





THE EDITOR'S DESK

As October rolls around, you are probably wondering why this issue might be slightly delinquent. The entire board values your patience. Many of them are in a new position and figuring out what needs to be accomplished with communication by email, articles, and documents for the magazine and website.

For all of you sending information for the magazine, I'd like to outline a few particulars:

- Please, no Google docs. Use body of an email or Word/ Excel. This request comes from me and from Robin Doty, our graphics designer.
- 2. Label all photos with names. Even though I know who you are, Robin may not. Also list any photo descriptions along with the article in the document.
- 3. Label articles (e.g.) "Treasurer Fall 23". Makes it easier to locate and track progress!
- 4. Deadline means March 1, June 1, Sept.1 and Dec. 1 are the FINAL dates I can accept information. Please send yourself a reminder before these dates so I don't eat up my time hunting people down! The 15th of the prior month is not too early.
- 5. Please send academic articles, recitals, local association news, and photos of anything of interest. We love reading about our teachers and students!
- 6. Send only to imtamagazine@gmail.com. This will assist me in staying organized.

I know some of you send to my studio email because it's handy, but it's also easier for me to miss something if it ends up in the wrong email. Please know that my pestering and continued reminders are sent with only the best of intentions. I envision what I want our magazine to look like. It's impossible without our volunteers and wonderful members' contributions. Robin Doty has a full-time job in addition to our magazine. Both of our schedules are tight and the consistency of the magazine is dependent on your timeliness and proficiency.



Cyndie Caruth, NCTM imtamagazine@gmail.com

I wish to extend my heartfelt thanks to Linda Benson who has been proofreading our magazine. When you see her, please congratulate her for doing this tedious but necessary work so beautifully. Linda always finds a few quirky things I've missed after staring at it for many hours! Also, thanks to Ellie Lashier who is beating down doors in advertising. Be warned...we are going to see much more of her!

Have a rewarding Fall season!

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Membership

IMTA/MTNA membership year:
July 1 through June 30.
MTNA National
membership dues: \$97.00
Active Iowa IMTA dues: \$40.00
All active dues: join by September 1
to enter competitions.

New members: join by October 1 to enter competitions.

In order to be eligible to adjudicate for IMTA events, you must have paid upcoming dues before July 1.

MTNA Senior 70 years or older: \$72.75 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: imtaadvertising@gmail.com 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.

'TIS THE SEASON OF

CONSISTENCY

ack-to-school greetings to all of you! As hard as it is to say good-bye to the relaxing, lazy days of summer, it's wonderful to greet our students again and plunge into a season of constancy, hard work and rich rewards. One of my favorite tasks in the fall is to harvest the plenty from my garden and marvel at the way nature provides such bounty. It may take longer to produce the intended results in some of our students, but we persevere to reach the same goals of joy and proficiency in their music-making.

Cyndie Caruth (West Central Division Director-Elect), Mary Beth Shaffer (West Central Division Director) and I spent a marvelous weekend recently at the MTNA Leadership Summit in Cincinnati. It was an enjoyable and inspiring weekend of renewing old friendships, meeting many new friends and sharing the excitement of MTNA's many ongoing initiatives. The financial outlook for MTNA is very healthy, as is the new focus on diversity, equity and inclusion. Gary Ingle, long time Executive Directory and CEO has announced his plans to retire next year and the search for his successor are underway.

I was especially intrigued by a presentation by Victoria Fischer Faw on the Virtual Local Association she has founded in rural western North Carolina. This mountainous area of her state had no NCMTA local associations until she and two other teachers created regular meetings online. Two years later they have 14 members and have enjoyed presentations by national speakers such as Dennis Alexander and E.L. Lancaster. This may be something that IMTA can consider for rural areas of our state which are underserved.

State presidents met in two formats: states by size (Iowa is in the group of states with 275-349 members with AL, MO, NJ, NY and TN) and by division (West Central also has ND, SD, MN, MO, KS, NE and CO). Though



West Central division officers attend MTNA Summit in Cincinnati, September 8-10, 2023. Left to right Jason Hausback, Missouri president; James Knight, Kansas president; Andrew Cooperstock, Colorado president; Emily Book McGree, Colorado president - elect; Mary Beth Shaffer, West Central division director; Mark Steven's, South Dakota competition chair; Cyndie Caruth, West Central division director-elect; Chris Madden, Missouri president-elect; Sharon Jensen, Iowa president; Vanessa Cornett, Minnesota Vice president of membership, Peter Mack, MTNA National president.

our size differs greatly from the size of many of our neighbors in our Division, I was very interested to discuss our varied practices of state conference structure, competition schedules and our interaction with non-MTNA teachers.

We were treated to two engaging recitals of solo and ensemble music performed by MTNA leaders. Nearly all of the music was by women, minorities, first nation and non-Western European composers. And lastly, excitement was generated by National Conference Committee Chair Vanessa Cornett for the upcoming March 16-20 MTNA Conference in Atlanta. Mark your calendars now; you don't want to miss it.

The fall state board meeting will be held on Zoom on October 21 at 9:00 a.m. All Local Association Presidents and board members are strongly urged to attend. I will send out the Zoom link and a call for agenda items very soon.

Have a great start to your musical year and enjoy the beautiful fall colors which will explode soon!



Dr. Sharon Jensen imtapresident@gmail.com sharonkjensenpiano@gmail.com

MTNA 2023-2024 Competitions reminders

The Iowa MTNA Junior, Senior & Young Artist Competitions will be held **November 4th-5th** at Iowa State University.

Registration deadline for the Chamber Music Competitions is Wed, December 6, 2023, 2 P.M. CT/3 P.M. ET.

For further information, please visit Competitions Guidelines (mtna.org) or contact your state coordinators:

Diane Smith - Iowa MTNA Competitions Chair dianemsmith@mchsi.com

Rebecca Nickles Mick - Junior & Senior Coordinator rebecca.nickles@gmail.com

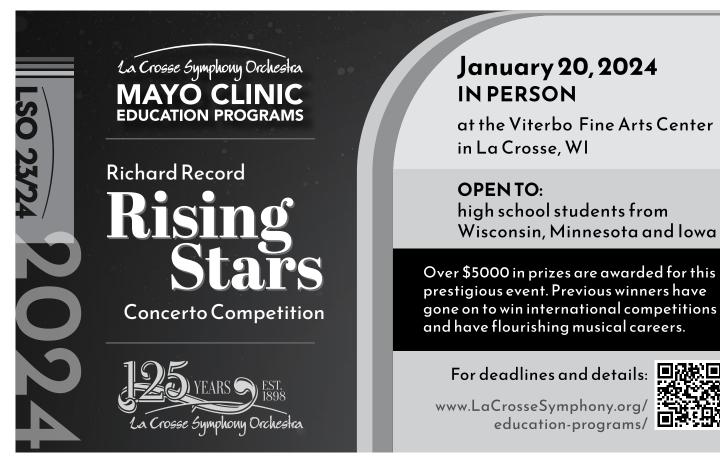
Donita McCoy - Young Artist & Chamber Music Coordinator ddmccoy@msn.com

Tina Chapman - Composition Coordinator tchapman@westmusic.com

The 2023-2024 MTNA Competitions are quickly approaching! A few reminders for students and teachers:

- Students will be asked to take a headshot the day of competition to be used for the Winter IMTA Magazine.
- No changes in repertoire are allowed after registration.
 Repertoire must remain the same for all three levels of competition (State, Division, National).
- Measures must be numbered at the beginning of each line.
- Chamber music registration will open November 1st.
- Division competitions will be a video round with submissions due December 6th, 2023, 3PM Eastern Time/2PM Central Time.

Please reference the Competitions Guidelines available on the MTNA website or contact your state coordinators with any questions. We look forward to seeing you and your students November 4th & 5th at Iowa State University!



PLAN YOUR YEAR!

IMTA Fall Board Meeting

October 21, 2023 at 9am
IMTA Fall Board Zoom Meeting
President Sharon Jensen will send the zoom
link to all participants.

Iowa MTNA Junior, Senior and Young Artist Competitions

November 4-5, 2023 Iowa State University.

Early registration deadline for MTNA National Conference

December 5, 2023 MTNA.org

THEMA Competition

February 10, 2024 Johnston, Iowa

IMTA State Pre-College Auditions

March 9, 2024
Iowa State University

MTNA National Conference

March 16-24, 2024 Atlanta, Georgia Plan ahead to attend!

IMTA State Conference

June 3-4-5, 2024

Drake University in Des Moines, Iowa. Join us for what is already shaping up to be an amazing experience for teachers, young professionals and students!

Reminder: All festival and auditions dates are firmed up and listed in the Fall magazine as well as online at iamta.org.

New members: Contact your local auditions or festival chair listed at iamta.org if you have questions. All student registrations appear on your personal dashboard page online and are automatically submitted after the published deadline date for your center (approximately I month in advance of performance).

Please review all rules and regulations when you login to your dashboard page at iamta.org as there are yearly updates.



SIMPSON.EDU/MUSIC

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FESTIVALS 2023-2024:

Updates & Interview with Kendra Leik, NCTM

all is underway, and it is almost Festival season! All Festival fees remain the same this year as they have been: \$20/20 minutes, \$30/30 minutes, \$45/45 minutes and \$60/60 minutes. No change in the judge's fee (\$35/hour) or mileage rate (\$0.50/mile).

The two minor rule changes that were made at the State Conference (teachers must use their own login to register students, and using music that is public domain) have been added to the IMTA Festival Rules on the website. The changes are: 1) Teachers must use their own login during registration. The website automatically enters the teacher's name who is logged in, regardless of the teacher's name and MTNA number entered. AND 2) When using music that is public domain: Students will be allowed to use public domain scores for IMTA events but must provide evidence that their use represents fair use as required by copyright law. Any use of music not printed by the publisher must include the required documentation such as printed receipt, permission page (for digital copies authorized for use) or the link page verifying that the music is in US public domain (for IMSLP or other free public domain scores). Verification information should be paper clipped to the printing so that it can be removed by the judge's assistant once verification has been completed.

Welcome to Nicole Messerschmitt who is the newest addition to the Probationary Judges List. Anyone needing a judge for an IMTA Festival or another festival, please consider hiring a probationary judge for your event. These judges need to have positive feedback from three festival chairs before they become eligible to adjudicate for IMTA Auditions. To learn more about becoming a judge, please contact me at imtafestivals@gmail.com or visit iamta.org and click on the gold "Adjudication" button.

I asked a newer member of my local association, Kendra Leik, NCTM, if she would share about her IMTA Festival experience. Kendra teaches private piano lessons at the Northeast Iowa School of Music in Dubuque, Iowa.

Q: When did you first become an IMTA member?

A: 2021

Q: When and why did you decide to participate in your first IMTA Festival?

A: November 2022. I entered one student. I was encouraged to join by Leslie Appleby, another IMTA member and a co-worker of mine. I liked the idea of getting feedback from another instructor. I thought it would be a valuable experience both for my student and for me.

Q: What was your Festival experience like?

A: It was a great experience. I observed as the judge/instructor listened to my student perform and then gave the student a minilesson. It was good for my student to receive instruction from someone else that reinforced, expanded on, or explained what I was already teaching in a way that really worked for the student or potentially pointed out a concept that I had overlooked. It was also great for me to observe the instruction and glean more ideas for teaching and to evaluate my own strengths and weaknesses as an instructor. My student and I enjoyed some ice cream afterwards and later discussed the experience.

Q: Would you recommend other new members to participate in an IMTA Festival?

A: Absolutely! I plan to enter several more students into the festival this year. I am hoping to use the festival as a valuable step in preparing students for IMTA auditions. They will be able to experience playing for a judge and will receive excellent pointers for honing their skills before the auditions.



Rachel McCoy imtafestivals@gmail.com

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Q: Do you have any other thoughts about Festivals to share?

A: I think that regularly participating in festivals helps keep you and your students focused on growth. It shows your student that you value receiving feedback, implementing instruction, and striving for excellence which are all a major part of piano lessons. It gives instructors an opportunity to model this and

to build relationships with other instructors. It gives students an opportunity to share their skills, have their hand work and abilities recognized, hone their technique, and experience different methods of instruction.

Thank you, Kendra, for your valuable insight! And best wishes to everyone as Festivals and the Holidays are fast approaching!

