



THE IOWA MUSIC TEACHER

LXXXIV no. 3
Winter 2022

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THE EDITOR'S DESK

Let's face it. I dislike winter. The cold, the wind, shoveling snow, the layers of clothing, the onset of cold and flu season. Yes, the glass is almost empty. Yet if I look at the glass half full, I love the bustle of the holiday season, the calm of beautiful church services, the gathering of family and friends, as well as the excitement as students prepare for festivals and auditions. What could be better than watching students flourish while reflecting on the past year? Some of them have drastically escalated their repertoire, while others have matured musically and perform with more intent.

As educators, we should also take the time to reflect upon our past. What has worked for us? What did we kick to the curb? I am thankful for the many opportunities I have been afforded, not only in my studio, but through IMTA. My volunteer hours seem long at times, but I look at each new Iowa Music Teacher magazine and feel a sense of pride, not only in the work I submit, but in the many hands it takes to make this organization tick. We are beyond grateful for our state officers, local presidents and the many festival and audition chairs; each of them valuable volunteers. I have always believed volunteer work repays ten-fold. If you are one of those people who may be sitting in the shadows wondering what IMTA has to offer, please let President Janci Bronson or any board member (myself included), know that you wish to help. If you think volunteering requires expertise, please change the word expertise to ENTHUSIASM! You can keep the perpetual synergy within our organization moving. We want even our newest members to know we welcome new faces and fresh ideas. Please drop us an email so we

know you are waiting for an opportunity to get involved and grow!

Just a quick reminder that the next deadline date for spring submissions is **MARCH 1, 2022**.

I wish to each and every member and their students, a Blessed holiday season and a Happy New Year!



IMTA Information Editor

Cyndie Caruth, NCTM

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THE IOWA MUSIC TEACHER

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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: \$15.00

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

As a non-profit organization, Iowa Music Teachers Association quarterly magazine subscriptions are mailed automatically to members. Non-member subscriptions are \$10.00 per issue. One sample copy furnished to prospective members without charge upon request. *The Iowa Music Teachers* 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 about the magazine, contact the editor at imtamagazine@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.

OPPORTUNITIES AHEAD

Greetings, IMTA members!

I hope you all have experienced a successful and healthy fall, full of meaningful teaching and encouraging student progress. I know my studio is feeling motivated after returning to in-person events, in the form of positive experiences at Festivals and excitedly preparing for Auditions. Please continue reading as I share a brief summary of the current and upcoming MTNA and IMTA events.

MTNA Leadership Summit Report

In mid-September, myself, and Dr. Sharon Jensen, IMTA President-Elect, attended the virtual MTNA Leadership Summit. The primary theme of the summit was diversity, equity, and inclusion. Many conversations centered around how to reach a more diverse and underrepresented student population. It was suggested that teachers might work with MusicLink Foundation to help students obtain scholarships for lessons. Or work with a local business or benefactor to help finance lessons. Additionally, it was suggested that teachers consider a different kind of concert to bring music to more students, such as an outreach concert on a digital piano at a community center.

Immediate Past MTNA President, Martha Hilley posed some thought-provoking questions and comments: "Diversity is variety. Is that reflected in your studio & music?" She suggested teachers diversify the music to honor and reflect the heritage of the families of your students; understand the culture and performance practice behind that piece of music; and participate in listening sessions to learn of diverse music.

IMTA Fall State Board Meeting

The IMTA state executive board met in late September 2021 for our first ever hybrid meeting. The plan is to continue offering hybrid meetings throughout my tenure as IMTA President. It successfully allowed for

IMTA board members from all over the state of Iowa to gather easily and safely. It was a productive meeting, with the wonderful state officers reporting that the IMTA programs and offerings were running effectively.

**The next hybrid state board meeting is planned for Saturday January 8, 2022, at 1:00 p.m. at ISU Music Hall, room 125.*

Congratulations!

• **Julie Bond: 2021 IMTA Distinguished Service Award.** Thank you, Julie, for your previous and ongoing important contributions you make to IMTA and SWIMTA. Your expertise and wisdom are deeply appreciated!

• **Roberta Quist: 2021 IMTA Certified Teacher of the Year.** Thank you, Roberta, for the significant musical impact you make on your students and colleagues!

• **Waldorf University, Advisor Melissa Phillips,** on creating the newest MTNA-IMTA Collegiate Chapter. Thank you, Melissa, for supporting and encouraging the next generation of musicians and educators!

Mark your Calendars

I hope many of you will consider attending the first ever **MTNA hybrid National Conference on March 26-30, 2022**, in Minneapolis, MN. It will be a wonderful opportunity for inspiring continuing education and to network with colleagues (especially after the long "break").

We also look forward with great anticipation to our **IMTA State Conference on June 5-7, 2022**, at UNI, with wonderful guest clinicians Melody Bober and Peter Mack.



IMTA President

Dr. Janci Bronson

imtapresident@gmail.com

jbronson@iastate.edu

*NEW 2021-2022 MEMBERS

***Dr. Jenna Elizabeth Braaksma**
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Voice, saxophone, accompanying

***Julia DenHerder**
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*All collegiate members are listed
in Dr. Andrea Johnson's Collegiate
Chapter Chair article in this issue.*

*Please send updated information to
imtamagazine@gmail.com Thank
you, and welcome to our **NEWEST
IMTA MEMBERS!**
—Cyndie Caruth, IMT Editor*

REINSTATING MEMBERS

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(319) 335-1660
Saxophone

MARK YOUR CALENDAR!

IMTA/MTNA 2021-22 Membership

September 1, 2021 All active membership paid to participate in IMTA events and remain on the judges list.

Collegiate Membership Dues Deadline

September 30, 2021

IMTA Spring Magazine deadline

March 1, 2021

IMTA hybrid State Board Meeting

Saturday, January 8, 2022

1:00 p.m. in room 125 at ISU Music Hall
427 Union Drive, Ames, IA 50010

Vote!

February 2022

All IMTA members: PLEASE REMEMBER TO
VOTE for West Central division director at mtna.org!

Terrace Hill Piano Competition

Feb. 4-5, 2022

Maytag Auditorium, Terrace Hill, Des Moines

IMTA State Auditions

March 12, 2022

Iowa State University, Simon Estes Music Hall
2427 Union Drive, Ames IA 50010

MTNA National Conference

March 26-30, 2022

Minneapolis, Minnesota

This conference will not only be MTNA's most inclusive conference ever, it will also be MTNA's very first "hybrid" conference. Register on or before **February 1, 2022**, to receive your discounted rate.

IMTA Summer Magazine deadline

June 1, 2021

IMTA State Conference

June 5-7, 2022

University of Northern Iowa, Cedar Falls, Iowa

NAMTA Pedagogy Workshop

July 9, 2022

Wartburg College, Waverly, Iowa

*All events will be held in person unless designated virtual.
See Festivals and Auditions page for specific dates and deadlines for
your District events. All events will be listed on the calendar and as
reminders at iamta.org.*



CORRECTIONS to Fall 2021 IMT insert:

Theresa Mickelson email:
mickelson.theresa@gmail.com

Du Huang phone number: 563-382-4105

PIANO COMPETITIONS CAN BRING SELF-ASSURANCE

Perhaps the most immediate benefit of piano competitions is not necessarily the pressure to perform, but the pressure to practice. There is a clear and concrete deadline when a festival or competition approaches, especially when you have to memorize the music. Performing for one person at a piano festival or a room full of people at a concert or recital becomes the motivation for practice.

Performing is nerve-wracking but also exciting.

We have been missing this feeling during the last year and a half. A student's self-assurance grows and matures the more they perform.

Our Festival season is well under way and I hope the students use their experiences to gain self-assurance and pride in their own abilities.



IMTA State Festival Chair

Lissa Pohlman

imtafestivals@gmail.com

LOOKING AHEAD TO AUDITIONS

Hello Everyone!

We are now in the midst of our District Auditions season. I am wishing you and your students all the best as they perform, compete, and test this year!

