



# THE IOWA MUSIC TEACHER



**LXXXV no. 3**  
Winter 2023

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# THE EDITOR'S DESK

Sometimes welcoming the New Year feels bittersweet. We look back on our busy calendars and wonder where the time went. This year I have the unique opportunity to be recognized through MTNA as a 50-year member. Really? I keep thinking, I can't be 50, (actually 50++) let alone having had a studio for that length of time. If you plan on attending the MTNA Conference in Reno, I hope you will consider joining us for the Wednesday morning awards brunch. I'd love to share this occasion with our Iowa friends. I am ecstatic we will finally be meeting in person. I've missed the MTNA conferences and most of all, the connection with so many colleagues and friends. It promises to be a memorable week. If you have never attended, now is the time. It is under one roof, secluded from casino areas, everything within easy walking distance, and the most reasonable room rates we've had in years! The Golden Nugget is newly remodeled, offering a comfortable modern stay.

Finally, IMTA is eternally grateful to Amy Jo Wrobel who offered both inspiration and insight into her corner cabinet articles where she reviewed gems, both old and new. We wish her the best as she turns to new, exciting avenues.

Music reviews will continue with our upcoming spring issue, but I'm keeping it a surprise until the next issue! Yes, we will soon be looking at Spring and thinking about our state IMTA Conference at Coe College. No wonder time flies when you're having fun. I can't imagine a better profession than teaching young, eager students and exchanging imaginative ideas with one another. I hope to see each of you at both of these events!

Happy 2023!



IMTA Information Editor

**Cyndie Caruth, NCTM**  
imtainformation@gmail.com  
imtamagazine@gmail.com

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# THE IOWA MUSIC TEACHER

Vol LXXXV no.3 Winter 2023

## Membership

*IMTA/MTNA membership year:*

July 1 through June 30.

MTNA National  
membership dues: \$83.00

Active Iowa IMTA dues: \$40.00

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

New members: join by October 1  
to enter competitions.

MTNA Senior

70 years or older: \$62.25

Iowa Senior dues 65 or older: \$20.00

MTNA Collegiate  
membership dues: \$19.00

Iowa Collegiate Student  
member dues \$10.00

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

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

## Contact Us

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

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

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Iowa Music Teachers Association  
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Teachers National Association

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## IMTA Statement of Philosophy

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



*(Apologies to Janci! The following was to be printed in the Fall magazine and inadvertently, her summit report was printed in error.- Cyndie)*

# ENCOURAGING INVOLVEMENT!

**G**reetings, IMTA members! I hope your fall semesters are starting to settle into a comfortable groove, full of meaningful connections with your music students and colleagues, accompanied by the sounds of beautiful music. Please carefully read through this fall magazine issue, as it is full of vital information to benefit you as a member and your students. Please especially take note of some updated policies impacting Festivals and Auditions.

## **IMTA has amazing members!**

Congrats to our new Nationally Certified Teachers of Music (NCTM): Carlene Albrechtsen, Catherine Bryan, Kendra Leik, Sarah Robinson, and Luke Tyler.

We are honored to announce our Iowa MTNA Foundation Fellow: Dr. Jason Sifford

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

## **Thank you to new & returning state board members:**

- 2nd VP, Membership & Mentoring Chair: Allison Chenoweth
- Festival Chair: Rachel McCoy
- Webmaster: Angela Binns
- Commissioning Chair: Dr. Perry Mears, II

Save the date for the next IMTA state conference: June 4-6, 2023, at Coe College in Cedar Rapids, IA. Read more conference details in this magazine.

## **Get involved in IMTA this year!**

### **Try out something new this year:**

Perhaps, you haven't involved your students, yet in the wonderful and motivational student programs: IMTA Festivals and Auditions, MTNA Competitions, or Scholarship Auditions for graduating senior.

Get involved with your local associations. Mentor a newer teacher, give a presentation, share your teaching ideas, and encourage one another.

Consider attending an IMTA or MTNA event this year to continue your ongoing education: MTNA National Conference in March, IMTA State Conference in June, and the NAMTA Pedagogy Workshop in July.

Please check out our spectacular website, [iamta.org](http://iamta.org) for further details. If you have questions, please reach out to me at [jbronson@iastate.edu](mailto:jbronson@iastate.edu).



