responsible for the payment of all authorized bills, for keeping an itemized account of all receipts and disbursements, for the preparation of an annual financial report to the Executive Board for all financial reviews, for keeping an up-to-date list of the membership of the Corporation in cooperation with the Vice-President for Membership and for the preparation of an annual budget for the succeeding fiscal year. Evidence of an official financial review must occur at the completion of an elected Treasurer's service or a minimum of every four (4) years; whichever occurs first. Any member of the Executive Board may call for a financial review at any time should it be deemed necessary by the board.

Section 12. Nominating Committee. A Nominating Committee shall be appointed by the President each year to nominate IMTA officers. The committee shall consist of the Immediate Past President and three (3) Active members of the Association. The committee shall elect its own chair. The nominating committee shall prepare a slate of not more than two (2) candidates for each office. This slate shall be sent to the Local Associations Chair to be distributed to the Local Associations Presidents and all members prior to the conference Annual Meeting. In addition, the slate of officers will be posted on the website and presented at the Conference Executive Board meeting before the election.

Section 13. Election of Officers. The active members of IMTA shall elect by a majority vote the officers of the Association. Nominations from the floor shall be allowed, provided the nominee is eligible for election and has consented to be a candidate. This consent must be given in writing or given in person at the meeting. In the event of only one (1) nominee for an office, the President may recommend election by general consent. The election shall take place at the annual general meeting of the members.

ARTICLE III - APPOINTED OFFICERS

Section 1. Appointment. All appointed officers shall be appointed by the President to serve a minimum of a two-year (2- year) term.

Section 2. Archivist/Historian. The Archivist/Historian shall be responsible for collecting, organizing, and preserving all important documents, publications, and materials of the Corporation on a continuing basis, including programs, newspaper and magazine articles, photographs, and correspondence. Two (2) people may hold the position. In the latter instance, the Historian shall be responsible for carrying on the historical research activity of the Association. The Archivist/Historian (one or two [1 or 2] persons as pertinent) shall be responsible for articles, displays, and such other means and materials as can be used to heighten the membership's and the public's appreciation of the Corporation's historical importance and development.

Section 3. Parliamentarian. The Parliamentarian shall be responsible for ensuring all actions of IMTA and its Executive Board and officers are in compliance with its Articles of Incorporation, the Bylaws, and applicable laws, and Robert's Rules of Order and shall answer specific questions concerning applicable laws, shall answer specific questions concerning procedures and protocol as raised, and shall prepare amendments or changes to the Articles of Incorporation and these Bylaws as requested. A parliamentarian must be present at each board meeting and annual meeting as an advisor to the President and the board to ensure Robert's Rules are strictly adhered to.

Section 4. Certification Chair. The Certification Chair shall be responsible under the President for the administration of MTNA teacher certification. The chair will keep the goals and procedures for certification prominent.

Section 5. MTNA Foundation Chair. This person shall serve as IMTA's representative to the MTNA Foundation meetings and promote Foundation activities in Iowa.

Section 6. Theory Chair. The Theory Chair shall be responsible for the updates and revisions of the theory portions of pre-college auditions, as required by the competition guidelines. Any and all revisions must be distributed to all board members in advance and presented to the IMTA Board for a vote. All current requirements must be published yearly in the Fall issue of the IMT magazine and updated online at iamta.org.

Section 7. Repertoire Chair. The Repertoire Chair shall be responsible for updates and revisions of the repertoire list required for pre- college auditions. The chair will oversee three (3) chairs (Level A/B, Level C/D, and Level E/F) and determine that revisions are distributed

| IMTA BYLAWS |

to the membership through the Iowa Music Teacher and iamta.org in the searchable database.

Section 8. MTNA State Performance Competitions Chair. The MTNA State Performance Competitions Chair shall be responsible under the President for the administration of the annual MTNA competitions. The chair will oversee the four (4) coordinators (Junior, Senior, Young Artist and MTNA State Composition) and determine that duties connected with the competitions are duly carried out. The State Composition Coordinator shall be responsible for the development and functioning of the student composition segment of MTNA competitions.

Section 9. Festival Chair. The Festival Chair shall be responsible for the development and functioning of the piano festival segment of the student performance program. The State Festival Chair shall track activities, expenditures and update both the Probational and Permanent Adjudicator list. Only paid MTNA members are allowed judging privileges. The State Festival Chair cooperates with the State Membership chair to ensure all adjudicators are current paid MTNA members and distributes the list annually for publication in the summer Iowa Music Teacher magazine and the IMTA website.