I have a couple of small housekeeping items:

1. For every reinstating member who paid their dues after September 1 and would like to have students compete in district auditions, please note that the \$100 non-member fee is due ONE month before your district auditions registration deadline. No late fees will be accepted as it takes time for everything to be processed correctly. You may send your check to IMTA treasurer, Carroll Caruth at 2105 NW Pleasant St Ankeny, 50023. Full membership access to the website will be processed at this time. If

you are unsure of your status, please login to the IMTA website to ensure you have access to registering your students.

2. If you are needing access to the IMTA Auditions Rules and Regulations, look no further than here: tinyurl.com/IMTAaudition

You may also access them on the website at iamta.org. Once you log in, at the top right, click "Form and Resources." The first link under that page will be the rules.

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

Blessings to you this holiday and audition season!



IMTA State Auditions Chair

Cate Bryan, NCTM

imtaauditions@gmail.com



MAKE PLANS TO JOIN US IN PERSON IN JUNE!

Although life continues to present uncertainties, this year's IMTA State Conference, third time in the making, will be held June 5-7, Sunday through Tuesday, at the University of Northern Iowa in Cedar Falls. **The UNI piano faculty, the Conference Committee with Cindy Lear and Robin Guy (Co-Chairs), Janci Bronson, Andrea Johnson, Jean Hilbert, and members of NAMTA are excited to host this event.**

I am so pleased to be able to invite you to the University of Northern Iowa for the 2022 Conference! Fourteen years have now flown by since UNI last hosted this on campus in 2008! We will once again be able to use the beautiful and spacious Gallagher Bluedorn Performing Arts Center (GBPAC). Lodging on campus will be in the newest facility, Panther Village, the closest to GBPAC, with apartment style living and separate bedrooms surrounding kitchen and living room for two to four individuals (one and two baths) at the amazing price of \$40 per person, including linens, wi-fi and AC!

We are excited to feature Irish pianist Peter Mack as the Guest Recital Artist, also presenting a clinic and advanced master class. Winner of the New Orleans, Young Keyboard Artists and Pacific International Piano Competitions, currently a professor at Cornish College of the Arts in Seattle, Mack is well known for his extensive repertoire, having performed twenty-five concertos with orchestras. With a worldwide reputation, he is equally in demand as a performer, clinician, convention artist, and teacher, and his pupils are frequent competition winners at all levels. To quote the Los Angeles Times: "Mack is one of those lucky ones, born



Peter Mack
Guest Recital Artist & Clinician



Melody Bober
Guest Recital Artist & Clinician



with a completely balanced set of talents. He has perfect piano hands, his technique is all but infallible, he has boundless temperament, style and taste, and above all, he communicates directly.... In all capacities he is indefatigable...." He is slated to be MTNA's next National President as well!

Currently from Linneaus Publishing, Melody Bober will return to delight us again with her creativity and stylish compositions. She will also provide the intermediate master class. Active in music education for almost 30 years as a piano instructor, music teacher, composer, and clinician, Melody Bober creates exciting and challenging pieces that serve as strong teaching tools to promote a life-long love, understanding, and appreciation for music.

Past president of IMTA Jason Sifford will present on much-needed technology with the topic "Amplify Your Recitals!" including how to hook up sound equipment when you want to include performance tracks or a full band in your recitals.

Andrea Johnson, Assistant Professor of Piano Pedagogy at UNI, will present "Applications to Piano Performance from the Field of Acting." To learn the secrets of authentic, compelling, and confident on-stage performances, she relates the musician to the actor, the closest relative. She will discuss stage presence, performance anxiety, characterization in music, and acting techniques for piano students and performers.



Dr. Robin Guy

And I, Robin Guy, will present on aspects of Building Collaborative Piano Skills, sharing my fondness for making music with others. What is to be gained? What is to be given? To demonstrate and discuss collaborative skills for personal use and teaching, I plan to be joined by a professional violinist and singer to perform with and help



demonstrate various aspects of voicing, balance, listening, and artistry - with maybe a little page-turning thrown in!

And all the expected "regular" events will occur, from the inspiring All-Stars Opening Recital Sunday evening featuring wonderful performances from within our membership, the Honors Recital of our student winners, Suzanne Torkelson presenting new music, the Student Scholarship Competition and National Certification session, to the Exhibits. Because of the previous lapses of in-person events due to COVID, we will share the commissioned compositions of two award-winners; Michael Gilbertson and Carl Schimmel.

Watch for all the details and conference registration in the Spring issue of IMTA magazine. And please have a happy, productive, healthy New Year until we can meet again!

Robin Guy, DMA, NCTM

MTNA PERFORMANCE COMPETITIONS RESULTS

The MTNA performance competitions were held virtually Oct. 28-31, 2021.

The chairs are State Competition Chair:
Diane Smith, NCTM;
Junior & Senior Co-ordinator:
Rebecca Nickles Mick & Young Artist Co-ordinator: Donita McCoy.



Iowa MTNA Competitions Chair
Diane Smith, NCTM
imtamtchair@gmail.com

The winner of the junior piano competition is Helen Mao, Ames, student of Mei Hsuan Hwang, Ames. Alternate is Kento Sugiyama,, Iowa City, student of Feilin Lin Murray, Solon and Jack Winerock, Lawrence, KS. Honorable mentions were given to Hannah Cotran, Urbandale, student of Cyndie Caruth, Ankeny, Ellen Eichstedt, Urbandale, student of Cyndie Caruth and Chloe Lang, Johnston, student of Cyndie Caruth. There were eight entries in this group.

The junior string winner is Tai Caputo, violin, from Iowa City, student of Joshua Palazzolo from Cedar Rapids and the junior string alternate is Keira Cromwell, cello, from Iowa City, student of Laura Shaw of North Liberty. There were four entries.

The junior woodwind representative is Grace Veit, oboe from Council Bluffs, student of David Gamer from Omaha, NE.

The winner of the senior piano competition is Ryan Holt, Decorah, student of Xiao Hu of Decorah.. Alternate is Jonathan Chen, Iowa City, student of Feilin Lin Murray, Solon and Jack Winerock, Lawrence, KS. Honorable mention was given to Preston Atkins, Cedar Falls, student of Suzanne Torkelson, Waverly. There were sixteen entries.

The senior woodwind winner is Preston Atkins, bassoon from Cedar Rapids, student of Martin Kuuskmann from Denver, CO Alternate is Lucy Gannon, flute from West Des Moines, student of Leslie Marrs, Des Moines. Honorable mention was given to Anthea Cheng, flute, Johnston, student of Kimberly Helton, Des Moines. There were three entries.

The young artist piano representative is Jason Lee (photo not available), Naperville, IL, student of Rene Lecuona from Coralville.

The winner of the young artist voice competition is Molly McDonough, soprano,

Des Moines, student of Leanne Freeman-Miller from Waukee. The alternate was Halle Fish, soprano, Des Moines, student of Leanne Freeman-Miller. Honorable mentions were given to Abigail Boeshen, soprano, Urbandale, student of Leanne Freeman-Miller, Mikayla Liu (photo not available), soprano, Coralville, student of Stephen Swanson, Iowa City and Jordan McCready, soprano, Des Moines, student of Leanne Freeman-Miller. There were five entries.

The winner of the young artist woodwind competition is Jonathan Hart, saxophone, from Iowa city, student of Kenneth Tse, Iowa City. Alternate is Lingxiao Li, saxophone from Coralville, student of Kenneth Tse. Honorable mentions were given to Maxwell Borah (photo not available), saxophone from Iowa City, student of Kenneth Tse, Matthew Nicholson (photo not available), saxophone from Clive, student of Kenneth Tse and Ruiqian Zhang (photo not available), saxophone, from Coralville, student of Kenneth Tse. There were eight entries.

The piano judges were Dr. Scott McBride-Smith, University of Kansas, Lawrence, KS, Dr. Joseph Bognar, Valparaiso University, Valparaiso, IN and Dr. Daniel Horn, Wheaton College, Wheaton, IL.

The woodwind judges were Kurt Claussen, St. Olaf College, Northfield, MN, Suzanne Jordheim, Lawrence University, Appleton, WI and Taimur Sullivan, Northwestern University, Evanston, IL.

The string judge was Dr. Samantha George, Lawrence University, Appleton, WI.