**IMTA President**

**Dr. Janci Bronson**  
[imtapresident@gmail.com](mailto:imtapresident@gmail.com)  
[jbronson@iastate.edu](mailto:jbronson@iastate.edu)

# WELCOME NEW MEMBERS

## CONNECTIONS ARE KEY



**IMTA Membership Chair**

**Allison Chenoweth**  
imtamembers@gmail.com

The fall months are always a busy time for music studios. Teachers are busy welcoming students back from the summer, starting new students, and planning for the school year ahead. One of the highlights during the fall months is the opportunity to attend a local association meeting and reconnect with old friends and colleagues and meet new ones. Even with the busy schedule of fall, it's important to reconnect with other teachers in your area. Preparation for local festivals and auditions are now in full swing, and the support that comes from other teachers is so valuable—not only for the preparation and organization of these events, but also for the moral support for us, both personal and professionally, and for our students. Whether it's borrowing a copy

of a piece that has somehow disappeared, or answering a question about a difficult passage, it's during these months that we pull closer together to help each other out.

If you are a new member, but haven't yet formed some of these connections, I hope that you will reach out either to me or to your local association president, so that you can enjoy the experience of your local teaching community and form new friendships. In a mostly solitary profession, these connections help us to foster the local musical community to the benefit of teachers, students and parents.

We are looking forward to welcoming the new members and collegiate members!

## NEW 2022-2023 MEMBERS

**Emma DeVries**  
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Columbia, SC 29210  
205.914.4092



# MARK YOUR CALENDAR!

## **6-Month/Trial Membership**

**January 1, 2023**

6-Month/Trial Membership for New Members Only—January 2023–June 2023. Six-Month/Trial Membership is available only to individuals meeting active membership criteria who have never been an MTNA member. The six-month/trial membership is effective January 1–June 30. The national dues are discounted by 50% during this time with many states and locals also offering a discount. When joining online during the trial period, the dues rates shown will reflect the discounted dues amount. *This membership expires June 30 and will require that full membership dues be paid at that time.*

## **Terrace Hill Piano Competition**

**Feb. 4, 2023**

Maytag Auditorium  
Iowa PBS Studio  
Johnston, Iowa

## **IMTA Magazine Deadline**

**March 1, 2023**

Submit articles to [imtamagazine@gmail.com](mailto:imtamagazine@gmail.com)  
Submit advertising to [imtaadvertising@gmail.com](mailto:imtaadvertising@gmail.com)

## **State Piano Auditions**

**March 11, 2023**

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

## **MTNA National Conference**

**March 25-29, 2023**

Register at [MTNA.org](http://MTNA.org)  
Reno, Nevada

## **IMTA Magazine Deadline**

**June 1, 2023**

Submit articles to [imtamagazine@gmail.com](mailto:imtamagazine@gmail.com)  
Submit advertising to [imtaadvertising@gmail.com](mailto:imtaadvertising@gmail.com)

## **IMTA State Conference**

**June 4-6, 2023**

Coe College  
Cedar Rapids, Iowa



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

## FEATURED GUESTS



**Yefim Bronfman**  
Tuesday Recital



**Lara Downes**  
Keynote Address



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



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

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**Dennis Alexander**  
Intermediate Piano



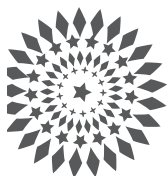
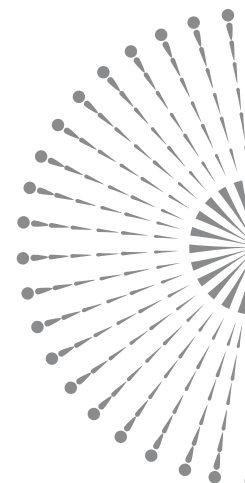
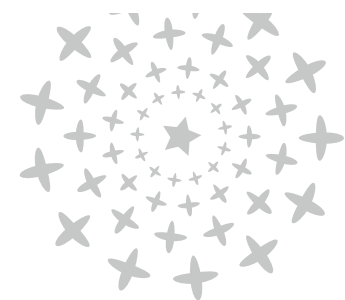
**Melody Bober**  
Elementary Piano