2023-2024 Festivals Schedule

Center	Registration Deadline	Event Date	Location	Chairperson
Cedar Falls	TBD	TBD	University of Northern Iowa	Andrea Johnson andrea.johnson@uni.edu 503-536-3925
Cedar Rapids	12-16-23	1-6-24	Kirkwood Community College	Allison Chenoweth achenoweth@westmusic.com 319-651-4613
Coralville (lowa City)	10-22-23	11-12-23	West Music, Coralville	Nancy Cree nancy@nancycree.com 319-354-3085
Des Moines/ Suburbs	11-4-23	12-2-23	Teacher's homes	Irina Kaplan irinak@mchsi.com 515-287-2280
Dubuque	10-21-23	11-11-22	University of Dubuque	Leslie Appleby leslieappleby@gmail.com 563-663-6730
Dyersville	11-18-23	12-2-23	Rachel's home	Rachel McCoy rachel.d.mccoy@gmail.com 712-830-9239
Forest City	12-30-23	1-13-24	Waldorf University	Melissa Phillips melissa.phillips@waldorf.edu 507-360-6477
Lytton	11-18-23	12-2-23	Deb's home	Deb Ausborn debausborn@gmail.com 712-830-4634
Mason City	11-18-23	12-2-23	NIACC	Lissa Pohlman lissa.pohlman@gmail.com 641-420-3254
Quad Cities	10-28-23	11-11-23	St. Ambrose	Charles Schmidt charlesschmidt@augustana.edu 309-230-0148
Webster City	TBD	TBD	Asbury United Methodist Church	Joan Hopkins kjhopkins67@gmail.com 515-835-0371

Fall 2023

WEST CENTRAL DIVISION IN THE SPOTLIGHT

WCD LOCAL ASSOCIATIONS

Part 2

Did you know that the eight states comprising the West Central Division have a total of 78 active local associations? In this two-part article, enjoy reading about some special programs and events that 14 of these associations have presented this past year! Congratulations to all of our local association leaders and members for outstanding service and engagement in the music profession!

Quad City MTA, Iowa

Submitted by Laura Crumbleholme, President, QCMTA

The Quad City Music Teachers Association held its second annual Piano Ensemble Festival. This Festival held its inaugural concert in the spring of 2022 (after canceling 2020 & 2021). The festival encourages piano ensemble playing by students; piano 4 hands. piano duos, piano quartets, concertos, etc. The ensembles consist of students from QCMTA and from our local federation group. Some of the ensembles include parents and teachers. Professional duo teams are also invited to play and/or give a masterclass.

This year the festival was dedicated to the memory of Cathy Carney, who passed away in 2022. Cathy was a member of QCMTA and will be missed. The family of Cathy Carney has offered to continue to sponsor the Festival each year moving forward. This year's duo, consisting of Dr. Sharon Jensen and Dr. Elisa Cooper, performed Sonata in D Major Op. 6 by Beethoven and Dolly Suite Op. 56 by Fauré. In addition, there were twenty different student ensembles playing repertoire of all levels.

St. Louis Area MTA, Missouri Submitted by Dr. Sharla Bender NCTM, President, SLAMTA

SLAMTA's Monster Concert is an annual event that brings together students of all ages and abilities to participate in group piano performances. This is a great opportunity for

children, teens, and adult students who may not like to play solo recitals to present music for their family and friends in a more casual atmosphere. This musical celebration also builds student confidence and a sense of community and collaboration across our STL area studios.

The music is chosen months in advance, published on our website, and emailed to our membership.

SLAMTA works in conjunction with our local music store, Midwest Sheet Music, so that the music is available to purchase on demand. Teachers select pieces for their students based on their skill level.

The Monster Concert is presented on a Sunday afternoon at Lacefield Music, one of our local piano and sheet music stores. There is a mandatory dress rehearsal the day before. Students are allowed to partner with their teacher, parent, another student, or a sibling. SLAMTA hires a fun-loving conductor who is great at getting everyone smiling and working together. The stage is set for multiple pianos/ electronic keyboards with two performers on each instrument. The program ranges from classical music to jazz standards and may include pop music and movie tunes, along with other children's favorites. Teachers often get involved by performing some of the advanced multi-hand literature. The students really enjoy watching their teachers perform!

An annual T-Shirt Design Contest is held, where students can submit artwork in any form to be considered for that year's t-shirt. The winner receives a gift card and has the pleasure of seeing their design on everyone's Monster Concert t-shirt at the concert! Visit: https://www.slamta.org/photos

Four Corners MTA, Colorado

Submitted by Mika Inouye, President, 4CMTA

Four Corners MTA's Young Artist Festival honored student/teacher (and parent)



Mary Beth Shaffer mbs723@shafferstudio.net

accomplishments, strengthened our wonderful music community, and inspired us all to keep growing in our pursuit of music! There was a lively atmosphere in Jones Hall at Fort Lewis College in Durango as bright, color-coded balloons guided students, parents, music teachers, and student runners through the halls (past student art work, medals, and refreshments,) to the right room at the right time.

The event was spearheaded by our co-presidents, Kristen Folden, and Mika Inouye. There were 50 piano, cello, and violin students from 9 participating teachers, 8 adjudicators and 9 student helpers who kept the wheels rolling smoothly. In addition to the 50 adjudicated performances, 23 students tested in music theory and 15 students graced the entryway with creative, music-themed art pieces. As another branch of the festival, 25 additional string students participated in the ASTACAP program in the same building.

Smiles were ignited as medals were awarded and local Cream Bean Berry ice-cream coupons were given out to all participants. The Young Artist Festival celebrated another year of the step-by-step journey towards mastery of technique, artistry, and the joy of musical expression.

Omaha MTA, Nebraska

Submitted by Mark Dickmeyer, President, OMTA

The Omaha Music Teacher's Association holds an annual event called the Music Fundamentals Fair which we affectionately call the Fun Fair! This year we had 25 teachers and 281 students participate. We take over the entire music building at the University of Nebraska at Omaha which is filled with lots of fun and excitement! With twelve levels of difficulty, the students are judged in eight different events including scales, chords, cadences, arpeggios, ear training, sight reading, theory and performance. They do a musical treasure hunt to get a prize, enjoy treats from the snack bar, and receive rosettes and trophies at an awards ceremony. This is a truly unique event—as far as we know, OMTA is the only music association in the country that offers an event like this! We celebrated our 40th anniversary this year!

McPherson Area Piano Teachers League, Kansas

Submitted by Dawn Ivers, President

The McPherson Area Piano Teachers League just wrapped up its 5th annual piano summer day camp. Expressivo Piano Camp is held the 1st week in June each year, Monday through Friday, and is open to local piano students of all levels from 2nd grade through high school.

Each day following some musical icebreakers and Rhythm Cups, campers divide into 4 groups by level and age, rotating through different classes that focus on some extra musical learning which may not always get the spotlight during piano lessons. This year we offered Music History, Theory & Games, Improvisation & Composing and Performance Skills. In each class, campers gain further understanding and context to enhance what they've learned in their piano lessons – and since it's all in a fun summer



McPherson Area Piano Teachers League held an Expressivo Piano Summer Day Camp in June..

camp environment, we can make the most of the social learning component and 'off-the-bench' opportunities!

Piano camp also features a special guest teacher in the middle of the week. These guest teachers have included a piano technician, a classical guitarist, a ballet teacher who taught the campers



a couple of Baroque dance forms, and an organist who, after passing around some of the different pipes, gave the campers an opportunity to play it.

The grand finale for Espressivo Piano Camp is, of course, a camp recital. This concert is open to the public, so piano campers can showcase what they've learned throughout the week and have that big celebratory moment with the larger community!

Music Teachers of Central Iowa, Iowa

Submitted by Pam Sibbel, President, MTCI

Music Teachers of Central Iowa (MTCI) had an active and productive year. MTCI hosted the Ames Piano Festival, which involved 70 students and nine teachers, and hosted the Ames District IMTA Piano Auditions, which involved 66 students and nine teachers.

Highlights of this past year include a program by local piano technician Tom Russell entitled "Grand Piano Action, Regulation, and Voicing" in which Tom took out the action of a grand piano in order to explain the tuning and regulation process, and a program by adult student Patrick Anderson entitled, "Looking Deeper into Brahms Through the Love Songs," in which he lectured and then performed several love songs with his



Music Teachers of Central Iowa

Continued on next page

teacher, Janci Bronson.

Also this year, thanks to the extensive volunteer efforts and funding of MTCI member Aaron Lott and his husband, Urtzi Pascual, MTCI launched an online website for members as well as non-members. Visit: https://musicteachersia.org/

South Suburban MTA, Colorado

Submitted by Patricia Kershaw, President, SSMTA

One of our popular events is SSMTA's Compoer Club. Designed and launched by Pam Simpson, NCTM, in 2020, this annual yearlong program consists of 7 SSMTA member-created video modules. Each module contains information and techniques that guide students through the composition process. A modest \$10 annual fee allows students to participate during the school year. Students create their pieces and have options on their music presentations. Participants earn points by videoing themselves performing their compositions (on a private You-Tube channel), watching other students perform their compositions and writing positive comments on the music they've viewed. They also earn points for notation of their pieces and creating "cover art" for their self-publishing efforts. 10 points earns each student a small music pin. In addition, student pieces may be featured during Achievement Day in the Composition Corner and can be submitted to our Composition Contest held in April.

Rochester Area Keyboard Club, Minnesota

Submitted by Kathryn Horntvedt, NCTM, President, RAKC

The program that stands out in my mind as uniquely special this year for our chapter was presented by one of our members, Janice Jurgenson, who shared a series of her own original compositions. It was delight for our members to Rochester Area Keyboard Club hear her refreshing songs



sung and played, along with her accompanying at the piano, including a singalong for us all to share. It is a wonderful thing that out of her rich background as piano teacher, choir director, singer, and instrumentalist, Janice has branched out further and successfully explored the art of composition. She is a beloved gift to our larger community.

Springfield Area MTA, Missouri

Submitted by Dr. Jason Hausback, President, MMTA

SAMTA (Springfield Area MTA,) was quite active this year. Our annual piano festival was held in February at Evangel University - high school students had one on one sessions with our local music faculty (Drs. Wei Han Su and Greg Morris). Middle School students were judged for ratings and elementary students played for a critique, ribbon and certificate. We had over 105 students and 13 teachers participate.

The Young and Petite Artists of SAMTA was led last year by Connie Osgood. We did several YA and PA recitals at Missouri State University - Hamra Hall. We are grateful for this partnership with the music department. YA and SAMTA also co-sponsor the Beverlie Roper Competition which is held at Drury University in the Fall. Last year students prepared pieces from the Contemporary Period. Winners from grades 9-10 and grades 11-12 were selected and given prize money. SAMTA is a student driven organization. We strive to do events geared to our students.

Central Nebraska MTA, Nebraska

Submitted by Linda Dahlstrom, President, CNMTA

Nebraska Music Teachers Association held four local district music festivals this spring: Omaha, Lincoln, Central Nebraska, and the eFestival chaired by our state president, Angela Miller-Niles. Student participants from all over the state totaled nearly 450 children grades K - 12. Several teachers new to NMTA entered their students for the first time. Comments from those teachers include how grateful they were for the support and collegiality they receive from the organization. Also, now they know exactly what to expect and how to better prepare their students to meet the requirements for the coveted medals at districts and trophies at state!

As the Central District chair, I enjoy seeing the music students exhibit a healthy mixture of nervousness and excitement as they arrive. Many are dressed up for their performance with fancy dresses or shirts and even new shoes! Those that get a medal awarded around their necks are the picture of pure joy! When I first joined MTNA/NMTA, I was encouraged to enter my students in the Festivals. After studying the state Festival manual, it was clear to me that this offered the perfect opportunity for my students to strive for the highest level of achievement. I learned right along with those first participants as we all improved our performance levels!

Boulder Area MTA, Colorado

Submitted by Carol Wickham Revier, NCTM, President, BAMTA

Our BAMTA board made two significant changes to our meeting format that resulted in over a 50% increase in attendance at our monthly meetings! For the first time in at least two decades, we returned to meeting in the home studios of our members where we included a studio tour as a part of our program. Additionally, we changed our meetings to Friday mornings from Wednesdays. We are thrilled with the results!

We were able to return to a completely in-person format for our biggest event of the year, our annual Multiple Piano Festival. Since 1985 with the exception of one year, this event has been held including during COVID. This year, we were able to include 147 students, coached by 23 teachers on 9 pianos in a nearly filled auditorium and we almost broke even!