The voice judge was Dr. Anne Foradori, University of Nebraska, Kearney, NE.

Junior Piano



Helen Mao
Winner



Kento Sugiyama
Alternate



Hannah Cotran
Honorable Mention



Ellen Eichstedt
Honorable Mention



Chloe Liang
Honorable Mention

Junior Strings & Woodwind



Tai Caputo
String Winner



Keira Cromwell
String Alternate



Grace Veit
Woodwind
Representative

Senior Piano



Ryan Holt
Winner



Jonathan Chen
Alternate



Preston Atkins
Honorable Mention

Senior Woodwind



Preston Atkins
Winner



Lucy Gannon
Alternate



Anthea Cheng
Honorable Mention

Young Artist Woodwind



Jonathan Hart
Winner



Lingxiao Li
Alternate

Young Artist Voice



Molly McDonough
Winner



Halle Fish
Alternate



Abigail Boeshen
Honorable Mention



Jordan McCready
Honorable Mention

SPRING SCHOLARSHIP AUDITIONS **ARE BACK!**



Dr. Ted Reuter
imtascholarship@gmail.com

As we begin thinking about spring and the many workshop and conference opportunities as teachers, be sure you look ahead to our scholarship tryouts. IMTA/ West Music will be once again offering scholarships to high school seniors who study with an IMTA teacher. The IMTA conference will be held on June 5-6-7. Scholarship auditions kick off the conference on Sunday the 5th at approximately 1:00 pm.

Please see the iamta.org website for more details. Registration will open soon. We'd love to see a "full house" of participants this year.



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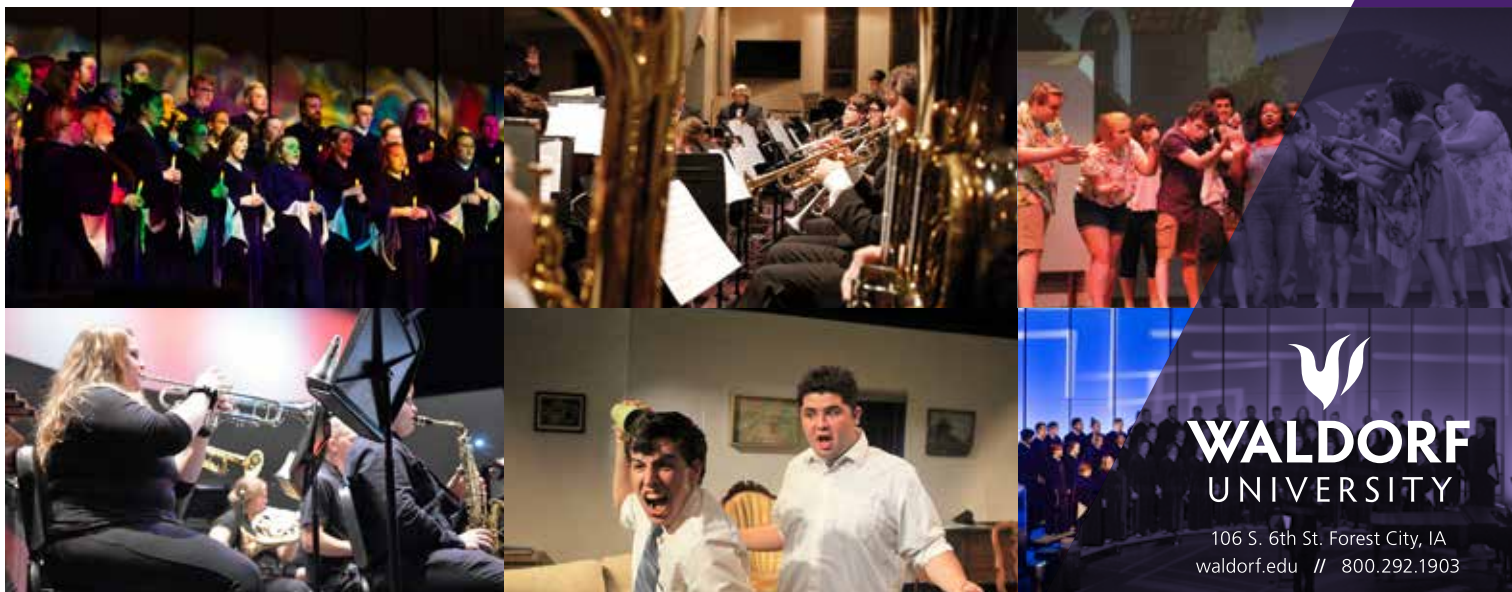
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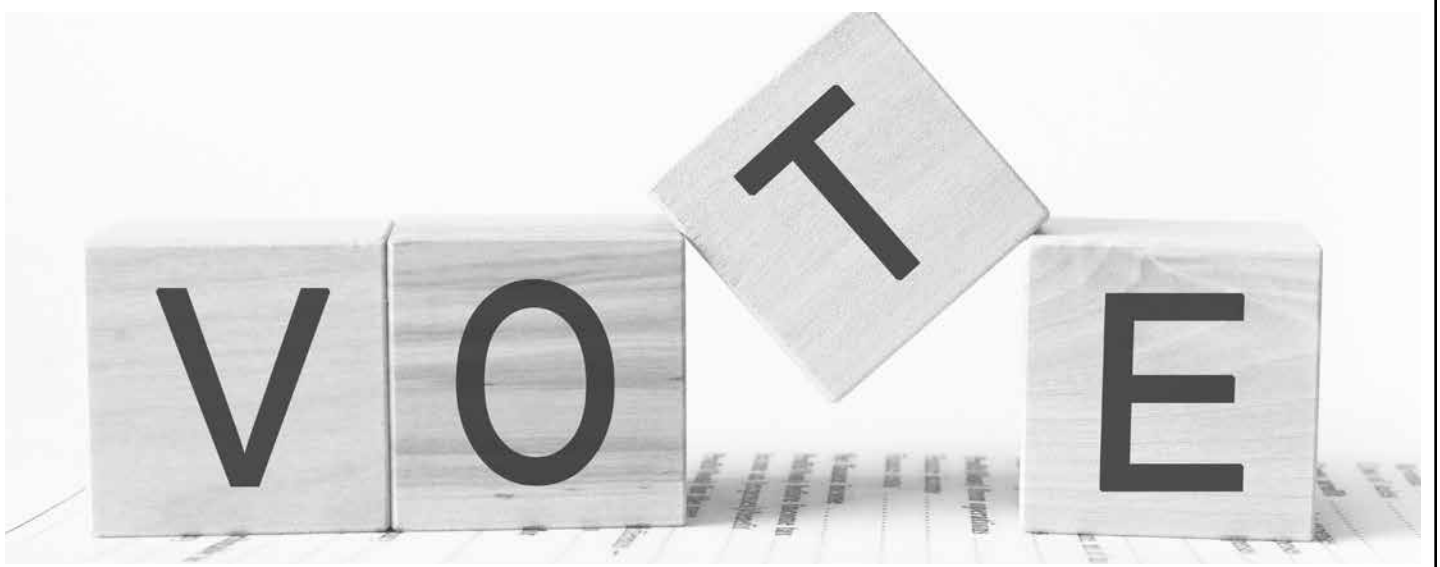
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MTNA West Central Division Voting opens February of 2022 at mtna.org



Robert Carney

Robert Carney is professor of piano at Southwest Baptist University and immediate past president of the Missouri Music Teachers Association. He has performed in Europe and throughout the U.S. and presented at numerous national and international conferences. Carney has held administrative positions in private music school and higher education settings.

"MTNA has been an invaluable resource for teachers and students for generations. I am extremely grateful for the selfless work of its members and am honored to be nominated to serve MTNA in this role," he says.