**Lisa Bastien and Lori Bastien**  
Elementary Piano Teaching Demonstration

**FOR MORE INFORMATION OR TO REGISTER, VISIT [WWW.MTNA.ORG](http://WWW.MTNA.ORG)**

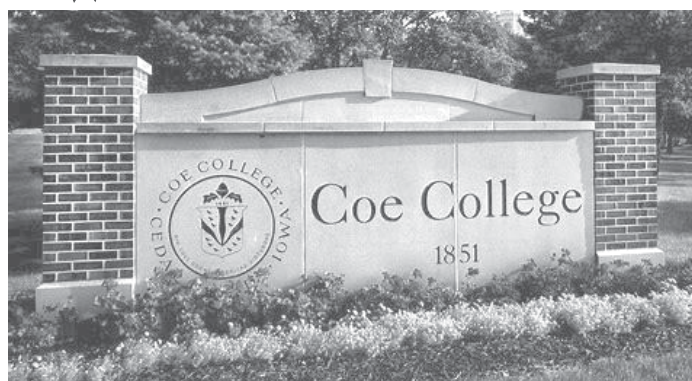




# IMTA

## State Conference

### June 4-6, 2023



*Daniel Shapiro*  
Guest Recital Artist & Clinician

of Music for the past 22 years, during which time he has become known as an inspiring teacher to his students, helping them understand and develop vivid interpretations of the masterworks of repertoire. His upper-level masterclass will be one you won't want to miss! You can read more about Daniel at [danielshapiropianist.com](http://danielshapiropianist.com).

This year, our Sunday evening All-Stars recital will feature all collaborative music! Featuring local musicians and some familiar IMTA faces, this concert will be an excellent way to wrap up the first day of the conference.

The Monday evening banquet will be held in the Coe Alumni House with music performed by area musicians during cocktail hour. Prepare to enjoy some fantastic music while catching up with friends from across the state.

We also have a few new events up our sleeve! A special surprise speaker will start us off on Sunday with a keynote address, and we'll hear more from them on Monday. We also hope to have IMTA student members present.

Look for the registration form in the spring IMT. We are looking forward to seeing you all and sharing three days of friendship and learning.

Conference Committee,  
Allison Chenoweth, Abbie Brewer & Melinda Westphalen



*Allison Chenoweth*



*Abbie Brewer*



*Melinda Westphalen*

**G**reetings from Coe College and Cedar Rapids! The 2023 Conference committee has been busy planning for a fantastic three days, so please mark your calendar for June 4-6.

Our events will be held in Marquis Hall and recitals will be in the historic Sinclair Auditorium. There will be rooms available in the dorms, or you'll have the option of staying in a hotel near campus. We will be blocking rooms at 2 different locations.

We are looking forward to welcoming guest clinician Dr. Julie Knerr Hague, the creator of the popular "Piano Safari" series. Julie will be joining us from Windsor, Connecticut, where she teaches students of all ages in both individual and group lessons. She will present sessions on "Lost Gems of the Teaching Repertoire" and "Thinking Deeply About Reading." We will have the Piano Safari products available in the exhibit room.



*Dr. Julie Kerr Hague*  
Guest Recital Artist & Clinician

You can learn more about Julie at [julieknerrpiano.com](http://julieknerrpiano.com), and more about the Piano Safari curriculum at [pianosafari.com](http://pianosafari.com).

We are equally pleased to welcome Daniel Shapiro as our guest artist. Daniel has taught at the Cleveland Institute

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327 Main Street #2, Ames \* 1024 Central Avenue, Fort Dodge  
203 1st St SW, Mason City \* 701 W. Townline, Creston  
[www.riemanmusic.com](http://www.riemanmusic.com)

# WHAT'S HAPPENING IN THE WEST CENTRAL DIVISION OF MTNA

## Conferences - Back Together Again and Not to Be Missed!

I love connecting with MTNA friends and meeting new colleagues, and what better way than by attending fun and inspiring conferences?

I hope that you are looking forward to the MTNA 2023 "Reunion" Conference in beautiful Reno, Nevada, this coming March, as well as the IMTA 2023 Conference in Cedar Rapids on the campus of Coe College this June!

I would also like to encourage you to attend one or more of the other West Central Division state conferences this coming year. It is an excellent opportunity to network with nearby colleagues, all within driving distance of Iowa!