We are also partnering with the University of Colorado Boulder Collegiate Chapter for the second year in a row and are delighted

with the energy and enthusiasm these young graduate student/ teachers have brought to our organization! Three of them participated in the 2022 Boulder Achievement Day and we're hopeful that some will prepare students to perform with us in the 2023 Multiple Piano Festival this coming November.



Boulder Area MTA, Colorado

Music Teachers of Northern Iowa, Iowa

Submitted by Gail Morris, President, MTNI

The Music Teachers of North Iowa (MTNI) meet monthly. We have programs that range from Favorite A-F Baroque to Contemporary Literature listed in our state syllabus; Incentives, games and awards given to students; a program on How to inspire and what to teach teenage students; members sharing How they teach scales and arpeggios in their lessons; a roundtable discussion on Memorizing techniques; sightreading materials and teaching these skills; and a roundtable discussion on Preparing for music theory tests; all about chords; and business and studio policies.

Each year our district holds their Piano Festival and District Auditions. We sponsor an "Honors Recital" following auditions where we showcase the Winners, Alternates and Honorable Mention students. In April our local studios have students participate in a "Multi-Keyboard Festival" held at The Music Man Square in Mason City. Six to eight pianos/keyboards are provided by Rieman Music for our use.

Mid-Missouri Area MTA, Missouri

Submitted by Dr. Peter Miyamoto, President, MMAMTA

MMAMTA co-presented with Columbia's Odyssey Chamber Series a Pre-Collegiate Concerto and Aria Competition in which winners performed with an orchestra on one of the Odysseyc Chamber Music Series' subscription concerts. MMAMTA co-presented pre-collegiate auditions for the Plowman Chamber Competition's master class series with the judges of the 2023 Competition (Lucille Chung, piano and Amit Peled, cello). Winners participated in the master classes, which are part of the Plowman Chamber Music Competition, a national event.

MMAMTA held two fundraising events called Musicathons in Jefferson City and Columbia. These are the main means of fundraising for the MMAMTA Camp Scholarship and College Scholarship programs. Six students were awarded scholarships to help attend summer music festivals held throughout the country, or to help cover their first year as a music major.

MMAMTA also helped support the Odyssey Chamber Fall 2023

Music Series' Kids@Heart concert, with students of members performing piano ensembles on this popular Odyssey Chamber Music Series free concert and instrumental petting zoo.

Additionally, MMAMTA presented four honors recitals at local venues to help pre-collegiate and collegiate students prepare for MMTA District and State Auditions. They also presented the Evaluative Auditions, held at the University of Missouri, in which students performed for outside adjudicators for comments.

South Suburban MTA, Minnesota

Submitted by Karen Stiles, NCTM, President, SSMTA

In our local SSMTA (South Suburban Music Teachers Association) we have a recital program with 3 recitals planned, in November, January and April. Playing in 2 of the 3 recitals results in the student being awarded a medal with their name on it. We do charge a small fee for the recitals and offer an online option for those who may need it. The 3rd recital highlights student's names who have earned "Honors" in MMTA, MFMC and RCM programs. These recitals have helped our teacher organization provide opportunities for our students to perform and listen to others perform, enhancing our teaching.



South Suburban MTA, Minnesota

IaMTA.org: INFORMATION YOU

NEED TO HELP THEM SUCCEED

All festival and audition repertoire selections from 2022-2023 festival and audition registrations have been cleared. Student information is still on the website.

IMPORTANT: It is very important for teachers to review student registrations and remove any students who will not participate in festivals or auditions this year. Teachers will be required to pay fees for all students whose names appear on the IAMTA. org Festival or Audition registration pages.

he 2023-2024 music season is well underway. It is not too early to plan, and prepare, your students for all the exciting upcoming festivals and auditions. The IAMTA.org website has been updated with the information you need to register your students for these events and help them be successful.

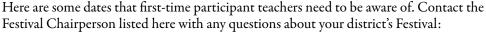
If this is the first time you will have students participating in these events, you may feel like you jumped in the deep end of the pool without knowing how to swim. You are in good company! When I joined IMTA as a member of the Des Moines Suburbs district, I had no clue what a "festival" or an "audition" was. If you are like I was, here are some definitions that may help:

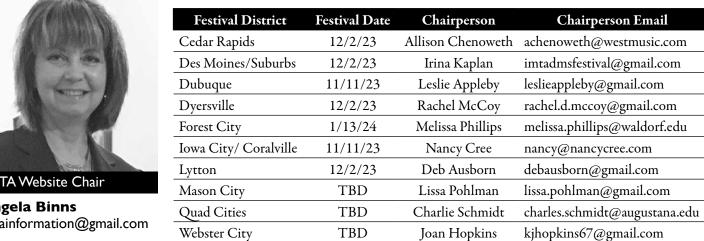
- A "master teacher" is a highly credentialed teacher, often with a PhD, and often who holds an MTNA National Certification, or other highly respected credential in piano (or another instrument) performance and pedagogy.
- A "festival" is simply an opportunity for a student to perform repertoire for a "master teacher" in a regular music lesson format. A "master teacher" will let the student know if he/ she should perform all prepared pieces at once, or if pieces should be performed separately with instruction after each piece. Students

receive written comments and suggestions for improved performance. Many teachers consider the "Festival" a great opportunity to better prepare students for "Auditions".

• The term, "Audition", sounds as if the student is trying out for something, which isn't really the case. I would describe Auditions as very similar to events called "music contests" when I attended high school (we won't say when that was!). At "Audition", students perform 3-4 pieces before a qualified judge, who grades the student's performance as I, II, or III and provides written comments. Each student's age and skill impact the "level" at which the student performs, and one or two students from each level are selected to perform at the IMTA State Conference. Most students at "Auditions" are required to complete a music theory exam, with honors going to the top scoring students.

All festival and repertoire selections for your students must come from the approved Repertoire List. The list has been updated for 2023-2024. It is available only to members when they log in to the IAMTA.org website. Spreadsheet versions of the IMTA Repertoire List are no longer available. This year, the Repertoire List is only available on the website.







Angela Binns imtainformation@gmail.com



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Fall 2023



Iowa Music Teachers Association Pre-College Piano Auditions IMTA Pre-College Piano Auditions Official Rules and Regulations Revised Summer 2023

*ALL new items for 2023-2024 are designated with an asterisk.

PURPOSE

The purpose of the Iowa Music Teachers Association Pre-College Piano Auditions is the promotion of comprehensive musicianship. The Auditions provide a competition in which the pre-college student may demonstrate their performance ability, keyboard proficiency and knowledge of theory.

ELIGIBILITY

Participants in IMTA piano auditions must be students of teachers holding membership in IMTA/MTNA between July 1 and September 1 of the year in which the student is to participate. All IMTA/MTNA membership may be paid at MTNA.org (select Join + Renew). Please review rules carefully.

*Teachers must register students under their own log-in on the IMTA website.

Members who pay as student members who wish to enter students in IMTA events must pay full membership dues instead of collegiate membership dues.

Students must have studied with the teacher who presents their student in the audition for a minimum of three months immediately prior to the audition. A student may not be registered under two teacher names. A student's teacher is identified as the person with whom the student studies at the time of District auditions registration. The registered teacher at the time of District auditions must remain the teacher of record through the state auditions.

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.

For non-members: a non-member fee may be submitted if IMTA/MTNA dues are not paid by September 1 for the current membership year for any teacher to be eligible to enter their students in IMTA auditions. The IMTA Executive Board determines the fee annually. The fee must be submitted to the state treasurer one month prior to the district deadline to notify the Webmaster so registration can temporarily be made available to the non-member teacher.

AGE REQUIREMENTS

A participant's age as of September 15 preceding the audition date determines the level they must enter:

- LEVEL A: through age 9 LEVEL B: ages 10-11
- LEVEL C: ages 12-13
- LEVEL D: ages 14-15
- LEVEL E: ages 16-17 LEVEL F: age 18

Exceptions to the above age classifications are as follows:

 Any student who has been a district winner in Levels A-E may NOT compete again in the same level, but must advance to the next higher level, regardless of age. If a winner is disqualified following a district audition, they may perform at the same level the following year, should age permit.

2. LEVEL F: Any student who has been a district winner at Level F may continue to compete in future years at Level F and be named a district winner twice. A student who has won twice at the district audition level may compete at the state level again WITHOUT competing at district auditions.

The student must still be registered online at the district level and district registration fees must be sent to the state chairperson by the District deadline date. Contact the district chair directly to inform them whether or not the student wishes to participate for commento only at the district level as a two-time winner. The district chairperson will include the student in their auditions report as a 2-time level F winner. Any state winner at F level will no longer be eligible to compete in IMTA auditions at the state or district level.

3. A student who has mastered the repertoire, technique, and theory requirements of a level higher than their age group may enter at a higher level. Students may not enter below their age group.

4. A winner from a previous year who does not wish to compete at the next level, and does not age into a higher level, may play for evaluation only. These students must be scheduled in a time slot separate from the rest of the performers in that level. Any Level F state winner is no longer eligible to compete in the IMTA Pre-College Auditions in the following years.

5. After registration forms have been submitted, should it be discovered that a student has not met all of the requirements for

participation and the situation cannot be remedied, the student may play for evaluation only. The student will not be awarded a rating, but will receive written comments. Circumstances include: misplaced music, photocopied music, wrong age, incorrect repertoire requirement, or the inability to schedule the student within the required performance block of time within the level. Any student not meeting requirements will be eligible to take the theory exam and qualify for the theory honor roll.

REPERTOIRE REQUIREMENTS

ALL literature must be selected from the current online IMTA repertoire list, with the exception of Level F material. A student will play only repertoire from the level at which he/she is entered.

*Students will be allowed to use public domain scores for IMTA events but must provide evidence that their use represents fair use as required by copyright law. Any use of music not printed by the publisher must include the required documentation such as printed receipt, permission page (for digital copies authorized for use) or the link page verifying that the music is in US public domain (for IMSLP or other free public domain scores). Verification information should be paper clipped to the printing so that it can be removed by the judge's assistant's once verification has been completed.

LEVEL A: Students will choose a minimum of three pieces in contrasting styles.

LEVEL B: Students will choose a minimum of three pieces, one from each of the following categories:

B1: Baroque

B2: Classical or Romantic

B3: Impressionistic or Contemporary

LEVEL C: Students will choose a minimum of three pieces, one from each of the following categories:

C1: Baroque

C2: Classical or Romantic

C3: Impressionistic or Contemporary

LEVEL D: Students will choose a minimum of three pieces, one from each of the following categories:

D1: Baroque

D2: Classical or Romantic

D3: Impressionistic or Contemporary

LEVEL E: Students will choose a minimum of three pieces, one from each of the following categories:

E1: Baroque or Classical

E2: Romantic

E3: Impressionistic or Contemporary

LEVEL F: Students will choose a minimum of three pieces, one from each of the following categories. The repertoire list is merely a suggestion. The student may choose other literature, provided all categories are represented, do not appear at a lower level, and are of a comparable difficulty.

F1: Baroque or Classical

F2: Romantic

F3: Impressionistic or Contemporary

TIME LIMITS

Level A: 6 minutes

Level B: 8 minutes

Level D: 15 minutes

Level E: 18 minutes

Level F: 25 minutes

Two minutes is scheduled between each performer.

The 30-second warm-up on the performance piano is allowed before the student performs their repertoire and keyboard proficiency and does not count toward their total performance time. Timing is for repertoire only, and does not include keyboard proficiency, warm-up, or time writing comments.

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.

Judge's helpers may under no circumstances stop a performance due to time. The helper may only keep the judge apprised of timing and assist the judge in staying on schedule.

Starting 2022-2023 and moving forward, there will now be a box to mark on the audition ballot 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.

KEYBOARD PROFICIENCY

The keyboard proficiency test is mandatory at all levels. All levels must receive a satisfactory rating on this test to be considered a winner or alternate at both district and state level auditions. Students are responsible for learning scales for the keys in which each of their auditions pieces are composed as designated on the repertoire list.