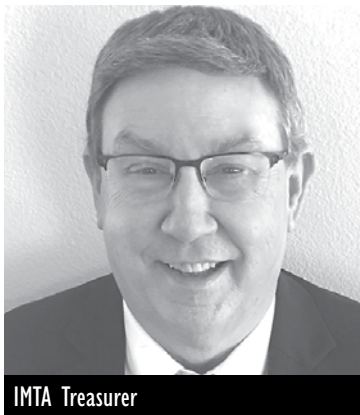


Cyndie Caruth, NCTM

Cyndie Caruth, NCTM, a BM graduate of Iowa State University and independent instructor since 1973, was among the first to achieve national certification through MTNA's examination program. Cyndie was a 2017 MTNA Foundation Fellow, elected IMTA president 2007–2009 and 2017–2019, chaired Local Associations, District, State and MTNA auditions, Foundation, Theory, Certification and is IMT editor, advertising and web consultant. She received the 2019 "Steinway Top Teacher Award," IMTA's "Certified Teacher of the Year" and "Distinguished Service Award" in 2004.

"As a performer, adjudicator and clinician, my mission is to mentor and inspire parents, students and teachers to expand the level of professionalism in music education through MTNA," she says.

WINTER TREASURER'S REPORT



Carroll D. Caruth
imtafinance@gmail.com

Checking balance as of 12/1/21	\$37,431.13
CD's Total	\$37,659.21
Scholarship balance	\$5,902.28

Magazine advertising sales continue to be collected and will amplify the current checking account balance. Festivals are rolling in and we will soon be in auditions season. Thank you to those of you who get your paperwork done efficiently and without delay. Our balances are in good shape but we must keep in mind, most of our expenses are yet to come.

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

A black and white advertisement for the School of Music. The background is a close-up of a piano keyboard with hands playing. The text is white and reads: "SCHOOL OF MUSIC", "NOW ACCEPTING VIDEO AUDITIONS!", and "BOTH IN-PERSON AND ONLINE AUDITIONS ARE AVAILABLE." at the bottom.

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NEW IMTA ACQUAINTANCES ARE A TREASURE




Joan Hopkins, NCTM
imtamembers@gmail.com

With membership deadlines behind us responsibilities are less for this office, until after the New Year. But a request to contact past members who have not renewed membership was a task asked of this office. At first it seemed like the nosey over-seeer looking into people's choices, but I finally got a letter together that seemed friendly and sent it out. Wish I could share the beautiful tributes to our organization from teachers across the state who returned a response with appreciation for their experience in IMTA. Many speak of the learning environment for themselves and

knowing someone to contact with questions that came up within their studio. It has warmed my heart and feels like family all over again. Some have moved to other states, or taken on other careers, some are facing health issues that require more strength than continuing to be active requires. I knew this office would involve unexpected learning curves, as other positions have. But the benefits of accepting an office or chair in terms of becoming acquainted with the membership are truly something to treasure. Don't hesitate!

A black and white photograph of a violinist's hands playing a violin. The image is slightly blurred, focusing on the movement of the fingers on the strings and the bow. The background is dark and out of focus.

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LOOKING PROFESSIONAL WITH ONLINE DESIGN!

Graphic design used to be difficult. Specialized software was often expensive, and managing design in an app like Microsoft Word, while possible, was often difficult. However, with the rising popularity of social media, a number of online design sites have appeared, making graphic design accessible to anyone with a computer and an internet connection.

There are many uses for graphic design in a music studio. A well-designed flyer can help you recruit students. You can make posters for your studio that announce events and incentive programs, and fun recital programs can add a bit of sparkle to the event. If your studio has a social media page, online design can help your posts and stories stand out and help students and families stay connected to what's going on in your musical community.

Most design sites these days have free options, so it's worth spending a bit of time trying a few out to see which works best for you. Three popular options I'd recommend trying are Canva (www.canva.com), VistaCreate (www.crello.com), and Edit.org (edit.org). Each of these has a free plan, and each provides templates for a wide variety of uses. This can be very helpful since different social media sites require graphics of different size. You can tailor a design for posts, stories, profile headers, or paper sizes for printing.

Once you've loaded up a design site, it's time to start designing! There are a few principles that will help your designs look professional. Here are the ones I find most helpful:

Contrast – Make sure your text stands out from your background. If a background image is busy, consider making it slightly transparent or put your text in a box to make sure it's easy to read.

Hierarchy – The human eye goes from large to small, top to bottom, general to specific. Put the most important information in the largest size

towards the top of the page. Details should be smaller and towards the bottom.

Color – There are entire theories on the use of color in design, but I like to keep things simple. Find three or four colors that work well together and stick with those. If you need help, consider an online color palette generator (I like colors.co) – they'll often have sample palettes that can help get you get started.

Graphics – Most sites will have a library of clipart that you can use to spruce up your designs a bit. I'll often add a picture or an interesting border to my recital programs, often matching the theme or the season for the event. You can even import your own pictures. One idea I plan on trying is to have a studio program cover competition where students submit pictures and vote on a program cover. The pictures can be scanned and included in your designs!

And finally, once the design is done, it will need to be uploaded or printed. Canva and VistaCreate both have mobile apps that can upload designs directly to your social media accounts. And all three sites I mentioned can allow you to download your designs to your computer in a variety of formats. For black-and-white prints, I use a laser printer at home. When I need color, I'll put the files on a flash drive and take them to a local print shop. The result is professional-looking studio materials with your own personal touch to help recruit new students and keep current students engaged.



An example of a flyer template from Canva. Text and colors can be customized.



Dr. Jason Sifford, NCTM
imtatechnology@gmail.com



IN THE SPOTLIGHT

with Bradley Sowash

A Composer's Journey



Bradley Sowash is a jazz pianist, composer, and educator specializing in improvisation. After many years as a touring performer and recording artist, he turned his attention to introducing traditionally trained pianists to the joys of musical creativity in live online jazz piano classes, at teacher conferences, and through his widely-acclaimed publications.

My first attempts to play music were in family jam sessions where we'd all trade licks on tarnished instruments leftover from my parents' stints as big band musicians. Our favorite tune was "*Oh, When the Saints Go Marching In*," which I learned to play on piano, trumpet, and trombone. Back then, making music was nearly all intuitive. I remember noticing that there seemed to be rules involved (music theory) but mostly I just tried to play whatever sounded right.

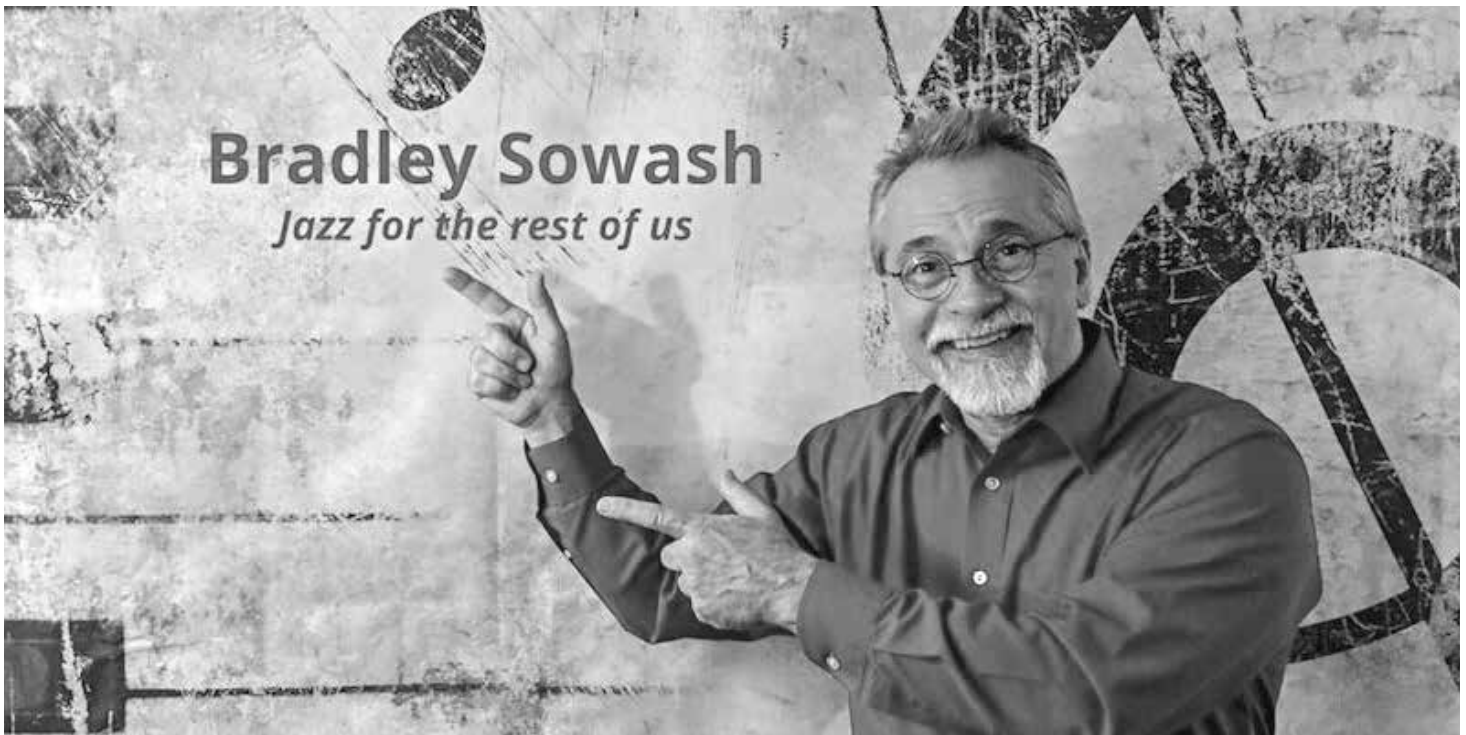
Later, I took lessons from a traditional piano teacher. I mostly remember her heavy cardigan sweaters, the mothball smell of her house, and a sternness that scared me a little. She taught me reading and basic technique but her formality was so unlike our carefree family jams. So when I reached an age when quitting lessons was allowed, my music education switched to required listening to classical music, playing in rock bands and learning from my older brothers. One, who played in a blues band, showed me how to improvise from the guitar chord symbols rather than read the written notes in pop song folios. The other, who had already written and performed neoclassical chamber music even before studying composition at music school, decided to tutor me in college level music theory. That jump-started my interest in composing piano ditties.