Section 10. Composer Commission Chair. This person shall be responsible for reviewing composer manuscripts for possible commissioning projects. He or she will work with the President to assure that the commission projects are duly carried out.

Section 11. Collegiate Faculty Forum Chair. The Collegiate Faculty Forum Chair shall serve as liaison between the collegiate faculty membership and the independent music teachers of IMTA.

Section 12. Pre-college Winds Chair. The Winds Chair (as necessary) shall be responsible under the Vice-President for Auditions for the development and functioning of the woodwinds and brass auditions segment of the total auditions program.

Section 13. Pre-college Voice Chair. The Voice Chair (as necessary) shall be responsible under the Vice-President for Auditions for the development and functioning of the vocal auditions segment of the total auditions program.

Section 14. Awards Committee Chair. This person shall head a committee of three (3), responsible for reviewing members' service for the Distinguished Service Award and possible submission to MTNA for Teacher of the Year Award. Awards Committee Chair will be occupied by the Immediate Past President. The Committee shall also consist of the current President and the prior Past President. In the event the prior Past President is unable to serve due to a conflict of interest or any other reason, the president may appoint the president elect.

Section 15. Technology Chair. This person shall serve as a resource person to write articles and reviews updating members on current trends in technology.

Section 16. Mentor Chair. The Mentor Chair shall work with local associations to develop mentor programs to help new members become aware of all that the association has to offer. Mentoring will include necessary correspondences on behalf of the board and the organization to convey recognition, thanks or sympathy to individual members of the organization. The Mentor Chair will communicate with the current State President and information chair to ensure new members are welcomed and immediately connected to the organization and the state website.

Section 17. Magazine Editor. The Magazine Editor works with a graphic designer to promote IMTA and appropriate articles submitted by the board members and the general membership to publish the quarterly Iowa Music Teacher Magazines.

Section 18. Web Chair. Works with current board members to distribute information to iamta.org.

Section 19. Advertising Editor. Works with Treasurer and graphics editor to submit advertising and revenue to support the Iowa Music Teacher Magazine.

Section 20. IMTA Scholarship Chair. This person shall be responsible for the functioning of the IMTA Scholarship, awarded annually to graduating seniors.

Section 21. Collegiate Chapters State Chair. The Collegiate Chapters State Chair is responsible for contacting IMTA collegiate faculty members in order to provide necessary programs for collegiate members at state conferences. The chair approves establishment of new collegiate chapters and assists the collegiate chapters in keeping abreast of developments of importance to those chapters and their members. (See www.mtna.org for recommended Student Chapter bylaws.)

Section 22. Local Association Presidents. For purposes of local administration and auditions, the State of Iowa is divided into districts. The Executive Board determines the number and boundaries of these districts. The local administrator of each district is a Local Association President. This person is elected by the Local Association, and as such is appointed by the President as a voting member of the IMTA Executive Board. The Local Associations President shall carry out duties according to their individual association bylaws and as directed by the IMTA President and Vice-President for Local Associations. Local Association bylaws must be reviewed and updated biannually as a request for review from each incoming State IMTA President. All changes must be submitted and approved by the IMTA State board, filed with MTNA, the IMTA Recording Secretary and the IMTA Archivist/Historian, and biannually placed on the IMTA drive.

ARTICLE IV - EXECUTIVE BOARD

Section 1. General Powers. The affairs and management of this Corporation, including the control and distribution of its property and funds, are vested in the Executive Board subject to restrictions contained herein. All powers of this Corporation, including the power to amend and alter the same, are vested in the Executive Board subject to restrictions contained herein. The Executive Board is responsible for all funds, has the power to transact business, to set the time and place of annual meetings, to determine the annual membership dues, to formulate general policies, and to carry on such other duties as are necessary for the efficient functioning of the Corporation.

Section 2. Number and Qualifications. The number of Board members may be increased or decreased from time to time by amendment to these Bylaws by the Executive Board at any annual or special meeting called for that purpose. No decrease in number shall have the effect of shortening the term of any incumbent Board Member. The Executive Board shall be composed of the elected officers, the appointed standing committee chairs, and the local association presidents, as specified in Article II, Sections 1a, 1b, and 3. Other past Presidents may also at their discretion, be considered members of the Executive Board.