*Adjudicators are required to verbally instruct students on keyboard proficiency requirements before each student plays. Please use the following language:

Level A: Please play your (e.g. C Major) 5 finger scale and chord Level B: Please play your (e.g. C Major) one octave scale and I-V-I chords

Level C: Please play your (e.g. C Major) two octaves scale and I-IV-I-V-I chords

Level D: Please play your (e.g. C Major) two octaves scale, two octave arpeggio in root position and I-IV-I-V-I chords

Level E: Please play your (e.g. C Major) four octaves scale, four octave arpeggio in root position and I-vi-IV-V-I chords

Level F: Please play your (e.g. C Major) four octaves scale, four octave arpeggio in root position and inversions, and I-IV-I-vi-ii6-V-I chords

(When registering, the key for each piece is included in the entry for all major and minor pieces. *Follow what is shown for each piece in registration—there is no space for editing. Should you find an obvious mistake, submit a correction on the website in the contact area and it can easily be changed provided there is time before the deadline date.)

Keyboard proficiency requirements may be downloaded on the IMTA website under the auditions tabs at https://iamta.org/members/forms-resources.php.

WRITTEN AND AURAL MUSIC THEORY EXAM

A written and aural music theory exam, covering the material outlined in the IMTA Piano Pre-College Music Theory Guide will be given on the day of the district auditions, at the auditions site.

Level A students will be offered an optional exam.

Levels B-F students will take the required exam. Failure to take the theory exam will automatically disqualify a student from becoming either a winner or an alternate, and automatically determines that said student will receive a "II" rating.

Levels B-F students must receive a minimum score of 50% to be awarded a "I" rating; a score of 65% is required to be named a winner or alternate. In the event of a tie the theory grade will be used to determine the winner. Judges may not request ALL theory scores as a means of determining placements. This ruling is to be used only in rare circumstances to break a tie. The chair will inform the judge of students who receive scores of 64% or less.

Within reason, students who require special accommodations (a separate table, the test read to them, etc.) may be granted, provided it does not interfere with the other students' ability to take the theory exam. The teacher must notify the District chair at the time of registration, and the chair will then leave instructions for the theory monitor.

All students who score a 90% or above receive a certificate and will be placed on theory honor roll listed on the iamta.org website and the IMTA Magazine. (Practice tests are available on the website.)

30-SECOND WARM-UP

Immediately prior to their performance, the student will be allowed a 30-second warm-up on the performance instrument. The warm-up is optional and is the only time a warm-up allowed on the performance instrument. Performance instruments are not available during breaks or lunch. The 30-second warm up will not count against their repertoire time limit.

REGISTRATION and FEES

Registration forms are only available via the IMTA website (www. iamta.org) to members whose membership is current. Forms are to be filled out entirely FOUR WEEKS in advance of the audition date. The deadline date appears at the top of your personal dashboard page online. After the registration deadline, registration forms will be available for viewing or printing only: no changes are possible.

All registrations will be received by your district chairperson FOUR WEEKS before the audition date. Information about each district audition date and chairperson can be found both in the current fall issue of the Iowa Music Teacher magazine and on the IMTA website at iamta.org, at the top of your registrations page.

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*All levels pay the same registration fee (currently \$30 per district entry) to the district chair as determined by the IMTA executive board and will be printed in the Iowa Music Teacher and in the audition materials. No refunds will be made to any teacher or student by the district chairperson after the registration deadline

REGISTRATION PROCESS

Registration information you will need:

Teacher information: Membership Number (Membership payment due July 1, Deadline Sept.1)

Student information: Student Name, Birthday, Age (as of September 15 of that year), Playing Level

Student/Parent information: Contact Email, Phone Number, Home Address

Repertoire information: The entire repertoire list is included in the Auditions registration page. This list is most easily searched by composer. The following information will be included when you select the composer and title.

- 1. Title of Piece (including the collection it comes from, along with identifying BWV, Opus numbers, etc.).
- 2. Composer
- 3. Key (if applicable)
- 4. A fourth piece may be added if desired.
- 5. Information on specific additional movements of pieces may be added at the bottom of the registration page. Be sure to include Composer, Title, number or movements, Key and other information. 6. There will be a box to check to give the judge notification of a program that may go over the allotted time frame. This will allow the judge to better plan their time and allow the students to perform parts of each repertoire piece, if necessary. Students will not be penalized but may need to be prepared to perform sections of their program in this instance.

You may enter student information online and edit any and all information until the deadline date of your district at which time all registrations must be finalized before midnight of the cutoff date. At midnight, all registrations will be automatically locked by the website. All registrations are due a minimum of 4 weeks before your center's audition date as listed on the IMTA website. If you miss this deadline, your student will not be able to participate. Audition dates are available at the IMTA website (www.iamta.org.)

Within each level, ratings of I, II, III and IV may be given by the adjudicator. Each student receives a rating unless they are disqualified. Winners and alternates are selected according to the number of competitors.

Honorable mention placements are awarded at the judge's discretion.

LARGE LEVEL SPLITTING

Should the number of eligible students in any one level of a district or state pre-college piano audition exceed 21 contestants in levels A-D or 18 contestants in levels E-F, the level at that center must be split into an equal older and younger group according to age on September 15. (i.e. the younger split group in B level will be designated as B1 and the older group will be designated as B2.)

District winners will perform at the appropriate age level at state auditions even if the level was not split in the district audition.

Winners in both the older and younger groups of a split level must advance to the next higher letter level the next year (i.e. All Level A winners advance to Level B the following year.)

Repertoire, theory and keyboard proficiency requirements for each level can be found on the iamta.org website after your login and password have been entered.

CHOOSING WINNERS - DISTRICT AND STATE

Levels A, B, C: judges will be allowed to choose 1 winner and 1 alternate (district)/1 runner up (state) per 10 competitors. This number (10) will not apply to registered applicants who cancel or are

Levels D, E, F: The judge will choose 1 winner and 1 alternate (district)/1 runner up (state) per 5 competitors. This number (10) will not apply to registered applicants who cancel or are absent.

Should any judge feel the quality of a District performance does not meet State Auditions standards, he/she has the option of not naming a winner or alternate. If a winner is not named, no alternate will be named. In each level, any number of honorable mentions may be given at the discretion of the judge.

At State Auditions no reference to 1st or 2nd placements will be made and runner-up will be used instead of alternate.

All students will receive a performance certificate. Names of students who place at District and State Auditions as well as District Theory Iowa Music Teacher Magazine.

DISQUALIFICATIONS

A District Audition student will be disqualified as a winner or an alternate if there is a change in repertoire after the repertoire has been accepted by the district chairperson. If a winner is disqualified for any reason following District Auditions, he/she may perform at the same level the following year, age permitting.

Failure to follow any State or District Audition rules and regulations by any teacher, parent or student, may result in disqualification. If a district winner is unable to perform at State Auditions because of a scheduling conflict, illness, or injury, and an alternate performs in the place of a winner at State Auditions, BOTH students must move to a higher level the subsequent year.

No student may perform or request a time slot outside of their level at either District or State Auditions. All students of a like level must perform within their dedicated time block. (Time requests within the given time block prior to the deadline date may be made directly to the district chair and will be at the discretion of the chair, but requests are not guaranteed.)

AUDITION CENTERS

The local district shall be defined as:

A) the center closest to the teacher's home or studio

B) the center within reasonable driving distance of the teacher's home or studio which is most similar in size and lifestyle to the teacher's

In the case of a teacher maintaining a studio in one town and living in another town, only ONE audition center can be claimed. The teacher's home or studio defines the district audition center no matter where the student may reside.

No student will be allowed to perform outside of his/her teacher's district for any reason. Should a conflict arise that is unresolvable, the student must forfeit the district performance for that year.

An out-of-state teacher wishing to enter an Iowa student in IMTA auditions or festivals must hold current Iowa membership and will be expected to assist. A teacher is not allowed to enter any individual student in more than one level in the same year.

Teachers entering students in a District Audition center are required to attend and assist with administrative duties, unless there is an extenuating circumstance.

NEW AUDITION CENTERS

Establishing a new district audition center requires that center must have a minimum of three (3) participating teachers and a minimum $% \left(1\right) =\left(1\right) \left(1\right) \left($ of twenty-five (25) participating students. Those centers currently in existence must have a minimum of three (3) participating teachers and enough students to make the center financially viable and serve as a learning and growth experience for the student.

STATE AUDITIONS

District winners of each level are eligible to proceed to IMTA State Piano Auditions, held in the spring (usually March). District winners MUST perform the exact repertoire at State Auditions that they performed and registered at District Auditions. They will also be asked to perform keyboard proficiency chosen from the keys of their

No theory exam is issued at state auditions.

If the District winner is unable to attend the State Audition, the District alternate of that level will perform in their place. Winners should notify their teacher and district chair as soon as possible of their commitment to attend State Auditions.

At State Auditions, teachers of students who advance to the State Audition level are required to assist at state auditions, unless there is an extenuating circumstance. If the teacher does not attend State Auditions, they are required to pay a fee of \$25. Each teacher is required to cover a shift for 2-4 hours for the following tasks: door monitor, judge's assistant, set-up, tear-down, etc., assigned by the State

An online schedule for helpers will be made available to all participating state audition teachers. The State Auditions Chair will facilitate communication regarding the schedule prior to State

*For teachers and volunteers participating in State Auditions, they will need to provide their name and email address to complete a background check prior to participating at the State Auditions event, due to Iowa State's risk management new requirements.

There are many ways to help, and everyone's cooperation is needed, expected and appreciated!

At the IMTA State Conference in June, an Honors Recital is held for State Auditions Winners to perform one piece. It is not required

Honor Roll students will be recognized on the IMTA website and the that the recital piece is from the original audition program but must be within the same time limit as their audition.

A current list of judges is available on the IMTA website and the Fall IMTA Magazine. All judges invited to adjudicate for auditions must be chosen from this list.

An adjudicator must pay their dues by July 1st in order to be eligible to judge any IMTA events. Late dues payments (after July 1) will not appear on the judge's list. (Begins 2023-24 year.)

Lunch costs will be allotted up to a \$15 maximum per judge. Hourly judging rate will increase from \$30 to \$35.

Mileage will stay the same at 50 cents per mile.

Included in the hourly judging rate will be a 45-minute lunch, two 10-minute breaks (for a full day), and 30 minutes maximum to deliberate each level. If there are only a few students in a level, the chair may allocate less deliberation time.

The adjudication form will be pre-filled by the District or State Chair with contracted hours and mileage. This form will be updated and placed on the website over the summer.

If the chairperson chooses to hire out-of-state judges (for audition centers close to the state borders), the judges must be MTNA members and hold current NCTM certification. Please read below on how IMTA members can apply to adjudicate, as well as the recommended criteria.

HOW TO APPLY TO ADJUDICATE

If you are interested in becoming an IMTA state adjudicator, the process is simple! Just follow these steps while communicating with the State Festival Chair:

- 1) It is very highly encouraged that a teacher must hold MTNA's Nationally Certified Teacher of Music (NCTM) certification or a Master's or Terminal Degree in Piano or Piano Pedagogy or provide a Curriculum Vitae (outlining education, professional experience, and student successes). This qualifies a teacher to judge festivals.
- 2) A candidate, after meeting one of the above requirements, must adjudicate three IMTA Festivals with positive feedback, (form available on the website) before becoming qualified to judge IMTA District or State auditions.
- 3) The state festival chair maintains the probationary judge's list and all status of all adjudicators.

So, what does this mean for you? If you desire to attain the IMTA Adjudicator's Endorsement, submit a simple application to be placed on the Festival Judges list. After verifying that you have met qualification #1, the state festival chair will post your name on the Festival Judges list on the website and will publish an updated list with each IMTA

If you do not hold MTNA NCTM certification or a Master's or Terminal Degree in Piano or Piano Pedagogy, do not despair. If you are an experienced teacher with excellent student results, you may submit a Curriculum Vitae (resume) outlining your education, professional experience, and student successes in an email to the state president for review.

All forms are found under the adjudication tab at: https://iamta.org/members/forms-resources.php

- All repertoire must be performed from memory. The only exception is a Level F student who may choose to perform a 20th-century piece that utilizes the avant-garde idiom. Such a piece may be performed with
- · A copy of each piece must be furnished for the judge. NO PHOTOCOPIES of copyrighted music may be used.