One night, we visited a restaurant where a jazz pianist played tune after tune without

reading music. Fascinated, I approached the bandstand to ask him how he did it. He simply said, "Learn your chords kid," and he was right. I now know that harmony is a font of musical creativity. Later, he became my jazz piano teacher. A bit over confident, I may not have been his best student. Still, he managed to convey the nuts and bolts of jazz harmony, moved my technical skills forward, and reigned in my undisciplined improvising. This led me to land the piano seat in my high school jazz band, which became my tribe. I loved hanging out in the band room during free periods to trade licks with bandmates. When I became good enough to attend an out-of-state summer jazz camp, I found that playing with more experienced student musicians was inspiring but oh, so humbling. I think that may have been the first time I realized that I was going to have to work hard to stand out. Around that time, I wrote a chamber music suite that was featured in our school concert thanks to a supportive band director. Stunned by the ensuing applause, I froze and had to be told to take a bow. I began naively dreaming about joining echelon of famous American composers like George Gershwin or Aaron Copland.

Despite my underdeveloped music reading skills, I was accepted into The Ohio State University music department as a composition major. My professors again pushed my piano technique forward and

The Iowa Music Teacher



Want to learn more about Bradley's music? Improvisation resources, teaching tools, and award-winning jazz-inspired arrangements for all levels of pianists, string players, choirs, orchestras and jazz ensembles are available at bradleysowash.com.

added significantly to my music theory knowledge. Since I rely on those skills every day, I thank them for that but at the time, I found the perfectionism of formal training to be tedious. Since I was accustomed to improvising hours-long gigs by heart, polishing one or two classical pieces over an entire term was not a familiar learning pace. Similarly, my composition exercises felt pedantic. I wanted to write musical masterpieces! What I didn't realize at the time was that learning the craft of making music was paving the way for the art to come later.

It was in this sophomoric state of mind that I landed a job accompanying classes in the department of dance. When a modern dance teacher calls out "5, 6, 7, 8," there's no time to deliberate. The accompanist must instantly summon a chord progression, style, groove, and melody to fit the character of the exercise. When it goes well, the energy loop between musician and moving dancer becomes self-perpetuating. That was an important time for me. I thrived on the challenges, felt appreciated, and met my wife-to-be. To this day, I credit my ability to quickly improvise or compose to the spontaneous demands of accompanying dance classes.

After graduation, I became very involved in the New York City jazz scene. Taking lessons and playing gigs with established musicians who widened my understanding of American music traditions. I also continued to work with dancers which led to commissions from choreographers and dance concert performances. My most intensive musical growth, however, resulted from relocating to Belgium in conjunction with my wife's concert dance work. With no friends and inadequate French, I had plenty of time to practice and compose while

she rehearsed. Through my evening work in piano cafes and jazz clubs, I also found the generally high regard Europeans have for creative music making to be highly motivational.

Returning stateside, I continued developing my personal style while playing in all manner of settings from background gigs to solo piano concert performances to jazz worship services which led to recording nine albums of original music and hymn arrangements. To augment my performing income, I taught jazz piano lessons for which I wrote my own resources which, along with my growing catalog of sacred arrangements, were picked up by established publishers increasing demand for more. At the same time, I was attracting commissions from the directors of ballet companies, big bands, choirs, string quartets, and even orchestras.

Have I composed a legacy? History can decide. In the meantime, I see myself as a craftsman responding to the musical demands around me. Need a Christmas classic arranged for jazz combo and choir? Done. Want a non-traditional encore for your string quartet? I'm on it. Although the job descriptions, jazz pianist, composer, multi-instrumentalist, recording artist, author, and educator sound like separate threads, they actually all overlap in a rich musical life and I'm grateful to be living the dream.

Permission for this article at
mybook.to/POWMusiciansCompose

The Power Of Why: Why 25 Musicians Composed a Legacy: And Why You Should Too.



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THE IMTA FOUNDATION PROVIDES OPPORTUNITIES

We have reached our fundraising goal of \$1500 needed to name Dr. Sharon Jensen as our 2022 Foundation Fellow. I want to take this opportunity to thank all the individual members and local associations that gave in support of this worthy cause. We are grateful to have reached this goal and thrilled to be able to honor Dr. Jensen at the 2022 MTNA Conference.

Remember, your donations to the MTNA foundation fund exciting programs throughout the country, many of which you may be eligible

to apply for. Keep an eye on your email in the coming weeks for information from the MTNA national headquarters about foundation-funded grants for the summer of 2022 and beyond. As always, feel free to reach out if you have questions about these grants and other ways the MTNA Foundation can help you and your musical community.




IMTA State Foundation Chair

Dr. Perry Mears
imtafoundation@gmail.com

Introducing the new IMTA State Foundation Chair

Dr. Perry Mears holds degrees from the University of Memphis and the University of Maryland and is an alumnus of the Aspen Music Festival and School where he was part of the prestigious Collaborative Artists Program. He was named the University of Memphis Doctoral Fellow in 2015 for his research into the history of collaborative



pianism. Dr. Mears made his Carnegie Hall debut in 2019 with mezzo-soprano Lorelee Songer, where he was praised for his ability to play "with clarity and ease" (New York Concert Reviews). Previously on the faculty of Lee University, he has also been on the musical staffs of the Schumann





Happy Holidays

Thank you to the advertisers, contributors,
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May 2022 be filled with all things that make life wonderful!

COLLECTIONS FOR MATURE STUDENTS

You know they are out there. Just waiting in the wings. Reserved and timid. You carefully approach them as you would a Chopin Nocturne or a Rachmaninoff Sonata, tentatively and cautiously. When it's your first time, you are a quivering mass of nerves, but after that, you become more confident. What in the world am I talking about? Teaching adults or as I affectionately call them "Mature Students". Mature students desire nothing more than to sit at the piano and perform eloquently, almost entirely for their own enjoyment.

My first adult student was a retired ironworker, and I was 25 years old. He was followed by the retired tax accountant, retired nurse, middle-aged stay-at-home mom. Over the years I've learned a few things and hopefully (and humbly) learned better how to teach this Mature Audience the art of learning how to play the piano.