Section 3. Quorum and Manner of Acting. Ten (10) Board Members shall constitute a quorum for the transaction of business. If a meeting is adjourned for lack of a quorum, notice of the time and place of the reconvened meeting shall be provided to each Board Member who was not present when the meeting adjourned. At all meetings of Board Members, a quorum being present, the act of the majority of the Board Members present at the meeting shall be the act of the Executive Board, unless the act of a greater number is required by law, the Articles of Incorporation or these Bylaws.

Section 4. Resignation. Any Board Member of the Corporation may resign at any time by submitting written notice by mail or email to the Executive Board, or to the President. The resignation of any Board Member shall take effect upon receipt of notice thereof or at such later date as shall be specified in such notice; and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

Section 5. Vacancies. Any vacancy occurring in the Executive Board through death or resignation or otherwise shall be filled by action of the Executive Board upon recommendation of the President. A Board Member so appointed to fill a vacancy shall be appointed for the unexpired term of his predecessor. The position of any Board Member who without good cause shall miss two (2) consecutive Board meetings shall also be considered vacant.

Section 6. Number of Board Members Increased. In case the number of Board Members is increased by amendment to these Bylaws, the membership to be filled by reason thereof shall be filled by appointment by the Executive Board. Any Board Member so appointed shall serve until the appointment of a successor or the conclusion of their two-year term.

Section 7. Place of Meetings, etc. Except as provided in Section 8 of this Article, the Executive Board may hold its meetings and keep the books and records of the Corporation at such place as the Executive Board may from time to time determine.

Section 8. Regular Meetings. The Executive Board shall hold a minimum of two (2) meetings each year. The Board may fix the time and place of these regular meetings, which may be inside or outside the State of Iowa.

Section 9. Special Meetings. Special meetings of the Executive Board shall be held whenever called by the President or upon request of five (5) Board Members. In the absence of the President, the President-Elect may call a special meeting. A special meeting shall be held at the time and place specified in the notice. A special meeting can be held inside or outside the State of Iowa. Notice of a special meeting shall be given to each Board Member at least five (5) days before the date of the meeting. A Board Member may waive notice of a special meeting in writing by mail or email, either before or after the meeting is held. If all Board Members are present at a special meeting, it is a legal meeting whether or not notice was given. When special meetings are impractical, the President may submit items of business to the full Executive Board requesting a vote by mail or email ballot. The contents of the proposals and the results of such ballots are reported to the Recording Secretary, confirmed, and incorporated in the minutes of the next meeting of the Executive Board. Any proposals and votes requested by mail or email ballot shall result in 100% approval. Should discussion result in votes against the submitted proposal, the item must be presented at a subsequent board meeting in person for discussion and another vote.

Section 10. Order of Business. At meetings of the Executive Board, business shall be transacted in such order as the Executive Board, from time to time, may determine by resolution. At all meetings of the Executive Board, the President, or in his or her absence the President Elect, shall preside.

ARTICLE V - STANDING AND AD HOC COMMITTEES

Section 1. Appointment. All standing committees except the Past Presidents Advisory Committee consist of members appointed by the President with the approval of the Administrative Committee. Standing and ad hoc committee members may be reappointed at the discretion of the President with Administrative Committee approval.

Section 2. Past Presidents Advisory Committee. The Past Presidents Advisory Committee shall consist of all past Presidents of IMTA who are active members. This committee shall meet on demand of the Association and shall serve in an advisory capacity to the Administrative Committee. The IMTA Immediate Past President shall serve as chair of this committee.

Section 3. Theory Committee. The Theory Committee shall consist of three or four (3 or 4) members, one of which shall be designated Chair. The committee shall be responsible for carrying out the theory program of the Corporation and shall report to the Executive Board as directed.

Section 4. Repertoire Committee. The Repertoire Committee shall consist of a Repertoire Committee Chair, appointed by the President, three (3) Level Chairs for Levels A/B, C/D and E/F and other members as necessary at each level. The term for members of the committee shall be a five-year (5-year) period. The committee shall be responsible for carrying out the continuing study and periodic revision of the required repertoire for the annual auditions program. The repertoire list shall be revised at iamta.org by the repertoire chair's for submission to the Magazine Editor and Web Chair. Additions will be incorporated and labeled to the current repertoire list every July 1. Additions will be available online and in the Summer Iowa Music Teacher Magazine.