ISMLP or any public domain copies are not acceptable unless the teacher and student has exhausted every possibility to find a published

- Music that is available in the public domain may be used under the above circumstances. Attach the appropriate paperwork for copies of this music, available on the IMTA website. (See https://iamta.org/ members/forms-resources.php click on Music Release Form.)
- \bullet All music MUST show every measure clearly numbered for the judge.
- The district auditions chairperson will check all entrants' repertoire and age to ensure it meets the requirements. If it does not, the teacher will be notified promptly.
- All variations of a set shall be performed unless otherwise stated on the repertoire list. Each movement of a sonata or sonatina serves as one piece unless otherwise stated.

QUESTIONS?

Please contact your district auditions chair or the IMTA State Auditions chair at: imtaauditionschair@gmail.com

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Fall 2023

AUDITIONS 2023-2024SUPPORT & ENTHUSIASM NEEDED!

Dear Iowa Music Teachers Association Members,

I hope this message finds you well as we embark on a new teaching year filled with the promise of musical growth and achievements. I'm thrilled to take on this important role and look forward to serving this organization.

This year, our piano students who excel at the district level of the competition will have the opportunity to shine even brighter at the State Auditions. The State Auditions are a prestigious event that offers our students a chance to showcase their hard work, dedication, and talent on a larger stage. It's an incredible experience that both teachers and students eagerly look forward to.

To make this event a resounding success, we need your support and enthusiasm. We are calling upon our dedicated members to step up and volunteer for various roles at the State Auditions. Your involvement not only ensures the smooth running of the competition but also strengthens the sense of community within our association. Whether you're an adjudicator, door monitor, theory proctor, judges assistant, or supporting in another way, your support is necessary!

Your participation as a volunteer not only supports our students but also enriches your own experience as a music educator. It's a fantastic opportunity to connect with fellow members, gain valuable insights into the audition process, and contribute to the growth of our musical community.

If you're interested in volunteering, please let us know. You can reach out to Andrea Johnson at andrea.johnson@uni.edu to express your interest or seek more information.

A big thank you to our outgoing State Auditions Chair, Cate Bryan for updating all the forms you'll need for this year of auditions. Please check on the IMTA website under "Forms and Resources" for updated information. The current judges list will be updated by September 15th and placed on the website. District Auditions Chairs can also look for their new website passwords, delivered to their email addresses this month. If you need anything, please don't hesitate to reach out to me at imtaauditionschair@gmail.com or andrea.johnson@uni.edu.

We truly believe that together, we can make the State Auditions an unforgettable and inspiring event for our students and teachers alike. Thank you for your dedication and commitment to the Iowa Music Teachers Association.



Andrea Johnson imtaauditionschair@gmail.com

Audition Center & Email	Chair	Co-Chair	Audition Date	Registration Deadline	Location
Dubuque (DBQMTA)	Sharon Jensen 563-451-7404 sharonkjensenpiano@gmail.com	Leslie Appleby 563-663-6730 leslieappleby@gmail.com	2/3/2024	1/3/2024	University of Dubuque
Fort Dodge (FDAMTA)	Deb Ausborn 712-830-4634 debausborn@gmail.com		1/27/2024	12/30/2023	St. Olaf Lutheran Church
Southwest Iowa MTA (SWIMTA)	Berneil Hanson 712-328-3908 muscor15@gmail.com	Julie Bond 712-326-1002 bondpiano@gmail.com	1/27/2024	12/30/2023	Salem United Methodist Church
Music Teachers of North Iowa (MTNI)	Gail Morris 641-220-1576 jgmorris@myomnitel.com		2/3/2024	1/3/2024	NIACC, Mason City
Cedar Rapids Area (CRMTA)	Sarah Drollette 435-554-8505 sarah.drollette@gmail.com	Amy Linville 319-573-3856 Amy.linville@outlook.com	2/3/2024	1/6/2024	Coe College, Cedar Rapids, IA
Des Moines Suburbs (DMMTA)	Galina Jarrell 712-579-8741 gallyanna@yahoo.com	Timothy LaFleur 515-657-2324 timothydlafleur@gmail.com	1/10/2024 & 2/10/2024	12/23/2023	Grand View University, Des Moines
Quad Cities (QCMTA)	Roberta Quist 563-508-4456 quiststudio@msn.com	Charlie Schmidt 309-230-0148 charlesschmidt@augustana.edu	2/3/2024	1/6/2024	St. Ambrose University, Davenport
Des Moines/Ankeny (DMMTA)	Cyndie Caruth 515-979-8131 imtaauditionsdma@gmail.com caruthpiano@gmail.com	Sarah Reeves 641-203-6659	2/3/2024	1/3/2024	Grand View University, Des Moines
Lamoni (SIMTA)	Sarah Hostetler 515-724-9442 imtaauditionsso@gmail.com srobinson072@gmail.com		2/3/2024	1/3/2024	Graceland University, Lamoni
Ames (MTCI)	Nai-Ying Liao 515-233-1582 naiying2001@yahoo.com	Paula Forrest 515-451-0911 forrestps@gmail.com	2/10/2024	1/13/2024	Iowa State University, Ames
Storm Lake Area (SLAMTA)	Jeanette Hinkeldey 712-299-5786 imtaaudtionsslm@gmail.com hinkeldeyharmonies@gmail.com		2/10/2024	1/13/2024	St. John Lutheran Church, Storm Lake
Iowa City (ECMTA)	Tina Chapman 319-331-3173 imtaauditionsic@gmail.com tchapman@westmusic.com	Nicole Messerschmitt 515-451-5088 npeterpiano@gmail.com	2/4/2024	1/7/2024	University of Iowa, Iowa City
Waterloo (NAMTA)	Andrea Johnson 503-536-3925 andrea.johnson@uni.edu		1/20/2024	12/20/2023	Wartburg College, Waverly

FALL TREASURER'S REPORT

Hi Everyone!

It is an honor to serve you as State Treasurer! Here are the balances as follows August 2023:

 Checking:
 \$22,724.93

 Scholarship / Money Market:
 \$6,103.37

 CD Balance:
 \$38,604.81

The CD will be maturing on October 5, 2023, and I will be reviewing a few banks and credit unions to determine the best APR upon maturity date and will keep you posted in the next newsletter of what was found and decided.

A proposed budget will be delivered and shared to the Executive Board at our next meeting in October and I will provide the approved budget in the next newsletter.

If you haven't had an opportunity to support our Foundation Fellow, Dr. Alan Huckleberry, I highly encourage you to mail in your donation to me so we can complete the fundraising in record time!

Please make your check out to IMTA, and in the memo, please notate - Foundation Fellow Donation.

You can mail to me as follows:

Cate Bryan, NCTM IMTA State Treasurer 130 SE Trillium Drive Waukee, IA 50263

Cheers to a fantastic new season of teaching!



Cate Bryan, NCTM imtafinance@gmail.com

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IN THE SPOTLIGHT

with Keith Porter-Snell

An Interview with Keith...

Mr. Porter-Snell has nearly 150 titles published by the Kjos Music Company, and he has been the producer of more than 35 CDs of piano music created specifically for students. He has given over 400 workshops, clinics, and master classes, sharing his experience and expertise with piano teachers throughout the United States, Canada, and the Far East. In the summers. Keith teaches at the Boston University Tanglewood Institute as the Assistant Director of the Young Artist Piano Program.

Share with us about your earliest moments in music.

My mother, Carol Snell, was also a pianist and piano teacher. When she was pregnant with me, she was practicing 4 to 6 hours a day for concerts. And after I was born, she would put me in a crib next to the piano while she practiced. So, I was literally born into it. I started begging for piano lessons by the time I was three, but she waited until I was 4 to get me started. Eventually she sent me to another teacher because as I got older, we fought too much about practicing! Nevertheless, she was my principal influence as I was growing up. She taught all ages and levels, from young beginners on up to advanced high school students. I loved listening to her teach and to the students' progress. When I was in high school, I would sit in the studio — ostensibly doing my homework — so that I could listen to lessons.

You have had so many successes, it is interesting you were you compelled to become nationally certified through MTNA.

I sincerely believe in this program and the concept of a national certification for independent piano teachers. I think it establishes a level of commitment, integrity, and professionalism in our industry, as well as a standardized level of pedagogical knowledge and skill. I would encourage all teachers to look into the program. Even if you decide to not pursue certification, the requirements may help you gain a fresh perspective about your own priorities in teaching.

Tell us about your teachers, who influenced you the most and your advanced degrees.

As I mentioned before, my mother was my first teacher and a constant influence, even now. When I was in high school, I studied in the summers at Tanglewood with Maria Clodes. She had the passion and vibrancy associated with her Brazilian heritage, and a profound musicianship developed by her European training. Maria's influence both technically and musically deeply impacted my development. Finally, for my BM and MM in Piano Performance, I studied with John Perry. He not only taught me how to play my very best, but also, by observing him, I also learned many valuable lessons about how to teach.

Your compositions attract so many teachers. Have you always had an interest in composition?

I have always been interested in teaching, and my composing is always in service to that to that end.

Who most influenced your composition skills and how?

Two people who have had strong influences in my approach to composition are Martha Ashleigh (my co-author for *Fundamentals of Piano Theory*), and Jane Bastien. Both were first-rate musicians and phenomenal teachers. They had different priorities in composition, but were equal in their knowledge of the craft. Marty (as she was generally called) liked to "push the boat out." If I was thinking more as



Two of the 150 titles by Porter-Snell

a pedagogue than a composer and said something like, "I think this might be a bit tricky to play or hard to understand," she would respond with, "But Keith, REAL music is messy!" From Jane I learned to think practically; that music didn't have to be difficult to be good; that it was more important that a student understand and enjoy playing a piece than to make it

playing a piece than to make it unnecessarily difficult. Marty and Jane were both dear friends, and sadly both gone now. I miss them very much, but they are with me every day when I work, and I always consider and weigh their perspectives when composing and editing.

Tell us about the creation of your theory books, how they transpired and how you came to work with working with Martha Ashliegh.

It's difficult to recall now exactly

the chain of events. Marty and I had been friends for years before I asked her to write the theory books with me, so I already knew a lot about her as a piano, theory, and composition teacher. I would sometimes go to her studio to judge students for exams or give a masterclass, and sometimes she come up to mine to do

the same. We worked together when she was the chairperson for the Certificate of Merit exams in California and I was writing the exams. Anyway, when I decided to write a set of theory books correlated with the Piano Repertoire series, I asked if she would like to write with me. After she said, yes, I had to present the idea to my publisher, Neil Kjos. He wanted to meet her before he agreed to it, so Marty and I flew down to San Diego to have lunch with Neil. I'll never forget the look on Marty's face when he collected us at the airport in his classic Rolls-Royce! We had a four-hour lunch at a restaurant overlooking the water in San Diego. Neil and Marty got on famously from the word go. I think they talked much more about golf than any discussion of music theory books!

Please give us an overview of your current studio.

I'm teaching privately in my home studio in Bath, England. I have students ranging in age from 6 to 76, from beginners through advanced levels. I've always enjoyed having a variety of levels — it keeps things interesting, and keeps me on my toes!

We would love insight as to how you motivate your students.

Something that has worked well for me has been to make sure that I have short-term, medium-term, and long-term goals for each student. For short-term goals, those can be things from week to week, such as stickers, "music money," or any rewards that they can get immediately for a good work. Medium-term goals are things like playing in group class once a month, and playing in recitals. We have at least four recitals throughout the school year, starting with the Halloween recital, then the Christmas recital, Spring recital, and Summer recital. If students are preparing for exams for a competition, I'll have one or two more recitals. Longer term

Continued on next page 25

As a child, Keith Porter-Snell showed many of the typical traits associated with prodigies: abundant musical gifts coupled with a desire and aptitude for performance. By 21, he had had many of the typical experiences of a prodigy: contest wins, professional engagements, and world class teachers.

By 25, with an international contest First Prize, a formal London debut, an internationally best-selling CD, and a contract with Columbia Artist Management, everything seemed on track for someone who would be spending a significant portion of his life on the concert stage. Unfortunately, by 1986, signs of an overuse injury were beginning to hamper the refinement of Mr. Porter-Snell's control of the instrument. Diagnosed with focal dystonia in the right hand, Mr. Porter-Snell was finding it increasingly difficult to meet the demands of performing, and in 1988 he withdrew from his professional life as a pianist.