Adults have so many advantages over young students, but one of the ways that I've felt they've been slighted (until recent years) is the lack of beginner music that didn't sound childlike. Since then it's been my goal to have multiple books in my studio that my adult students can learn fairly easily and grow into all the while teaching them the basic technique that playing the piano requires. The musical selections chosen "From My Corner Cabinet" are among some of my top favorites that have been enjoyed and played by my adult students for the last 10 years (or more!).

Early Elementary/Elementary

Musical Impressions; 11 Solos in a Variety of Styles
by Martha Mier

This book offers a variety of playing styles that opens to the mature student a world of jazz, ballads, mystery, and humorous moods that appeal to all ages. "Butterflies and Rainbows" is a lovely melody in an early attempt to bring both hands together. Leaving the left hand at Middle C, the right thumb on D, the student



learns a new hand position. Accidentals and quarter notes over half notes give the sound of maturity to this beginner piece.

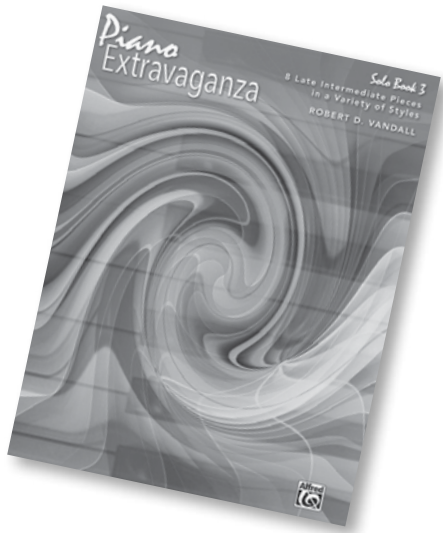
Late Beginners

Easy Spotlight Solos
by Jennifer Eklund

This book has become a favorite of not only my mature students but my teenagers as well. Several of the pieces are romantic in style and appeal in a "mature sound". "Nightscape" is just one of those romantic-styled pieces that has a little more challenging rhythm. Eklund introduces dotted quarter notes, running eighth notes, and easy syncopation. Other technical difficulties include waltz time, D minor structure, accidentals, finger crossings, and dynamics that stay mostly in p or mp. A delightfully haunting melody for the older beginner.



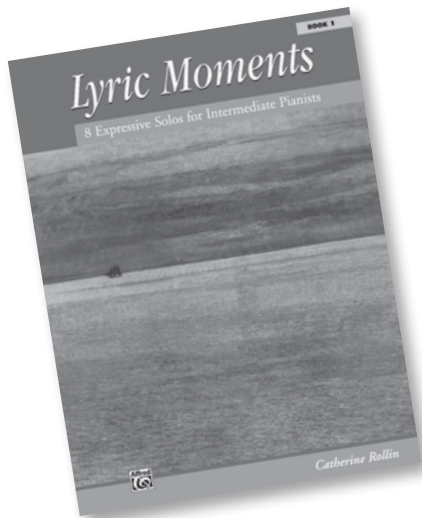
Amy Jo Wrobel



Early Intermediate

Piano Extravaganza
by Robert D. Vandall

As mature students increase in ability, one of my go-to pieces by Mr. Vandall is “Gymnopedie”. What better expression of joy in an older student than to play a romantic styled pieces, probably one they already enjoy, than “Gymnopedie”! My students love the manageable back and forth steady action of the left hand all the while playing a beautiful cantabile melody...at the prescribed moderately slow tempo. This luscious sounding composition teaches the student to move freely around the keyboard in a non-threatening way, all the while creating a mirrored picture of the original “Gymnopedie” by Erik Satie. Truly, a brilliant musical experience.

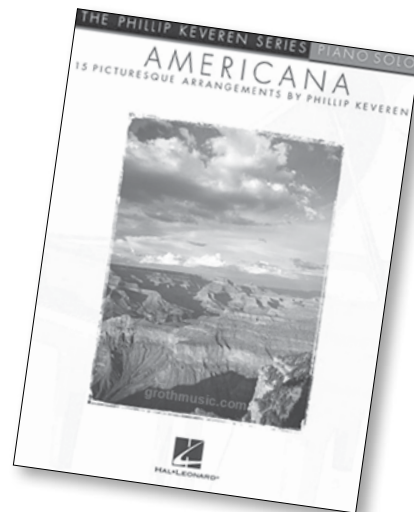


Intermediate/Late Intermediate

Lyric Moments
by Catherine Rollin

This book evokes memories of special events or experiences, pulls from the heart and mind these experiences and replicates itself on the keyboard. In fact, several of the pieces have

become favorites of my own and I’ve played them at weddings. “Tender Moments” is technically challenging with its left hand cross-overs, flowing eighth note patterns, and well placed accidentals. Written in the key of Db Major, Rollin’s jumps in with both “hands” into playing the mystical “black notes” in patterns that are easily learned and repetitive. As a finale, she introduces pp that allows the student to practice the una corda pedal as the memory slowly fades into that special place in their heart.



Late Intermediate/Early Advanced

Americana: 15 Picturesque Arrangements
by Phillip Keveren

A great collection of familiar melodies of America folksongs that have become popular is a perfect way of introducing more technically challenging concepts to the budding mature student. Since the mature student will have at least a passing remembrance of many of these pieces, they will be easier to learn because they are a part of their growing up years. Two of my favorites are the “Aaron Copland-ish” stylistic pieces are “Simple Gifts” and “Shenandoah”. When my students hear these arrangements, they are more than eager to invest the time, energy and practice into learning these American classics. Artistically arranged, this book offers all the necessary elements of continued technical learning, while teaching the art of expressiveness in performance.



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WHAT WILL BE YOUR LIFE STORY?

I'm spending this year writing my life story. No, I'm not moving away and I'm in excellent health. It simply is a gift from my daughter and family to answer one question a week from the gift's website and at the end of the year—really my next birthday—I'll have answered 52 questions that will be contained in a book along with any photos I've included. The questions are really fun and have caused me to reflect on memories as well as look forward. Examples are: who are you the most like—your mother or your father? Who is the wisest person that you know? Who is the best cook in your family or the funniest person? What advice would you give the children of your grandchildren?

As you can imagine, the idea of music and teaching weaves itself throughout the fabric of my stories. There are the successes and plenty of failures if I'm perfectly honest. There are mentors and those teachers I would have preferred not studying with. There are students whose names I would rather not remember and then there are the “gems.” I have been blessed to have my fair share of wonderful students.

So my question to you is: what would your life story sound like? Would you include remembrances of wonderful teachers and mentors and the good friends you've made through belonging to IMTA? Would there be any life goals or personal achievements that you are proud of? Would there be any missed educational opportunities to grow professionally or adventures of trying something you might fail but would learn from? If we are honest with ourselves there are always some regrets from not being brave enough to try something new that requires discipline and our time and yet might “fill our cup.”

You will probably be reading this at the beginning of the New Year 2022. We will all have high hopes for live performances and great results for our students in auditions and festivals. We will all want to finally be able to attend our Iowa IMTA Conference for the first



time in three years! And we will all want to better ourselves in every way we can, through education, practice, and sharing our ideas with others.

For those of you who are not Nationally Certified, I would like to invite you to begin a new adventure that will challenge you and cause you to discipline yourself to complete tasks that will reflect in changes in your professional life as a music teacher. Working towards becoming Nationally Certified is a journey and I can promise you that our entire organization will accompany you in any way possible. You will grow in ways that you never thought possible and feel the satisfaction of success as you complete your teacher projects. In addition, I would love to coach, encourage, and answer any questions you may have. I am available by email or phone any day and any time.

What will your life story sound like? Don't delay any longer of not having the title of a Nationally Certified Teacher of Music behind your name for the rest of your professional life!



IMTA Certification Chair

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!

From the Past

MUSIC OR MUSCLE? PRACTICE – Isolating and Integrating

by Kenneth Drake



Dr. Kenneth Drake is a Professor Emeritus in the School of Music of the University of Illinois, having taught previously at Evansville College in Indiana and Drake University in Des Moines, Iowa.