Section 5. Composer Commissioning Committee. The Commissioning Committee is responsible for identifying and selecting composers to commission as part of the annual commissioning project. The chair shall oversee these duties and report to the Executive Board as directed.

Section 6. The Ethical Concerns Committee. The Ethical Concerns Committee shall consist of three (3) members appointed by the President, one of whom shall be designated Chair. Members should be appointed in such a manner that no more than two (2) positions are newly appointed at any one time. The Ethical Concerns Committee will work with the IMTA membership to advance the MTNA Code of Ethics; provide a forum where members may present ethical issues of concern; and aid in the communication, mediation, and resolution of said issues. Due to the delicate nature of possible conflict, the chair and its members must not serve in any other capacity on the board or its committees, other than the President's advisory board.

Section 7. Magazine Editor. The Magazine Editor works with the President in publishing the Iowa Music Teacher and cooperates with Advertising Editor and Graphics Designer in making

IMTA better known through the Iowa Music Teacher Association and other appropriate media. Magazine editor also supplies materials and information to the graphics designer and web chair. Advertising and promotion of the IMT Magazine and iamta.org shall be coordinated with the Treasurer, President and the IMTA Board. All publications must be sent to the state president to proofread prior to printing. Each officer or chair shall submit quarterly updates to the Iowa Music Teacher magazine. Deadlines for magazine submission September 1, December 1, March 1 and June 1 each year to appear in each issue of the Iowa Music Teacher magazine.

Section 8. Website Chair. Responsible for updating materials at iamta.org, and requesting necessary forms in a timely fashion. All officers and chairs must submit website changes and are expected to offer updated information to members by monitoring the state website prior to September 1 of each year.

Section 9. Advertising Editor. Is responsible for procuring and accurately communicating advertising within each Iowa Music Teacher Magazine and the website scrolling links. Payment records must be coordinated with the state IMTA Treasurer.

Section 10. Ad Hoc Committees. The President has the power to appoint such ad hoc committees as may be necessary for the pursuit of Corporation business, study, or research. The President shall be a member ex-officio of all committees.

Section 11. All officers, committee chairs and their members or consultants must be current active members of IMTA/MTNA with the exception of a state treasurer if not gainfully employed as a music instructor.

ARTICLE VI - ADMINISTRATIVE COMMITTEE

Section 1. Administrative Committee. The Administrative Committee, consisting of the elected officers only, administers the general business of the Corporation and is responsible for the implementation of policies and procedures specified in the Bylaws or by the Executive Board. Meetings may be called at the discretion of the President.

Section 2. Duties and Powers. The Administrative Committee shall determine policies of the Association in consultation with the IMTA Board and within the limits of the Bylaws. It shall actively pursue the purposes of the Association and shall have discretion over the disbursement of all funds of the Association. It may adopt such rules and regulations for the conduct of the Association business as shall be deemed advisable and may, in the execution of the powers granted, appoint such agents as it may consider necessary.

Section 3. Quorum. In order to transact business, a quorum consisting of a majority of the number of voting members of the Administrative Committee, at least one (1) of them being the President or President-Elect, must be present.

ARTICLE VII - AUDITIONS AND FESTIVALS

Section 1. IMTA and MTNA Events. A number of auditions and festivals are sponsored by IMTA and its affiliate MTNA. Information about these events shall be circulated to the membership through the Iowa Music Teacher magazine, email, and/or IMTA website, and to the State Local Association Chair to be distributed to local association presidents for their local association newsletters. All changes in requirements and rules must be presented and approved by the board. All changes will immediately appear online and in the subsequent issue of the Iowa Music Teacher Magazine.

ARTICLE VIII - MEMBERSHIP DUES AND FEES

Section 1. Amount of Dues and Fees. The amount of the annual membership dues, conference fees, audition fees, certification fees, and festival fees shall be determined by the Executive Board and published or otherwise disseminated to the IMTA members and prospective members. The current dues and fees shall be published annually in the Iowa Music Teacher magazine and the Iowa Music Teachers Association website.

Section 2. Membership Year. The membership year for all membership categories to include local associations, except that of student membership shall coincide with the fiscal year July 1 to June 30. Memberships issued after July 1 will be applied in full to the current fiscal year, and will not be prorated. The student membership year shall be October 1 to September 30.