### **MTNA 2023 Conference**

March 25 – 29, 2023

Reno, NV

*\*Mark your calendars for our Division meeting and dinner on Sunday, March 26th!*

[www.mtna.org/Conference](http://www.mtna.org/Conference)

### **CSMTA (Colorado) 2023 Conference**

June 2 – 3, 2023

Colorado State University, Pueblo, CO

[www.comusicteachers.net/conference](http://www.comusicteachers.net/conference)

### **IMTA 2023 Conference**

June 4 – 6, 2023

Coe College, Cedar Rapids, IA

[iamta.org/conferences](http://iamta.org/conferences)

### **NDMTA (North Dakota) Conference**

June 7 – 9, 2023

Dickinson, ND

[www.ndmta.org/conferences.php](http://www.ndmta.org/conferences.php)

### **MMTA (Minnesota) 2023 Convention**

June 11 – 13, 2023

Hilton-Minneapolis/St. Paul Airport Hotel, MN

[mnmusicteachers.com/mmta-annual-convention](http://mnmusicteachers.com/mmta-annual-convention)

### **NMTA (Nebraska) 2023 Conference**

October 19 – 20, 2023

University of Nebraska – Omaha, NE

[nebmta.org/conferences](http://nebmta.org/conferences)

### **SDMTA (South Dakota) 2023 Conference**

November 2 – 4, 2023

South Dakota State University, Brookings, SD

[www.sdmtna.org/state-conference](http://www.sdmtna.org/state-conference)

### **KMTA (Kansas) 2023 Conference**

Fall 2023, Dates TBD

Washburn University, Topeka, KS

[www.ksmta.org/conference](http://www.ksmta.org/conference)

### **\*MMTA (Missouri)**

No conference currently planned for 2023

[missourimta.org](http://missourimta.org)



MTNA WCD Director

**Mary Beth Shaffer**

[mbs723@shafferstudio.net](mailto:mbs723@shafferstudio.net)

# MTNA PERFORMANCE COMPETITIONS RESULTS

On October 29th-30th the Bachman Fine Arts Center at Wartburg College was full of excitement as contestants of the Iowa MTNA Competition arrived to perform in-person for the first time since 2019.

The competition is divided into three age groups: Junior (11-14), Senior (15-18), and Young Artist (19-26). This year's competition had 24 entrants. Students that are the only entrant in their category automatically advanced to the next round as the state representative, but were offered the opportunity to perform in this round for valuable feedback from the judges. All performers demonstrated skill and musical maturity beyond their years, and did not make it easy for the judges to select a winner!

Our wonderful judges lent their time and expertise to help make this weekend a success. All of whom visited with students after results were announced, giving further encouragement. We extend our gratitude to:

## Piano

Dr. Natalie Landowski  
*University of Western Illinois*

Dr. Rebecca Shockley  
*retired from University of Minnesota*

Dr. Arlene Goter  
*retired from St. Catherine University*

## Voice

Dr. Jennifer Larson  
*Wartburg College*

## Woodwind

Michael Giles  
*Iowa State University*

Congratulations to all performers and teachers for all of their hard work! Best of luck to our winners and state representatives as they advance to the video round at Divisions on December 7th! If teachers would like to learn more about the State MTNA Competitions, please visit the MTNA website or contact our state chairperson Diane Smith at [dianemsmith@mchsi.com](mailto:dianemsmith@mchsi.com).

## Junior Piano



Iowa MTNA Competitions Chair

**Diane Smith, NCTM**  
[imtamnachair@gmail.com](mailto:imtamnachair@gmail.com)



Participants from left to right:

**Duy Xuan Ha Duong**, Student of Cyndie Caruth

**Becca Zhang**, Student of Cyndie Caruth

**Gwenyth Franczyk**, Alternate, Student of Cyndie Caruth

**Hannah Cotran**, Honorable Mention, Student of Cyndie Caruth

**Kento Sugiyama**, Winner Student of Jack Winrock & Feilin Lin Murray

## Junior Strings



**Keira Cromwell**

State Representative  
Laura Shaw



## Senior Piano



**Helen Mao**  
Winner  
Mei-Hsuan Huang



**Jacob Newton**  
Alternate  
Réne Lecuona



**Jack StremLOW**  
Honorable Mention  
Marian Lee



**Duy Xuan Duc Duong**  
Honorable Mention  
Cyndie Caruth

## Senior Voice



**Caitlyn Dean**  
State Representative  
Leanne Freeman-Miller

## Senior Woodwind



**Lucas Wiese Ibarra**  
State Representative  
Kenneth Tse

## Young Artist Woodwind



**Lingxiao Li**  
Winner  
Kenneth Tse



**Yang Zhou**  
Alternate  
Kenneth Tse

## Young Artist Voice



**Molly McDonough**  
Winner  
Leanne Freeman-Miller



**Delaney Downs**  
Alternate  
Leanne Freeman-Miller



**Abigail Boeshen**  
Honorable Mention  
Leanne Freeman-Miller

## Young Artist Piano



**Bowen Liu**  
Winner  
Ksenia Nosakova



**Calvin Kotrba**  
Alternate  
Ksenia Nosakova



**Neil Krzeski**  
Honorable Mention  
Ksenia Nosakova

# AUDITIONS REMINDERS

**G**reetings to my IMTA friends!  
I know that festival, audition, and the holiday season is upon us, which means our calendars are filled with many, many activities from now until spring. Thank you all for working and volunteering in your various capacities to make district auditions a warm, comfortable, encouraging, and exciting environment for all students involved!