It is a perfectly natural inclination on the part of each of us to set technical work apart by itself as a **muscular activity**. It would be more accurate to look upon a performer's **technique as the integration of the musicians's mind, eyes, ears, and muscles**. Turn off one or the other and the musician is less than complete. The person whose eye-muscle coordination is especially well developed will be a good reader but may avoid memorizing and remain a relatively unfinished player. Another, whose ear-mind coordination predominates, may excel in memorizing but fall behind as a "practical" musician, such as required for a good ensemble performer. Still another, who develops muscles without any musical reason for going through the act, will probably play like a machine.

INTEGRATION

The desired goal of practice is to **integrate our various senses**. To do so, practice is often most effective when it **isolates** a particular movement or stimulus. For example, it seldom avails simply to resolve to reach under the hand with the thumb when playing **arpeggios**. But if one stops and reaches over the next note with the thumb thus: C E G (**wait**—reach to C with the thumb), one's thumb soon

1 2 3

moves under the hand automatically to make a smoother finger legato. This is also applicable of course to **scales**, where the most common fault is a break in the legato and a bump each time the thumb crosses under: it goes without saying that practicing arpeggios with pedal is not even practicing. Or, one may have a student who cannot play scales **precisely together**. Here it may be helpful to play the scale in one hand and **play it silently** on top of the keys in the other hand; by isolating the stimulus of touching the key precisely at the same time in each hand, one's physical coordination is improved. Playing the top note of a chord while silently "pretending" the rest of the chord isolates and strengthens the ear-muscle association needed for voicing.

ARTICULATION

A consideration of arm weight versus finger strength is irrelevant, since the end result must be an integrated unit. Practicing scales (preferably one hand at a time) in a dotted rhythm.



(The short note a finger staccato from the key surface—no arm weight—loose hand) **develops clearer articulation** with a minimum of finger movement.

The following exercise helps to coordinate finger and arm when applied to scale practice:



etc. At the fermata one stops, isolating the sensation of looseness, finger support of the arm (avoiding of course a collapsed knuckle) and thumb movement prepared ahead under the hand, when necessary. The ideal result would be the feeling that **the finger begins at the elbow**.

PHRASING

This may also be experienced by playing a scale in quarter notes, dropping the whole arm into each key—synchronizing the bottom of the elbow dip with the arrival of the fingertip at the bottom of the key. In such a way one bows (as a string player) at the piano—or in other words one phrases and shades. **The arm seems then to float**, like a swimmer's arm in the water, or on air, as Schnabel was probably thinking when he said, "My element is air."

EACH UNIQUE

Teaching means confronting one individual pair of hands after another, and another, and another, each with its unique problems. The remedy which helped the last student may not solve the same problem in the next one. So we improvise—and learn.

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Please contact one of the committee members with questions:

Laurie Bratten-Reuter (l.braaten-reuter@wartburg.edu);

Suzanne Torkelson (suzanne.torkelson@wartburg.edu);

Michelle Doepke (doepkem@msn.com);

Andrea Johnson (andrea.johnson@uni.edu);

Jean Hilbert (jhilbert93@mchsi.com).

COLLEGIATE CHAPTER COMMENTARY

It's with great pleasure that I introduce to you the current MTNA Collegiate Chapter members in Iowa. Waldorf University in Forest City, IA founded the MTNA Warriors with twelve members. Professor Melissa Phillips is the current faculty advisor of the Waldorf University MTNA Warriors. Faith Baptist MTNA Collegiate Chapter continues to meet regularly with five members, with faculty advisor Professor Sherri Nicholson presiding. The University of Northern Iowa MTNA Chapter has been reinstated with four members under the direction of faculty advisor Dr. Andrea Johnson. The combined total of all Collegiate Chapter members is 21 members! If there are any faculty advisors interested in beginning a Collegiate MTNA Chapter here are a few benefits of membership shared from the MTNA National Summit:

- Membership in a Collegiate Chapter is not required for Collegiate membership. All collegiate students are welcome to join MTNA. Collegiate membership offers all the benefits of Active membership with the exception of the ability to hold national elected office, the ability to enter students in the National Competitions, and the ability to vote.
- For the low annual membership cost of \$19, Collegiate members have access to many professional development resources, such as the members only pages of the website which include Business Resources materials as well as past webinars. They also receive the American Music Teachers journal subscription, both print and digital versions.
- All Collegiate members, including those not affiliated with a Collegiate Chapter, are invited to attend the annual Collegiate Chapters Symposium which is an invaluable opportunity to learn from and connect with colleagues.
- Collegiate members can attend the MTNA National Conference, in-person, for the low registration cost of \$60. They can receive free

registration if they are willing to volunteer at least 6 hours as a competition monitor. There are also a limited number of registration scholarships available.

- MTNA offers enrichment grants to Collegiate members to help defray the costs of attending the Symposium or Conference.
- National Collegiate membership is very affordable; often state affiliates and local associations waive their dues for students.
- When a Collegiate member is ready to transition to Active membership, they receive a 50% discount on national dues for the first year.

Please join me in welcoming our Collegiate Members. A list of their names and email addresses can be found below:

Waldorf University MTNA Warriors Collegiate Chapter

Aaron Mathahs aaron.dale.mathahs@gmail.com
Ethan Hexamer ethan.hexamer@waldorf.edu
Hanna Clark gaeaplanetbooks@gmail.com
Brennan Laugen brennan.laugen@waldorf.edu
Abigail Lumley abigaildee1@gmail.com
Hanna Ferguson gracefergie@gmail.com
Josh Martin joshm1821@gmail.com
Matthew Delaney mdelaney1314@gmail.com
Antonio (Tony) Lopes ANL62@icloud.com
Gabrielle Willfong gabrielleaddison85@gmail.com
Dana Pioske
Riley Walton riley.walton@waldorf.edu

Faith Baptist MTNA Collegiate Chapter

Emma Pedersen emma.pedersen@faith.edu
Logan Scheps Logan.scheps@faith.edu
Alexa LaFleur Alexa.lafleur@faith.edu
Rebecca Franklin Rebecca.franklin@faith.edu
Allison Yuan Allison.yuan@faith.edu

University of Northern Iowa MTNA Collegiate Chapter

Molly Thomas mizem@uni.edu
Heather Gillis gillish@uni.edu
Colin Evers everscab@uni.edu
Christine Compton ccompton@uni.edu



Collegiate Chapters Chair

Dr. Andrea Johnson
andrea.johnson@uni.edu

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In Memory

CELEBRATING A LIFE OF SERVICE

Recently I received a call from Rosalie Shultz, wife of Dr. Robert Shultz who shared that Bob had passed away in September. I had been to see them in the last 6 years and we kept in touch through Christmas cards, but the current pandemic had made our visits and connection more trying. Many of you may not know Bob as he has been retired from Drake University since 1984. Personally, I remember him as the first judge I had performed for in my first IMTA audition. I was terrified and was told he was extremely "uncompromising" (as adjudicators often are)! I can still see him rustling through ballots with deep intent in old Morrill Hall at Iowa State University.

As a young student, I observed as he reached out to many IMTA teachers, all whom I admired. In one of our recent conversations, he told me that he and Guy Weullner, director of keyboard studies at Drake, wanted to create a path to connect with the private teachers. He went on to say that they did everything possible to reach out to the IMTA teachers and got deeply involved with the organization in order to bridge a gap between the independent and collegiate piano teaching community. Dr. Shultz was not only IMTA President, he served on the first repertoire committee, helped to develop our theory program and worked to establish the current auditions that IMTA hosts yearly. Dr. Shultz was a huge supporter of the early certification program and I was fortunate to have him approve my MTNA National Certification performance recordings as a beginning teacher. He would occasionally judge a festival or a high school student piano day in my studio. He was always kind, yet to the point; very succinct. Those of us who were at the 2015 IMTA Conference at Drake, either met Dr. Shultz and his wife Rosalie for the first time, or reconnected with them as he was honored as our 2015 Foundation Fellow. His reputation is stellar and his impact on IMTA's development cannot be dismissed.