In the early 1990's, Mr. Porter-Snell began to re-focus his energies with even more vigor on his teaching career. Teaching has inspired him to produce a wealth of instructional materials for piano students. In 2004, Mr. Porter-Snell began to pursue physical therapies which give more freedom to those affected by focal dystonia. By degrees, he began performing again with both hands. Although there is improvement, Mr. Porter-Snell does not yet feel the same ease in the right hand of his early years. However, becoming a passionate proponent of piano music for the left hand alone has surprised no one more than Mr. Porter-Snell himself. The exploration of repertoire written for the hand with which he has the most freedom has become an intensely gratifying new journey of music making.

Mr. Porter-Snell gratefully acknowledges those teachers who have had the biggest influence on his piano playing: his mother, Carol Cyr, who gave him his first lessons and was an ever present source of guidance and support; Maria Clodes Jaguaride, Professor of Piano at Boston University; and John Perry, Professor of Piano at the University of Southern California.

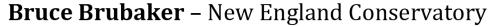
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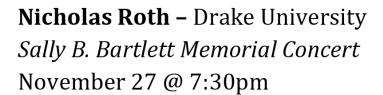
Masterclass: October 1 @ 4:00pm

Concert: October 2 @ 7:30pm



Masterclass: November 12 @ 4:00pm

Concert: November 13 @ 7:30pm



Lori Sims - Western Michigan University

Masterclass: April 7 @ 4:00pm

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MTNA FOUNDATION:

GRANTS AVAILABLE, GIFTS APPRECIATED

Greetings! I hope everyone is enjoying the start of a new school year. This is such an exciting and sometimes hectic season. Though I know we are all busy, I want to take some time to highlight just a few of the benefits of being an MTNA member. Many of you are active in the local association meetings, enter your students in auditions and even attend the state and national conferences. What you may not be aware of are the opportunities that the MTNA foundation provides from a local to national level. Each year, our organization offers professional development and start-up grants to new and established teachers.

If you work for a community music school or a performance venue, you might be eligible for a Community Engagement or Program Development Grant. Those who work with collegiate chapters can work with student members to apply for the Collegiate Chapter Grant. When I went to the University of Oklahoma, I spent many hours in the amazing

piano pedagogy library that was originally funded by one of these grants. To learn more about the grants, visit mtnafoundation.org/mtna-grants/

I would also like to encourage you to give to the Foundation if you are able. Gifts of any size are crucial to maintaining and furthering the goals of the MTNA Foundation. If also allows us as a state to honor one teacher each year who has made a profound impact on education in Iowa. I had the privilege to announce Dr. Alan Huckleberry as the 2024 Foundation Fellow at this year's state conference and in the summer edition of the magazine.

Our goal is to raise \$1,500 by January 1, in order to pay Dr. Huckleberry's expenses to attend the 2024 MTNA Conference in Atlanta, Georgia. If you would like to make a tax-deductible donation, please make your checks out to IMTA and write Foundation Fellow in the memo line. These checks should be sent to our new treasurer, Cate Bryan, 130 SE Trillium Dr., Waukee, IA 50263.



Sarah Reeves imtafoundation@gmail.com

Continued from page 23

goals are things like playing for Piano Guild, Federation, exams, and festivals or competitions. These all keep them practicing. However, I think the ultimate motivator is a feeling of success and achievement. I try to keep a balance of assigning some music that is less difficult for them so that they feel successful sooner, along with music that is more of a challenge which will take a little longer, but will create a feeling of achievement when mastered.

What message do you wish to share with young professionals and those who are beginning in the field of music and piano teaching?

Set your priorities, and be clear about what they are. Be willing to adjust your approach to meet the needs of each student without compromising your priorities. Teach each student as though they were your best. Never assume that the most talented students

will be the most enjoyable to teach. Stay positive, patient, and encouraging, all the while being persistent for excellence.

Share the hobbies you love outside of the music world.

There are two passions in my life which one might classify as "hobbies," although they have at times both dipped into the vocational and not just avocational. The first is my interest in physical fitness. This I get from my father. He was quite the athlete, and a very talented tennis player. Fitness has been part of my daily life since my early 20s — including nine years as an aerobics instructor in California! The other is baking. I absolutely love it and have been developing my skills with it for about 15 years. During lockdown, my friend Odette and I began our small business selling cakes, cupcakes, and cookies to local customers, which we call "K. O. Cakes."

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TECH TRENDS TO WATCH

By the time you read this, it will probably be obsolete. That's how fast technology moves. Just the other day, I got a notification on my screen that my studio scheduling software had been updated - while I was using it! More than ever before, it's become impossible to keep up with all of the gadgets, apps, and websites vying for our attention. (Seriously – I recently downloaded an app that helps me identify birds and yes, there are indeed pelicans in lowa. Pelicans!)

o help stay current with technology, it's often helpful to keep an eye on the larger trends, so here are three trends to keep an eye on this year.

Studio Communication and Communities

While not specifically designed for music teachers, there are a number of websites and applications that can help with communication. People are relying less and less on email, so a variety of different technologies are taking its place, most notably social media and text messaging. One trend to keep an eye on is the use of messaging for communities. Apps like Slack, Whatsapp, and even Discord provide places where groups of people can talk together online. All have features that allow you to keep track of different topics and search for information, and communication can be in real-time or asynchronous. And while none of these technologies have gained widespread use in the teaching community, all of them are widely used in other arenas. Slack is popular with corporate teams, Discord is popular with a variety of interest groups and hobbyists, and Whatsapp is enormously popular outside the United States as an all-purpose messaging app. Do they have a future in education? Time will tell, but the potential is definitely there!

Online Teaching

Yes, online teaching is here to stay. But it's changing, and perhaps the best thing about online teaching is its flexibility. Some teachers use it as a way to teach during the day - having virtual lessons with students in other countries or time zones. Others use it as a means of avoiding make-up lessons, going online when the weather is bad or transportation falls through. Some teachers offer online courses and communities, opting for alternative models of instruction altogether. Still others use a hybrid model, teaching primarily in-person but offering pre-recorded videos to their students for reinforcement. (One example I've seen - a teacher who made short videos about scale fingerings for her students to watch at

home. That way if they forget what happened in the lesson, they can still go online and see how their teacher does it instead of having to search through a ton of generic scale videos on YouTube.)

Digital Sheet Music

From publication to display, digital sheet music is also here to stay. With more teachers opting for online purchases (and expecting their purchases to be delivered instantly!), digital sheet music has entered the mainstream. Top sites like Musicnotes.com and Sheetmusicplus. com offer a variety of digital downloads from major publishers and independent composers and arrangers alike, and these downloads can be printed or viewed in any of a number of apps designed for that purpose. This is also one of those technologies that seems to be financially beneficial to everyone - saving on paper and ink keeps prices down for publishers and purchasers, and studio licenses can help teachers build a library of materials that they can use for dozens (or hundreds) of students over several years. Digital downloads are also rapidly gaining acceptance for use in exams, festivals, and auditions, so we can expect this aspect of publishing to continue to grow in years to come.

Artificial Intelligence

Of course, no discussion on technology is complete without a discussion of AI, and people have barely begun to understand what it could mean for modern society. As I write this, it's at the center of negotiations in the Writers' Strike and forefront in the minds of college professors and school teachers wondering who (or what) is really writing their students' papers. What does it mean for music teachers? At the moment, not much, but as ChatGPT and similar technologies become more widely used, it's something to keep an eye on, and something we'll tackle in more detail in our next issue...

Until then, I'll be spending most of my time on technology that's 300 years old, made of wood and wire. Happy practicing!



Dr. Jason Sifford, NCTM imtatechnology@gmail.com

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From the Past

BEYOND GOTTSCHALK: RAGTIME and CONCERT MUSIC

by Raymond Songayllo

I choose the New Orleans born pianist/composer, Louis Moreau Gottschalk (1829-1869), as the point to begin consideration of Ragtime influence on concert music and to comment on the growth of American nationalism in musical styles.

Gottschalk was the first internationally recognized American pianist and composer to emerge in the 19th century and, like Scott Joplin, is viewed as uniquely significant and influential. Gottschalk's compositions were written in three general categories: virtuoso concert pieces, patriotic examples such as "Union" (he favored the North in the War Between the States), and compositions (mostly for piano) inspired by Creole styles and Afro-Cuban idioms. Almost all of these piano works are written in a brilliant virtuoso Lisztian manner.

It is clear that both Gottschalk's creations and the later emergence of Classic Ragtime styles are primarily from the same sources: a mixture of the African culture of the slaves and European forms and pianistic techniques. Furthermore, it is no coincidence that from New Orleans, the most important of cultural centers in America in the early 19th century, there arose from the blending of African, Creole and European elements the first American composer of international stature, and later two very significant indigenous styles, Ragtime

AUTHOR'S CORNER



Raymond Songayllo

and Jazz.

As a folk idiom improvisatory playing was a common practice among earlier ragtime piano players, by those who read no music and performed by ear. Improvisation, as a result, leads to free variation. This is an important practice that the slaves retained from native African music, both vocal and instrumental. The variation technique is the essence of both jazz and blues, the latter being infinite melodic and textual elaboration on, usually, a twelve bar chord progression of primary harmonies. Classic Ragime moved the direction of a written-out and published medium for the purpose of commercial and cultural dissemination, just as almost all concert music is intended.

From 1892 to 1895 the Bohemian composer, Antonin Dvorák, was director of the National Conservatory of Music in New York. Dvorák initiated the American nationalist movement among concert composers who still wrote under the influence of European schools. He strongly encouraged American composers to use the rich heritage of Negro and Native American folk music as inspiration for concert works, large and small. Dvorak lived for a time in a Czech community in Spillville, Iowa where he worked on several famous compositions, including his "New World" Symphony and the "American" String Quartet. One of Dvorák's most prominent pupils in New York was Harry T. Burleigh, who became an important black composer and performer. From him Dvorák heard Negro folk music and his enthusiasm for this style led him to call for the formation of a truly American school of composition. Just before the New York premiere of his Symphony No. 9, "From the New World", (in which he employed themes in the spirit of Negro and Indian folk melodies) Dvorák stated:

"These beautiful and varied themes are the product of the soil. They are American. They are the folksongs of America, and your composers must turn to them. In the Negro melodies of America I discover all that is needed for a great and noble school of music".

This observation was made in 1893;

other components have subsequently emerged to define American music, but Dvorák's dictum is basically valid.

At the Exposition Universelle in Paris at the turn of the 20th century an "exotic"new type of music called "ragtime" was heard for the first time in Europe. This was the beginning of a period of much artistic experimentation occurring on this continent. In music Debussy, Ravel, Stravinsky, and Schönberg were in the process of shaping the musical philosophy, the sounds, colors and rhythms of the 20th century. In America Charles Ives had already anticipated many of the new techniques by a couple of decades, including the sublimation of hymn tunes, folk songs and even ragtime rhythms into his highly original compositions.

These European creators, along with many of their followers, were open to new styles, both from the West and the Orient, and so it is natural that some would react with excitement in absorbing the elements of this new and vibrant music from America. As a result, certain stylistic features and characteristics of Ragtime were assimilated into their own works to be used for specific aesthetic purposes. Most often it is a mixture of styles or merely a reflection

or flavor that is intended.

The revival of interest in Scott Joplin and other Classic Ragtime composers in the 1970s has stimulated the birth of countless ragtime pieces. Many of these range from close imitation of the original idiom harmonically and rhythmically to a more updated harmonic treatment with extended forms and to those works that use elements of the style, rhythms or flavor in a broader context. This third approach will be the subject of a follow-up article presenting analyses of specific works of interest to both teachers and performers.

Southern, Eileen: The Music of Black Americans, A History, W.W. Norton & Co. 1972

Loggins, Vernon: Where the World Ends, the Life of Louis Moreau Gottschalk, Louisiana State University Press 1958

KEY CONNECTIONS:

IMTA LOCAL ASSOCIATIONS



Encouraging local association members to reach out to non-members to meet for coffee or join a local meeting, program, or event is a great way to grow and maintain membership.

reetings to all! I am honored to have the opportunity to serve as IMTA's VP of Local Associations, and I welcome your suggestions, comments, questions, and updates throughout this year.

Although many of us have been involved in our local association for several years, there are still quite a few members who have not connected with their local association, not to mention those teachers who have never joined.

As professional members of MTNA, IMTA and our local association, we should ask ourselves what we, both corporately and individually, can do to improve our outreach to better connect with our teaching colleagues.

Recently, I had the opportunity to meet virtually with the IMTA local association presidents. Included in our discussion were ways to grow and maintain membership, with particular focus on how to draw in more part-time teachers and how to find them in our community. I hope that some of the following suggestions will inspire you and your association!