## Friendly Reminders for District Chairs:

1. I have updated your auditions date and location on the website, please take the time to review and let me know if I need to make any changes.
2. Once you've locked in your judges for auditions, please email me as soon as possible for that information and I'll add it to the website.
3. As your registration deadlines are approaching, please reach out to your teachers that may choose not to audition and ask them to delete their students'

names from the website. That will save everyone much hassle once the registration closes!

## Friendly Reminders for All Teachers who enter students into District Auditions:

1. State Auditions are scheduled for March 11, 2023 at Iowa State University.
2. If one of your students is declared a winner at District Auditions, please plan to not only attend State Auditions with your student but to volunteer a few hours of your day. Volunteer lists will be emailed out after the last District Audition (February 2023). IMTA Audition Rules require the attendance and volunteerism of teachers in order to make the State Auditions day run smoothly.

As always, you are welcome to contact me with questions or concerns at [imtaauditionschair@gmail.com](mailto:imtaauditionschair@gmail.com). Blessings to you this holiday season!



**IMTA State Auditions Chair**

**Cate Bryan, NCTM**  
[imtaauditionschair@gmail.com](mailto:imtaauditionschair@gmail.com)



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// *Performance (Vocal, Instrumental & Piano)*

### **Bachelor of Science in:**

// *Music Education (K-12 Vocal & Instrumental)*

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Visit [waldorf.edu](http://waldorf.edu) to explore the opportunities that are waiting for you.

## MUSIC SCHOLARSHIPS

**GENEROUS SCHOLARSHIPS** in music are available to ALL majors! To apply for a scholarship visit [waldorf.edu/music](http://waldorf.edu/music)!



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# IOWA STATE MUSIC



## PROGRAMS OF STUDY

Bachelor of Music Degree in:  
Keyboard Performance  
Keyboard Education  
Bachelor of Arts in Music  
Minor in Music  
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## FACULTY MEMBERS

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The Department of Music and Theatre congratulates Dr. Janci Bronson as she begins her term as President of the Iowa Music Teachers Association.



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# WINTER TREASURER'S REPORT



**Carroll D. Caruth**  
imtafinance@gmail.com

Checking balance as of 1/10/23 \$33,758.00  
CD held by IMTA \$37,911.29  
Scholarship balance \$6,302.99

Since adjudicator and lunch rates have been raised, it is clear that in order to keep from raising fees for festivals and auditions, expenses need to be watched as closely as possible. Please do what you can, and help fees to stay where they are for the students and parents.

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

**Carroll Caruth**  
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# forScore: BUILT FOR MUSIC

Many teachers these days are using digital scores in their teaching, and with this new format comes new challenges. Digital scores can be difficult to organize, view, and annotate, but with the right technology, using digital scores doesn't have to be a hassle.

Enter forScore. Now in version 13, this \$20 app has become the industry standard for performing musicians. When you see an iPad in front of a professional cellist or the bass player of a rock band, there's a good chance the app they're running is forScore.

Although built for performers, the app has a wealth of features that make it useful for music teaching. At its core, it's a PDF display application. You can upload PDF files to the app from the cloud or using Apple Airdrop, or the app itself can scan scores using the iPad's camera. You can set the title, composer, genre, and other tags for the scores, and they can be easily searched.

For teachers, the two most powerful features in the app involve annotation and setlists.

Annotation, which is most easily accomplished with an Apple pencil, allows you to draw on the score. You can set the color of the lines, which allows you to do things like mark 3rds in blue and 2nds in red. You can also stamp musical symbols directly into the score, adding a big green sharp in front of a note to capture a student's attention. Each score can also have several layers of annotations, and I've used this to mark the same score for different students. Brian's notes might be in an orange layer, while Emma's notes might be in blue. The scores can then be exported with the annotations and emailed to students for them to review at home.

The setlist feature is a wonderful organizational tool and can be used in a variety of ways. For example, I have a setlist for each student that contains all the pieces they're currently working on. I can quickly check their scores

as I'm making lesson plans in the morning, and I always have them available in case the student forgets their music.