I hope his lovely wife Rosalie doesn't mind my quoting a part of our last phone conversation as she said to me, "I miss him every day, but we can't live forever. Even if he had, it would not have been enough time with him." Yes, we will miss you, Bob. We are forever grateful for your inestimable contribution to IMTA.

(Submitted by Cyndie Caruth, IMT information editor)

Dr. Robert R Shultz (1919-2021)

Dr. Robert R. Shultz, 102, passed away on September 16, 2021 at Deerfield Retirement Community in Urbandale, Iowa.

Bob was born May 24, 1919 in Kansas City, Missouri, the son of Dora (Levey) and Hyman Shultz.

He received B.M. and M.M. degrees from the Kansas City Conservatory of Music. He was a Ford Foundation Scholar, receiving his M.E. and Ed.D. at Columbia University in New York City, with additional studies at the Juilliard School of Music.

Bob served in the U.S. Army for three and a half years during World War II, holding the position of Staff Sergeant.

He married Janet Currier in 1943, and they had two children, Roger and Cynthia. He joined the faculty at Drake University in Des Moines and taught piano and theory from 1946 until his retirement in 1984, serving part of that time as Assistant Dean for the Music Department. Janet passed away in 1993. In 2003 he married Rosalie Peterson Neff. They moved to Deerfield Retirement Community in October 2015 and spent their last years among treasured friends there.

Bob served as president of the Iowa Music Teachers Association and Civic Music Association, and was on the board of directors for the Des Moines Symphony. The Iowa Music Teachers Association awarded him the Distinguished Service Award in 1983. The Music Teachers National Association awarded him the Iowa Foundation Fellow Award in 2015. Bob was an adjudicator for piano competitions, a piano tuner, a woodworker, and built Mozart pianos and a harpsichord. He wrote the manual, *'The Pianists Interpretation of Bach,'* used by many teachers and students. His interests were many, his talents immeasurable, his spirit indefatigable, his goodness ever-present. His family and many friends and students loved him dearly.

Survivors include his loving wife Rosalie of Des Moines; son Roger (Rosemary) Shultz of Iowa City, daughter Cynthia Wolfe (Bill Newell) of Lawrence, Kansas; five grandchildren; six great-grandchildren; brother Joseph Shultz; nephews and nieces. He was preceded in death by his beloved wife Janet, parents Dora and Hyman Shultz, brother David Shultz and sister, Adeline Trempey.



Dr. Robert R Shultz

Welcome!

TO OUR NEWEST MEMBERS

Dr. Jenna Braaksma

currently serves as piano instructor and collaborative pianist in the music department at Buena Vista University. Her teaching responsibilities include instructing group piano classes for music majors and elective piano courses for non-music majors, as well as leading a growing applied piano studio. She also collaborates with BVU student musicians and the BVU Concert Choir.



Dr. Jenna Braaksma

Dr. Braaksma has enjoyed a teaching career in a variety of educational settings, including collegiate and secondary levels. Prior to teaching at BVU, she directed the Understanding Music and Piano program at the Augusta Rae Performing Arts Middle School in Tallahassee, Florida. While completing her doctoral work, Dr. Braaksma taught group piano courses for undergraduate music majors and non-majors at Florida State University. She also led recreational music-making classes for adult beginners and developed the curriculum for the inaugural group piano classes for the OLLI Foundation at FSU. Before starting her terminal degree, Dr. Braaksma served as Adjunct Faculty of Music in

Piano at the University of Missouri, where she taught group piano classes, directed the Experiencing Piano program for young children and adult beginners, collaborated with student vocalists and instrumentalists, and accompanied for all choral ensembles at Mizzou. In addition, Dr. Braaksma has managed a private piano studio for over ten years, providing lessons for students through both in-person and online instruction.

Along with her teaching, she remains active as a collaborative pianist for vocalists, instrumentalists, chamber, and large ensembles, particularly choirs. Dr. Braaksma has collaborated with vocalists and instrumentalists in recitals, as well as regional and national competitions. As a choral accompanist, she has toured nationally and internationally with choirs to South Korea, Austria, Hungary, China, France, and Ireland.

Dr. Braaksma frequently presents at regional, state, and national music education conferences. Her primary research interests combine the fields of collaborative piano and piano pedagogy by developing strategies to teach accompanying skills and incorporate collaborative piano activities in private piano lessons and group piano courses. She has also presented on teaching functional piano skills to preservice teachers and teaching techniques for the hybrid music classroom.

Dr. Braaksma holds a PhD in Music Education with an emphasis in Piano Pedagogy from Florida State University, Master of Music degrees in Piano Pedagogy and Collaborative Piano from the University of Missouri, and a Bachelor of Music degree in Piano Performance from Iowa State University.

Pam De Haan is a vocal and saxophone instructor at Dordt University and Northwestern College and maintains a small private studio as well. She received her Bachelor's degree in music education from Dordt College and a Master's degree in vocal performance from University of South Dakota in Vermillion. Pam has performed solos in many community events including



Pam De Haan

Summer Suites in Orange City, the Dordt Concert Band and Northwest Iowa Symphony. In addition to soloing in area churches, Pam has compiled and performed programs on prayer, Easter, Christmas and celebrating motherhood. Choirs she has directed include the Dordt Women's Chorus, Meester Zangkoor in Orange City, and the adult choir in Newkirk Reformed Church. She is an active organist and collaborative pianist in the area, currently accompanying the Sioux County Oratorio Chorus and recitalists at both Dordt and Northwestern. Pam has served as president and treasurer of the local Lewis and Clark chapter and treasurer of the Iowa Chapter of the National Association of Teachers of Singing. Pam also is a member of the North American Saxophone Alliance.



Rachel Greene

Rachel Greene has loved music since she was a young girl. She studied harp and piano with some wonderful teachers in central Iowa growing up and, through that training, went on to play harp with some local symphonies in Iowa, as well as perform for events on both instruments. She started teaching private lessons in high school and has continued to expand her studio since and has been teaching for 15+ years. Rachel enjoys teaching private piano and harp lessons, leading harp ensembles, playing harp and piano for events and weddings, and leading worship at her church, Christ Community, in Ames where she also works as the Women's Ministry Director. She and her husband, Joe, are about to celebrate 10 years of marriage. Together they enjoy being an active part of their church, spending time outdoors, owning a couple Air BnB's, getting together with both of their large families, traveling, and flying together (Joe is a pilot)!

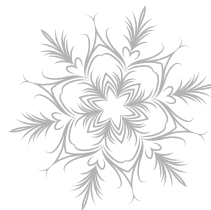
First Year Reflections

Think back to your first year as an IMTA member... What do you know now that would have been helpful to know that first year?

We have had a large number of new members join this year. Hurray! Do you have a new member in your local association? Have you connected with them? Reach out to him or her and touch base with them. They may be doing great, or they may be feeling overwhelmed with the auditions process. Maybe they have questions and are unsure who to connect with to find answers. I have offered my assistance and several others have as well, but local teachers are great resources for new members.

Even if you have already connected with a new member or your local does not have any new members this year, find another teacher

to connect with if you have not had the opportunity recently. We have all had a couple of challenging years. I cannot tell you how many times I have enjoyed an email, text or phone call with an IMTA colleague. Let's do our best to help new members connect and for returning members to stay connected. Our organization is at its best when we work together!



IMTA Mentor Chair

Rachel D. McCoy, NCTM
 imtamentorchair@gmail.com

From the heart...

Tips and treasures from IMTA members & students



During a recent Zoom lesson, my young student Vivian was asked her to play keyboard proficiency for me. Her reply was “Uh-oh”! Of course, I was to assume she hadn’t practiced them, but she explained, “My dog Riley will start howling”. I’m sure I looked confused. Why would a little 10-pound dog howl at scales?

Sure enough, the puppy let out yips as she proceeded through her scale passages. She then shared that he doesn’t complain when she plays her chord progressions or arpeggios. Exactly as she stated, he turned silent. Vivian remarked that his least favorite scale was C minor. As we progressed, he began voicing his opinion once again through a minor, d minor, and as she began c minor, Riley protested the with true fury! A dog with perfect pitch; who would have thought?

– Cyndie Caruth, NCTM



Vivian with Riley, the dog with perfect pitch

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