Section 3. Late Payment of Fees. Annual dues for all categories of membership shall be due on the first day of the membership year (July 1), after which date members are not in good standing nor entitled to any of the privileges of membership until dues are paid for the current membership year. In order to enter students in IMTA competitive or non-competitive events, and/or gain membership access to iamta.org, annual dues must be paid by SEPTEMBER 1. Student members must pay full active membership dues by Sept. 1 in order to enter students in competitive and non-competitive events. All are encouraged to become active members, however as required by the FTC, anyone choosing to obtain non-member status must pay the required fee as determined by the state board. Said payment must be sent to the current state treasurer no less than 30 days prior to the registration close date of a competitive event. Non-members shall not receive the state publications, are not eligible to adjudicate, hold office or participate in non-competitive IMTA events.

Section 4. Classes of Membership. The following classes of membership are established:

(a) **Active.** Active membership is open to all persons of any age who are, or have been professionally engaged in any of the musical activities. Such membership provides the privileges of participation in the activities of the Corporation, attendance at meetings upon payment of the registration fee, holding office, voting, and receiving subscriptions to the American Music Teacher and the Iowa Music Teacher. MTNA strongly encourages its members to adopt the Code of Ethics as their personal model of professional conduct.

(b) **Patron.** Patron membership is open to persons (other than those eligible for active membership) interested in activities of the Corporation. This membership provides all the privileges of active membership, other than the right to vote and hold office.

(c) **Student.** Student membership shall be open to all students currently involved in music study. Students must be members of both IMTA and MTNA. Student members shall be entitled to attend programs of the Association upon payment of the registration fee and to receive the official IMTA publications, but shall not have the right to vote, hold office, receive MTNA publications, apply for national certification, or enter students into MTNA or IMTA sponsored competitive or non-competitive events.

(d) **(Non-voting) Honorary.** Honorary membership may be granted to an individual of high standing who has been approved by the Executive Board and receives a majority of favorable

votes from IMTA members present at a regular or called meeting.

Section 5. Termination of Membership. Membership in the Association may be terminated by the member or revoked by the Association as prescribed in these Bylaws.

Section 6. Revocation of Membership. No person who has been convicted of a crime involving the sexual or other abuse of a person shall be a member of IMTA. Any accusation that a member of IMTA has been convicted of a crime involving sexual or other abuse of a person shall be reported to the President of IMTA, who shall immediately report the accusation to the President of MTNA, who would follow the procedures of MTNA for such accusations. If MTNA membership is terminated, membership in IMTA would be immediately terminated. Any action authorized by the MTNA President in this resolution may be appealed to the Board of Directors of MTNA. Any membership terminated under this section shall be reinstated upon the filing with the MTNA President of a certified copy of the judgment reversing the conviction.

Section 7. Probationary Action. Any infraction of rules or unethical behavior pertaining to IMTA events by a teacher will result in a one-year probation period in which the teacher will be ineligible to enter any student in an IMTA event during the following year. The teacher will be reinstated after the probationary period, provided there are no further infractions. Should it become necessary, the IMTA Ethical Concerns Committee will review and manage any violation of rules and regulations or unethical behavior by a teacher, student or chairperson pertaining to IMTA events.

ARTICLE IX - AFFILIATED LOCAL ASSOCIATIONS

Section 1. Affiliation Procedure. Any city, town or district music teachers association may become and remain affiliated with IMTA by fulfilling the requirements of membership as stated in these Bylaws. The association petitions the Executive Board for affiliation in IMTA and provides evidence that the following requirements have been fulfilled:

a. That two (2) copies of the Local Association governing document(s) (e.g., Constitution, Bylaws, Articles of Incorporation) have been filed with the Secretary and that they are consistent with those of IMTA.

b. That its fiscal and membership year coincide with that of IMTA. Upon determining that a petitioning local music teachers association has fulfilled the requirements of Section 1. of this Article, the IMTA Board shall approve the petition.

Section 2. Designation of Affiliation. In referring to its affiliation, each Local Association shall use the phrase "Affiliated with the Iowa Music Teachers Association". This specified phrase shall be included in the constitutions of all affiliated Local Associations.