Another use of setlists is to create other kinds of lists. You could have an "Early Elementary" setlist with pieces of that level. Or a "Sonatina" setlist full of sonatinas. Or even a "Theory Worksheets" setlist full of theory worksheets. It really is one of those tools that begs for a variety of creative uses! Also useful is that a PDF can be in several setlists at the same time. Just watch out – if you annotate a score from one setlist, those notes will show up if you view the score from a different one.

Of course, the use of PDFs always brings up the question of copyright. The best rule of thumb is simply to ask yourself "am I using this to avoid purchasing a legal copy?" (That's really what copyright law is all about. It's not really about the act of copying, it's about the avoidance of purchasing!) For all of the music I use, I have a hard copy in my closet, and my students have a hard copy at their house. The digital score is simply for added convenience.

The other common question is whether or not forScore will work on Android, and the answer is unfortunately no. There are a couple of alternative apps that will work and have similar feature sets (Newzik has a web-based viewer that you can use on an Android device, and Nkoda has a dedicated Android app.)



The forScore app on an iPad as shown on the website, [forscore.co](http://forscore.co).



IMTA State Technology Chair

**Dr. Jason Sifford, NCTM**  
[imtatechnology@gmail.com](mailto:imtatechnology@gmail.com)



# IN THE SPOTLIGHT

with Christopher Goldston

## The Goldston Legacy

### **Christopher Goldston**

*has taught at Columbia College Chicago and Sherwood Conservatory of Music and currently maintains an independent studio in the historic Fine Arts Building in Chicago. he has written numerous pieces for piano, voice, and chamber ensemble, including his "Thesis for Wind Quintet," which won the 1993 Music Teachers National Association (MTNA) Composition Contest for North Carolina. MTNA has commissioned Christopher for the Collaborative Music Commissioning Project for the 2022 MTNA National Conference.*

If you ask Christopher Goldston about his favorite childhood memories growing up in a musical home, he reveals the image of himself, sitting on the couch completing his homework while his mother teaches private students. He attributes his vast knowledge of teaching literature to hearing and playing so much great repertoire in a prolific musical environment. When it was time for him to choose a path for college, piano performance and pedagogy seemed the obvious choice. Christopher Goldston grew up in North Carolina and earned a bachelor of music degree in piano performance from the University of North Carolina-Greensboro. He later moved to Chicago and now holds a master of music degree in piano performance and pedagogy from Northwestern University. 1991 marked the beginning of his career as a composer when Christopher received the National Federation of Music Clubs Lynn Freeman Olson Composition Award for his first composition, *Night Train*. He has since published works through both Alfred and FJH.

Chris is proud of his early involvement with MTNA as president of the Chicago local association, CAMTA, as well as state President of the Illinois Music Teachers Association. Chris is currently the MTNA national secretary-treasurer. He has also served as the MTNA National competition coordinator since 2010. Prior to the pandemic, he had been considering self-publishing his own works and recently launched his new website with

Goldston Music. Much of his decision to sell digital downloads was influenced by his own compositions of unpublished works as well as the many works still in various stages left by his mother, Margaret Goldston who passed away in 2003.

Chris possesses the boxes of compositions that his mother left behind, filled with complete and partial works, short ideas and sketches. He has spent countless hours determining which pieces were already published, which versions of ideas were meant

to be used, which were the latest ideas and carefully piecing together titles and clues that cross over with incomplete ideas. Shortly after moving to Chicago 15 years ago, the apartment building where he lived was devastated by a fire where most of his possessions were lost. Fortunately, the boxes of his mother's music (stored in a closet) were spared from being completely destroyed.

Chris freely expresses the wonderful emotional memories of his mom, combined with the



*Margaret Goldston  
(1932-2003)*



Chris with his mother Margaret Goldston.

sad aftermath of the fire as he continues to meticulously index the singed, smoke-filled pages of Margaret's hand-written compositions. Chris has been financing much of the engraving and costs involved with publishing with grant money. It is obvious when speaking to Chris that he takes great pride in the Goldston works. "Often times," he states, "the precision of notated editorial aspects while self-publishing (phrasing, pedaling, fingering, etc.) can be missing." His father, now 91 is thrilled that many of Margaret's remaining compositions are now being published through Goldston Music.