- Make sure that IMTA and local association brochures & flyers are available at area music stores & libraries (check with stores & libraries to make sure that they are easily seen and accessible).
- Encourage all local association members to reach out to a non-member music teacher in their area, have a coffee meetup and invite them to join you for a local association meeting, program or event.
- Hold a welcome local association coffee or brunch and invite non-member music teachers (Consider targeting public & private school music teachers & community music schools and hold this on a Saturday).
- Sponsor an event such as a recital or program open to all member of your community at no charge.
- Reach out to colleges/universities/ community college music faculty in your area & offer to present a program on some aspect of teaching such as establishing a studio policy, technology in teaching, etc.
- Invite a collegiate chapter in your area to present a program for your local association.

Please keep me posted on how I can be of assistance to you and your IMTA local association throughout this year. I look forward to hearing from you!



Mary Beth Shaffer imtalocal@gmail.com

Cedar Rapids Area (CRMTA)

President: Amy Linville amylinville@mchsi.com imtacrmtapres@gmail.com

Vice President: Abbie Brewer Secretary: Leah Anderson Treasurer: Julia Andrews

Meetings and Programs:

November 17, 2023 at 10:00 am "What's in Your Toolbox" – West Music (Marion)

February 3, 2024 at 4:00 pm Audition wrap-up – Coe College

May 17, 2024 at 11:00 am Spring Luncheon – The Edison

Events:

January 6, 2024 Festival – Kirkwood Community College February 3, 2024

Auditions - Coe College

Dubuque (DBQMTA)

President: Dr. Sharon Jensen, NCTM 1020 Richards Rd.
Dubuque, IA 52003
(563)451-7404
sharonkjensenpiano@gmail.com
imtadbqmtapres@gmail.com

Events:

November 11 & December 2, 2023 Festivals – University of Dubuque

February 3, 2024

Auditions - University of Dubuque

Des Moines (DMMTA)

President: Calla Whipp, NCTM calla.whipp@gmail.com imtadmmtapres@gmail.com

President-Elect: Sarah Reeves Treasurer: Cate Bryan, NCTM Secretary: Candace Carlson (McGhee) Website Chair: Brittany Brugman

Meetings and Programs:

*All meetings & programs at 9:30 am at Rieman Music, Urbandale

September 8, 2023 Sarah Reeves -

"Choreographing Your Piano Playing"

October 13, 2023

Cyndie Caruth & Mary Beth Shaffer -Informative Session on IMTA Auditions & Repertoire & Navigating the MTNA and IMTA Websites

November 10, 2023

Ajia Whipp - "Adaptive Teaching

Strategies"

December 8, 2023

Amy Jo Wrobel - Christmas Party

January 12, 2024

Cyndie Caruth - Masterclass for A and B Level Students

February 9, 2024

Amanda Lauritsen - "How to Inspire and Motivate the Young Pianist"

March 8, 2024

Cate Bryan - "Scholē: Incorporating Virtuous Leisure in the Studio"

April 12, 2024

Camp Scholarship Auditions

East Central (ECMTA)

President: Dr. Jason Sifford, NCTM jason@siffordmusic.com imtaecmtapres@gmail.com

Treasurer: Cole Thomas Vice President: Nancy Cree

Secretary: Vacant

Meetings and Programs:

October 17, 2023 at 9:30 am West Music (Coralville)

April 16, 2024 at 9:30am West Music (Coralville)

Events:

November 12, 2023

Festival - West Music (Coralville)

February 4, 2024

Auditions - University of Iowa,

Voxman Music Bldg.

Fort Dodge Area Music Teachers Association (FDAMTA)

President: Linda Benson lindabenson@wccta.net imtafdamtapres@gmail.com

Secretary: Deb Ausborn

Treasurer: Jeannie Vande Zande

Meetings and Programs:

October 13, 2023 at 10:00 am New Music from the IMTA Repertoire List (Dr. Suzanne Torkelson) Place: Celebration Center of Friendship Haven, 420 Kenyon Road, Fort Dodge

November 10, 2023

Master class - clinician TBD

Also meeting February 9, 2024, March 8, 2024, April 12, 2024, and May 10, 2024

Music Teachers of Central Iowa (MTCI)

President: Pam Sibbel, NCTM pamsibbel@gmail.com imtamtcipres@gmail.com

Vice President: Donita McCoy Recording Secretary: John Devlin

Treasurer & MTNA

Foundation Representative: Pam Sibbel

Membership: Nai-Ying Liao

Meetings and Programs:

*9:15 am coffee; 9:30 am meeting followed by program

September 8, 2023

Buzz Session: We'll share about our summer adventures and wherever the conversation takes us. Place: Home of Donita McCoy, 2415 Hamilton Dr. 50014

October 13 2023

Paula Forrest: Video Mieczyslaw Munz (Paula's teacher, taught at Curtis, Juilliard, and Peabody). Place: Home of Nai-Ying Liao 3902 Valley View Road 50010

November 10, 2023:

Dr. Janci Bronson: Resources for Teaching Place: Home of Paula Forrest 3222 Oakland 50014

*May 17, 2024*Spring luncheon

Also meeting January 12, 2024, February 9, 2024, March 8, 2024, and April 12, 2024

Continued on next page

| LOCAL ASSOCIATIONS NEWS |

Music Teachers of Northern Iowa (MTNI)

President: Gail Morris, NCTM jgmorris@myomnitel.com imtamtnipres@gmail.com

Vice President: Chris Haacke Secretary: Lissa Pohlman Treasurer: Sylvia Dieterichs Scholarship: Vicki Hoffman Membership: Diane Stadtlander

Meetings and Programs:

*Meetings at Rieman Music, Mason City, at 11:15 a.m. with October exception

September 22, 2023

Program: Recap of IMTA Conference at Coe College; teachers share their "first lesson ideas for young and older students" AND "how do we teach ADHD and Autistic students

October 27, 2023

*Dewey Krueger Music, Northwood, 10:15 a.m. Program: Teachers will review and play through the Multi-Keyboard Festival selections

November 17, 2023

Program: Teachers share their "Favorite Level C1 (Baroque) pieces

January 26, 2024

Program: teachers share "Favorite C2 (Classical/Romantic) pieces

February 23, 2024

Program: Members recap Auditions and Honors Recital - Teachers share ideas on "how to memorize"; "how do we develop stick-to-itism"; finding repertoire for pop and modern music.

March 22, 2024

Final information on Multi-Keyboard Festival. Program: teachers share "favorite Level C3 (contemporary) pieces.

April 26, 2024

Recap of Mutli-Keyboard and 2023-24 programs. Program: teachers bring examples of what we use for technique. Discussion of 2024-2025 program ideas.

Events:

December 2, 2023 Mason City Piano Festival - NIACC

February 3, 2024

Mason City District Auditions - NIACC

February 11, 2024

Honors Recital for Winners, Alternates and Runner-Ups from Auditions -Waldorf University (Forest City)

April 14, 2024

Multi-Keyboard (Duets) Festival - Music

Man Square (Mason City)

Northeast Iowa Music Teachers Association (NAMTA)

President: Dr. Andrea Johnson andrea.johnson@uni.edu imtanamtapres@gmail.com

Quad Cities (QCMTA)

President: Laura Crumbleholme, NCTM Lauralovespiano.qc@gmail.com imtaqcmtapres@gmail.com

Vice President: Dr. Charles Schmidt

Treasurer: Richard Sessler Secretary: Kinza Maclin

Meetings and Programs:

*Subject to change

Saturday, September 9, 2023 & Sunday, January 7, 2024

Events:

April 26 – 27, 2024

Quad City Piano Ensemble Festival Guest Artists: 88 Squared, Karen & Jeff Savage (UMKC Faculty) Asbury United Methodist Church (Bettendorf - Home of historic Pleyel Double Grand)

April 26 at 7:00 pm

Concert

April 27 at 10:00 am

Master class

April 27 at 3:00 pm Student Recital

Southern Iowa MTA (SIMTA)

President: Sarah Hostetter srobinson072@gmail.com imtasimtapres@gmail.com

Secretary/Treasurer: Lois Selby

Meetings and Programs:

September 8, 2023 at 10:00 a.m.

Southwest Iowa MTA (SWIMTA)

*no meetings

President: Julie Bond bondpiano@gmail.com imtaswimtapres@gmail.com

Storm Lake Area (SLAMTA)

*no meetings

President: Suzanne Winterhof, NCTM vwinterhof@evertek.net imtaslamtapres@gmail.com

District Auditions Chair: Jeanette

Hinkeldey

hinkeldeyharmonies@gmail.com

Collegiate Chapters

Melissa Phillips, Student Chapters

Advisor

Melissa.phillips@waldorf.edu

Faith Baptist Bible College

FBMTNASC

Advisor: Sherri Nicholson, NCTM

nicholsons@faith.edu

University of Iowa

UIMTNASC

Advisor: Dr. Alan Huckleberry Alan-huckleberry@uiowa.edu imtauimtnascpres1@gmail.com

University of Northern Iowa

UNIMTNASC

Advisor: Dr. Andrea Johnson Andrea.johnson@uni.edu imtaunipres@gmail.com

Waldorf University

WUMTNASC

Advisor: Melissa Phillips Melissa.phillips@waldorf.edu

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A FEW NEW 2023 IMTA REPERTOIRE SELECTIONS

ello and Happy Fall! It's so crazy to think we are past the blistering heat and school is back in session. Hopefully by now you've gotten through all the enduring process of lesson scheduling and your students are starting to get back into a groove of practicing and focusing.

We've only seen a handful of new music over the summer, so I wanted to share with you a few more of the new 2023 IMTA Repertoire selections and two new Kjos publications hot off the press.

Dancing with the World (Book 1 & Book 2) Wynn-Anne Rossi – Elementary-Early Intermediate (2022)

What a wonderful compilation of the variety of dances these books include! So not only are these dances fun to play, each piece is inspired by an international dance of a country. You'll find waltz, tango, salsa, hula, Bollywood, classical,



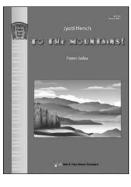
swing, and many dance forms in these books. Wynn-Anne introduces each form of dance from their country with a little history and even encourages watching a few videos to get a feel for those dances. I found it so educational to learn about these countries' dances. Cleverly named with pieces such as *Flying Dragon* (China), *Daffodil Waltz* (Germany), *La Belle Quadrille* (France), and *Sidewalk Lindy Hop* (New York City), these entertainingly depict their origin and will be encouraging for students in levels A and B to work on! (PS - Book 3 & Book 4 are coming soon.)

To the Mountains!

Jyoti Hench – Elementary/Late Elementary (2022)

Take a trip to the mountains and imagine the outdoor scenes and activities that come with

it! I am really starting to enjoy this up-and-coming composer. *Hit the Trail!* starts the book off mimicking fanfare with fifths switching off both hands as you start your day on the trail. I found myself hopping around with *Jumping Stream* and it continued to be a



brainworm in the following days. Watch the fast notes and articulation with *Scampering Squirrels* and then relax with the smooth flowing sounds of *Waterfall Vista*. End your journey with the peaceful *Glowing Campfire* and *Forest Sunset*....a beautiful way to wind down. These are such great pieces at the B3 level.

Animal Secrets

Randall Hartsell - Early to Mid-Elementary (2022)

Okay you guys – these are SO cute! Children will absolutely love playing and singing along to the words of these A-level pieces! These are even wittily titled to their animal traits, which you all know helps those picky students enjoy their



pieces at this level! Tell me you can't imagine *Pigs with Pearls* with the lyrics "I'm a pig who loves pearls. Pearls are not just for girls. They accentuate my full neck line." I also love the laid-back *Cool as a Puffin*, describing the orange-footed bird with his tuxedo being the peacemaker. Kids will enjoy the image of a squirrel with fleas on their bottom (yes, attacking their bottom!) in *Squirrel Problems* -- "When I run all around jumping up and down you might think that I'm a clown!". There are interactive pieces such a *Crows Have*

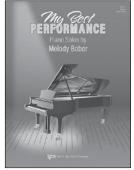


Nessa Maly

All Their Marbles where students caw like a crow, The Difference Between My Cat and A Lion complete with roars, and Dolphin Love where the student gets the option to "pedal only when you think the dolphins are underwater." Randall's classic Shark! is included in this book using half steps in the left hand to mimic, you know, Jaws. I get such a kick out of this book and I'm sure your students will too!