Section 3. Membership Year. The membership year for all membership categories, except that of student membership shall coincide with the fiscal year July 1 to June 30. State memberships issued after July 1 will be applied in full to the current fiscal year, and will not be prorated. The student membership year shall be October 1 to September 30.

Section 4. Renewal. Annual renewal of a Local Association shall be made without reconsideration by IMTA provided:

a. That the affiliate has not formally notified IMTA that it wishes to discontinue affiliation.

b. That it guarantees on the basis of submitted membership rosters that one hundred percent (100%) of its members who meet the requirements of MTNA Active Membership and one hundred percent (100%) of its Student members who meet the requirements of MTNA Student Membership are members in good standing of MTNA. That all changes in the Bylaws of the affiliated Local Association have been filed with IMTA, that they are consistent with the Bylaws of IMTA, and have been approved by IMTA. All changes in the Bylaws of the affiliated Local Association must be filed with MTNA.

d. That all provisions of Sections 1 and 3 of this Article continue to be fulfilled.

Section 5. Revocation of Affiliation. The Administrative Committee may suspend or terminate any affiliated Association at any time for justifiable cause, as outlined in the Bylaws, subject to ratification of this action by the IMTA Executive Board.

ARTICLE X - AMENDMENTS

Section 1. Amendments. These Bylaws may be amended upon the recommendation of the Executive Board at any meeting by a two-thirds (2/3) vote. Notice of the proposed amendment(s) must be submitted to the IMTA Executive Board at least twenty-four (24) hours in advance of the meeting. These Bylaws may also be amended by a two-thirds (2/3) vote via mail ballot or email, open to the members of the IMTA Executive Board. The ballot and proposed amendment(s) must be submitted to the IMTA Board at least thirty (30) days in advance of the required return date. The date for return of the completed ballots must be clearly stated on the ballot.

ARTICLE XI - MISCELLANEOUS PROVISIONS

Section 1. Corporate Seal. The Corporation shall not have a corporate seal.

Section 2. Fiscal Year. The fiscal year of the Corporation shall commence on July 1 and end at the close of business on the last day of June of each year.

Section 3. General Meetings. There shall be an annual meeting of the Iowa Music Teachers Association, time and place to be determined by the Executive Committee. Notice of such meeting shall appear in the official Association publication and/or the website or email at least thirty (30) days prior to the time appointed. At this meeting, the President shall permit the general membership to bring forward items for consideration. Five (5) percent of the current membership entitled to vote shall constitute a quorum for the election of officers and for the transaction of business at any annual or special membership meeting. The rules contained in the current edition of Robert's Rules of Order shall govern the Association in all cases to which they are applicable, and in which they are consistent with the Bylaws of the Association or any special rules of order the Association may adopt.

Section 4. Publication of Bylaws. The IMTA Bylaws shall be published annually and distributed to the membership through the state IMTA website at iamta.org and the Iowa Music Teacher magazine.

Section 5. Compensation. No IMTA Board Member or officer shall receive compensation for services rendered the Corporation in his or her capacity as a Board Member, committee member or officer, with the exception of the Editor, who shall be entitled to compensation as set by the Executive Board.

2023 FOUNDATION FELLOW: DR. JASON SIFFORD



Dr. Perry Mears
imtafoundation@gmail.com

We were delighted to honor Dr. Sharon Jensen as our 2022 Iowa Foundation Fellow, both at the national conference this past March, and at our state conference earlier in June. Thanks again to all of you who contributed to make this happen.

I am also thrilled to announce that our Foundation Fellow for 2023 is Dr. Jason Sifford. Most of you have had the chance to meet Dr. Sifford at conferences and have enjoyed teaching his compositions in your studio. For his contributions both to IMTA and the broader piano teaching profession, we are grateful for the chance to honor him this coming school year. While fundraising began at the state conference, we encourage you and

your local chapter to donate until we reach our goal of \$1500. Checks should be made out to IMTA with "Foundation Fellow" in the memo line, and may be sent to Carroll Caruth.

I want to thank you all for the opportunity to serve in the role of Foundation Chair for the last year. What a great growing experience this has been for me. I look forward to continuing my work on the state board in the coming year in my new role as Composer Commission Chair! If you know an Iowa-based composer (or one who was raised in or studied in Iowa) who might be interested in applying for this opportunity, please put them in touch with me. I can be reached at perry.mears@gmail.com.

Have a great summer!



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