Chris conveys the story of his mom, born into a musical family in Cuba and moving back to New Orleans where her grandfather owned a Bourbon Street music store and directed the Shriner's Band. Growing up, she studied piano through the local colleges. She earned her bachelor of music degree in piano performance from Louisiana State University. In 1991, she was honored as LSU's School of Music Alumnus of the Year. She continued post-graduate studies in education at Emory University in Atlanta, Georgia.

She got her start composing at age 50 as she was searching through the Federation list, thinking writing her own compositions might be something she could do as a way to expand the current repertoire list. She shared some of her first works with friends and eventually got in touch with Robert Ward, dean of the North

Carolina School of the Arts and Pulitzer Prize-winning composer. He encouraged Margaret to submit her works to his publisher, Galaxy Music Corporation (distributed by E.C. Schirmer).

Margaret's passing in 2003 marked a brief 20 years as a composer, yet she leaves us with so many wonderful works with more to come. Chris revealed that her accomplishments include over 150 published works. More than half of these publications consist of collections, which he estimates to total over 500 pieces. There exists a wealth of unpublished works that Chris is piecing together through her recordings, assorted versions and variations, while deliberately notating which ideas are hers, and which additions he has made in order to finish each composition. His most recent project is engraving a set of nine pieces she created about Alaska, titled *Under the Midnight Sun*.

Chris nostalgically reminisced about some of his favorite pieces by his mother which included the earlier Galaxy pieces such as, *Magic Typewriter* and *Star Quest*; publications through Alfred such as *Seasons* and *Prelude Majestic*. Another favorite composition she loved was *Song of the Bird*, no longer in print. Chris expressed regret that he doesn't currently have the rights to many of her inspiring works such as this one.

When asked about his own writing style, Chris strives to create music at a level parallel to the student's current abilities. He loves exploring a variety of techniques and styles with an attempt to appeal to performers, both young and old. Chris is grateful for the many things he learned about composition from his mother—especially her capacity to identify consistent age/level-appropriate concepts.

He continues sorting through her smoke-filled boxes only to discover personal notes from her, directing him to be sure to do things a certain way, such as the specifics of adding text to musical scores. These notes afford a sense of connection to her and he often wonders if she knew he would ever run across these notes! When asked about the similarities in their compositions, he states they have so many likenesses, yet he prides himself in heading down his own unique and imaginative path.

Christopher Goldston remains in demand as a clinician and guest artist. He has presented for music groups across the United States and given sessions at numerous MTNA state conferences, as well as at the MTNA national conference in Kansas City, Missouri, in 2004. His students have won local, state, and national composition competitions, including the 2016–2017 Young Artist winner for the MTNA Composition Competition. Chris continues to honor his mother's memory through Goldston Music at [www.chrisgoldston.com](http://www.chrisgoldston.com), proudly displaying their collective bios while expanding available and developing digital works on his site. Many of Margaret Goldston's works on his site are listed as the *Legacy Series*. Christopher Goldston hopes to continue to share both Margaret's works as well as his own for many years to come.

*Interview with Chris Goldston, by IMT Editor, Cyndie Caruth*

# laMTA.org : The MENU

Last quarter I started a series about content on the IMTA web site ([www.iamta.org](http://www.iamta.org)), beginning with the Home page. This quarter we move on to features available to everyone. There truly is a wealth of information here!

At the top right of every page of the IMTA website are two horizontal lists of menu items. When clicked, each menu item displays a drop-down list of sub-menus, or opens to a different web site page. The presence of a “down arrow” next to a menu means that it has sub-menus under it.

The top menu on the IMTA web site ([www.iamta.org](http://www.iamta.org)) has five menu items. **Home** and **Contact** menus need no explanation. **Scholarships** links to the IMTA/West Music cash scholarship winners, with upcoming scholarship opportunities if available, qualifications to participate, and any required forms.

**IMTA-MTNA Events** connects to the annual Iowa MTNA state competition winners page. Students and teachers receive the recognition they have earned on this page.

For composition students and teachers, **Composer Commissioning** offers guidance about joint IMTA-MTNA composer commissioning opportunities. The page features downloads of, and/or links to, exciting performances of past commissioned works. IMTA commissioned composer bios are listed, showcasing real life careers in music performance, teaching, and composition.

The second horizontal menu lists seven menu items, two of which have sub-menus. About is a drop-down menu with five sub-menus. The first of these is **Leadership**. This is the place to get acquainted with behind-the-scenes folks at IMTA. There are great photos of each person. A click on the person’s name/position pops up a short bio, and you can send an email to a person directly from this page. **History** provides background information about IMTA, along with awards and recognition of those who have so generously given of their time and talent to serve the membership of IMTA over the years. **Local Associations** lists all of the local IMTA chapters with email links to local leadership. It is a convenient way for interested folks to see what local organization they would fit in!