My Best Performance Solos Book 1 Melody Bober – Early Elementary (2023)

Okay, yes, another great Melody Bober collection! These are cute easy pieces that would be excellent for recitals or just extra repertoire for students to work on. You can hear the piano mimicking trumpets on the bold Morning Fanfare. Or be careful of the sneaky slithering Sly Fox and watch for the staccatos and legatos. Kiku Garden utilizes the black key pentatonic scale which also makes it an excellent piece to teach by rote. In Waltz



of the Swans you can imagine the swans gracefully gliding, and what beginning student doesn't help with ¾ time?! In true Bober form, you get a little of everything in this book!

Mysteries and Legends

Ross Petot – Intermediate-Late Intermediate (2023)

This is one of my new favorite books for sure! Petot has mostly been known for his jazzy solos, however in this book he has composed eight solos in a "contemporary Romantic style" that honestly made me feel like I was playing music from a movie or video game. Gargoyles is a slow largo piece that utilizes heavy chords dancing around the chromatics... you can feel the heavy granite creatures slowly moving towards their destination. The Lost Key



has excellent harmonic changes that moves around yet doesn't feel like you've circled too far out. Melodic students will love to play Halo, a pretty piece in b minor where you can feel the illuminated angelic circle above the players' head. And my favorite, *The Devil's* Grotto demands uniform repeated left-hand notes with spooky chords reaching over from the right hand... it's such a dissonant and scary piece! Some of you know I am a huge fan of Chrissy Ricker's Let's Quest inspired by video game series and this book ranks right up there with that for me!



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TO OUR NEWEST MEMBERS



Stephen Mulvahill

Pianist and educator **Stephen Mulvahill**, a native of Houston, is an ABD doctoral candidate in Piano Performance and Pedagogy at the University of Iowa, where his primary mentor is Dr. Rène Lecuona. Stephen is adjunct professor of music history and literature at St. Ambrose University and adjunct professor of music theory, aural skills, and piano at Kirkwood Community College. He is certified in the Suzuki method and teaches piano and conducts orchestras at the internationally recognized Preucil School of Music in Iowa City.

As a pianist, Stephen has won top prizes in the Rosen-Schaffel Concerto Competition and University of Iowa Concerto Competition and has performed at music festivals around the United States and in Europe. He completed a secondary area of study in orchestral conducting at UI and has been invited to give master classes and judge competitions at the college and pre-college level. Stephen's doctoral research centers on building social equity in piano pedagogy.

Stephen holds a Master of Music degree in Piano Performance from the University of North Carolina School of the Arts and a Bachelor of Music degree in Applied Piano from the University of Houston. He is married to clarinetist and educator Ana Maria Locke and has a four-year-old daughter, Anastasia Sophia. When he's not teaching, practicing, or doing more teaching, Stephen is a fan of exploring nature, cappuccinos, gardening, and playing pretend with his daughter.



Ruth Fiscus

Ruth Fiscus is a piano and violin teacher in rural Radcliffe, Iowa. Developing strong relationships with her students and their parents is foundational for her work. Ruth's love for music spurs her to challenge, and bring out the best in each of her students. When not teaching or playing music herself, Ruth enjoys cooking and baking, walks outdoors, and a campfire with family and friends.

Dr. Marion Lee, NCTM named the 2023 IMTA Certified Teacher of the Year

The following is an updated article:

t is with great honor and privilege that we honored Dr. Marian Lee for IMTA Certified Teacher of the year at our 2023 IMTA State Conference.

Marian is heavily involved in the Quad City Community and beyond. She is currently full professor at St. Ambrose University. She performs endless solo concerts, collaborative recitals and concerto concerts with numerous symphonies. Marian uses her professional ties to bring in world-class performers to St. Ambrose and often arranges masterclasses or informative sessions with the artist and local piano students and teachers. Dr. Lee is an advocate for piano music wherever she is. She works passionately and tirelessly for the betterment of the piano community professionally, at the college level and the pre-college level.

At the state level for IMTA, Marian currently serves as the collegiate liaison between the state board and collegiate chapters across the state. She was past president of the Delaware Music Teachers Association. She organized the IMTA State Convention when it was held at St. Ambrose University. She often adjudicates for IMTA Festivals and District Auditions across the state. She adjudicates IMTA State Auditions and MTNA auditions. She also adjudicates for NFMC Festival.

There are many ways Marian has served our local professional organizations over the years. For our local auditions, Marian fills the critical role as a liaison between St. Ambrose and QCMTA. Our piano students always appreciate the opportunity to use the facilities at St. Ambrose University. Marian is currently our local Vice President for FMTA, the local NFMC chapter. Our local professional piano organizations host many events throughout the year, and Marian is always willing to help in any area needed. Last year, she worked alongside local teachers to produce a two-day

seminar with the composer and pedagogue, Kevin Olson. She is the chairperson of the Pleyel committee and has brought in artists and considerable publicity to the historic Pleyel double grand piano that we are excited to have in the Quad Cities.

Marian has been instrumental in starting an annual Quad City Ensemble Festival to encourage ensemble playing in our pre-college students. Last year she arranged to bring in Duo Mistral from the University of Chile to perform and work with our students. This year she arranged for Dr. Sharon Jensen & Dr. Elisa Cooper to perform alongside our students.

Dr. Lee uses the piano to bring students together. So many young pianists have benefited from the Piano Camp that she runs each year at St. Ambrose. Marian has an uncanny way of bringing young musicians together both socially and musically. During the camp students become better pianists and musicians and, we believe better people. We have seen many students connect with other young musicians in a whole new way after attending camp and it has sparked a new drive for learning piano that had not been there before.

Marian is a highly credentialed artist yet relates well to her students and to area piano instructors and pre-college students. She is highly respected throughout the state. Marian's pre-college piano students consistently perform at a high level and often receive honors at the local and state level. QCMTA and IMTA are so fortunate to have Marian in their memberships. She has an incredible work ethic and is a greatly valued member of our local and state piano community. She is an accomplished artist yet is always willing to volunteer her time and expertise to serve the local and state piano students as well as the professional piano teachers' organizations.

Submitted by Laura Crumbleholme, NCTM and Roberta Quist, NCTM



Dr. Marion Lee, NCTM 2023 IMTA Certified Teacher of the Year

Fall 2023

WHAT IS THE NATIONAL CERTIFICATION OF MUSIC TEACHERS PROGRAM?

Congratulations to Olivia Gonzalez for becoming Nationally Certified this August! he NCTM behind many of our Iowa IMTA teachers may need some clarification to old and new members. As your Iowa National Certification of Music Teachers Chair, I would like to educate all Iowa members to the importance of this program.

The certification program of the Music Teachers National Association was begun as a vehicle for improving teaching standards of all disciplines of music throughout the United States. Attaining your National Certification is more than personal achievement. It is about strengthening each member through higher standards and then sharing your skills with your community, state, and nation. It publicly acknowledges your training and experience and a commitment to work towards excellence in teaching. It means that you are invested in your profession and your students.

Persons having Masters or Doctorate degrees in music and teach at a college or university become certified through the MTNA Professional Certification program. They simply pay an initial fee and then an annual renewal amount to remain part of the NCTM program. The MTNA website and American Music Teacher magazine lists notable persons as Jane McGrath, MTNA President Peter Mack, MTNA Past President Karen Thickstun, and our own IMTA President, Dr. Sharon Jensen as candidates who have received their NCTM.

For those of us who love and are committed to the best of our ability to teaching music privately but do not have a degree nor teach in higher education, MTNA provides certification through Teacher Profile Projects. There are five standards clearly outlined on the MTNA website that provide structure and resources for working towards your individual NCTM. There you will find information on your application, a Projects Overview for your musical area, and Teacher Profile Projects Resources. The time limit to finish all Teacher Profile Projects is one year but an additional year will be granted if it is requested in writing to MTNA headquarters.

My job in all of this is to help you, an aspiring MTNA and IMTA member, become Nationally Certified through this comprehensive and remarkable program. I personally have never met a teacher that has not valued achieving the NCTM behind their name. Let me take you there so you can experience the fulfillment of the goal of becoming Nationally Certified.



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!

CONGRATULATIONS TO

OLIVIA GONZALEZ

Nationally Certified this August!

Olivia Gonzalez, a composer, singer-songwriter, and piano teacher, was born and raised in the Quad Cities. She attended Alleman High School in Rock Island IL, Class of 2015, and then went on to attend Millikin University in Decatur, IL. In 2018, she received a Bachelor's of Science in Psychology with a Minor in Music. After moving back to the Quad Cities, she entered and was selected for the Awaken Competition at a Focus SEEK Conference in Indianapolis in 2019. She performed an original piano quartet piece titled "Hope for the Broken."

In 2021, she wrote "Esther's Prayer", and in 2023, she published it. A few weeks later, she created two separate albums based on the Book of Esther and Canticle of Canticles, which concluded in May 2023. She is currently working on two other new songs with piano and voice to hopefully publish sometime in September 2023. Her intention is to create music that flows out of Scripture.

Olivia resides in Moline, IL, and serves as a Youth Advisor at Black Hawk Community College, working with students aged 16-24. She has been a private piano teacher for over 4 years and is a member of FMTA (Federated Music Teachers Association), IMTA (Iowa Music Teachers Association), and Iowa Composers Forum. In July 2023, she received her Graduate Certificate in Spiritual Theology from the Avila Institute.

Her hobbies include salsa dancing, attending classical concerts, fashion-shopping, enjoying good food, laughing with friends and family.

Olivia would like to express her gratitude to the numerous people and teachers who have mentored, shaped, guided, and encouraged her on her journey of music. She is thrilled to be a nationally certified teacher of music and to go teach what she has learned and will continue to learn throughout her years of music.



Olivia Gonzalez

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COLLEGIATE MTNA CHAPTERS

PAVE THE WAY TO SUCCESS



Melissa Phillips

'm sure it doesn't take too long for us to remember the stress and intensity of our college days! We were either studying for the next test or writing the next paper. Or maybe it was practicing for the next lesson or preparing for an upcoming performance. There were many demands!

College was our world, and it was hard to think beyond it. Now that I am on the other side of college life and teaching college students, one of my goals is to remind them why they are doing what they are doing. MTNA Collegiate Chapters promote that as well and support students in the process. Collegiate Chapters provide that break in time when students can look beyond the here-and-now to their future vocation. Through membership and connection in MTNA Collegiate Chapters,

students are reminded of the significance of their present commitments in light of their future plans. MTNA involvement prepares them professionally and points them towards service. Students have access to a vast supply of resources addressing a wide variety of needs. Whether students plan to have their own music studio or be a part of a larger organization, MTNA Collegiate Chapters pave the way for success!

If you are interested in beginning your own collegiate chapter, I would love to visit with you! Also, students can join MTNA even if there are no chapters available at their location.

Please contact me anytime for assistance. Our collegiate chapters and their members hold the future!

TERRACE HILL PIANO COMPETITION OPEN FOR APPLICATION

Hi Everyone!

As co-chair of the Terrace Hill Endowment for Musical Arts, I am delighted to share with you that our Terrace Hill Piano Competition for both the Junior and Senior level will be open for application on Monday, October 2, 2023. Please check the following website on October 2nd to obtain and submit the application. Both levels reached their max application capacity very quickly last year, so I encourage you teachers to mark your calendars on October 2nd to print and complete the application efficiently.

https://terracehill.iowa.gov/thema/forms

Here is further information regarding each piano competition:

Junior Piano Competition

All entrants must be in grades 9-11.

Awards are as follows: First-place, \$250; second-place, \$150; third-place, \$100.

Senior Piano Competition

All entrants must be Iowa high school seniors.

First-place, second-place, and third-place will each be awarded a scholarship over a two-year period to enroll as a piano major or minor at any Iowa college or university, with the winner receiving "The First Family of Iowa Scholarship." Scholarship amounts for 2023 are: first-place, \$4,000; second-place, \$2,000; third-place, \$1,000.

The competition itself is scheduled for Saturday, February 10, 2024 at the Iowa PBS studios in Johnston. Further information will be provided to the applicants upon receipt of their completed application.

For more information, please go to https://terracehill.iowa.gov/thema Cate Bryan and David Piersal, THEMA co-chairs



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