The last sub-menu under **About** is **The Iowa Music Teacher Magazine**. Did you know that previously published IMTA magazines are published digitally in PDF format on this page? PDF format provides convenient search capabilities, so if there was a magazine article you really liked, but just can’t find on your bookshelf, try opening the magazine on line and run a quick search!

The **Membership** menu item is all about the benefits of being an IMTA member, and there are a lot of benefits! Everything from national teacher certification, to business discounts, education and development opportunities – the list is long!

One of the great benefits of being an IMTA member is that your name and studio can be quickly found by those searching on line for a music teacher in, or near, their town. **Find a Teacher** is a search page that filters IMTA member teachers by teaching area, city, or county!

The **IMTA Auditions** menu has sub-menus under it. **Audition Results** sub-menu page recognizes district and state student winners and their teachers, both past and present. On the State Audition Results tab there is a link to watch the most recent Honors Recital. The **District and State Auditions** sub-menu offers lists and locations for district auditions, with email links to get more information.

The next menu item, **Events**, is an on line calendar of IMTA state organization events. If you have an event that should be on the Events calendar, be sure to email it to me at [imtawebmaster@gmail.com](mailto:imtawebmaster@gmail.com). **Conferences** is all about the annual IMTA conference. This year, the conference will be held June 4-6, 2023, at Coe College in Cedar Rapids. With workshops, concerts and recitals, vendor showcase, great food and camaraderie, you won’t want to miss it!

Whew! There’s a lot on this web site! [www.iamta.org](http://www.iamta.org) is a very helpful tool for music teachers, whether members or not, parents and students. I can hardly wait til next time to begin sharing the features available on the web site once you join IMTA and log in!



IMTA Website Chair

**Angela Binns**

[imtainformation@gmail.com](mailto:imtainformation@gmail.com)



# FESTIVAL SEASON IS UNDERWAY

Since the last issue of the IMT, we gained another festival center. The Webster City center has not been active for a few years, so it's exciting to see more teachers and students participating. Welcome back to the veteran teachers and welcome to the teachers who have joined IMTA in the last few years!

One of the responsibilities of the Festivals Chair is to update the Probationary List with new probationary judges and keep track of the evaluations for each one. Congratulations to Tammie Walker and Allison Chenoweth

for completing the probationary judging requirements this fall. They are now qualified to judge for any IMTA events. Thank you Tammie and Allison for your willingness to provide positive feedback to all students!

If you have any questions about the Probationary Judge process, you can contact me at [imtafestivals@gmail.com](mailto:imtafestivals@gmail.com).



**IMTA State Festival Chair**

**Rachel D. McCoy, NCTM**

[imtamentorchair@gmail.com](mailto:imtamentorchair@gmail.com)

## 2022-2023 Probationary Judges List

**Tammie Walker and Allison Chenoweth have completed the probationary judge requirements. Congratulations!**

**Melissa Phillips (1)**  
3389 Sage Dr  
Forest City, IA 50436  
507-360-6477  
[melissa.phillips@waldorf.edu](mailto:melissa.phillips@waldorf.edu)

**Luke Tyler (1)**  
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**Xiao Hu**  
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**Abbie Brewer**  
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319-329-1598  
[abrewer@coe.edu](mailto:abrewer@coe.edu)

**Kelsey Legore**  
4044 Vine Ave SE  
Cedar Rapids, IA 52403  
[kelselegoremusic@gmail.com](mailto:kelselegoremusic@gmail.com)

### Updated 11/30/22

Names are printed with the number of festivals completed in parenthesis beside name. Any names without a number are new probationary judges and are listed in the order their application was received.

Any paid IMTA member can apply to be a Probationary Judge. Use the "Probationary Judging Application" form from the [iamta.org](http://iamta.org) website.

After a probationary adjudicator has judged three festivals with positive reviews, they will automatically be placed on the IMTA Judges List.

Each Festival Chair should fill out the "Official Probationary IMTA Judging Evaluation Form" for any probationary judge they hire and submit it to the state festival chair at [imtafestivals@gmail.com](mailto:imtafestivals@gmail.com).

# CLOSING THE CORNER CABINET



Amy Jo Wrobels recently donated this 22-year-old grand piano that will promote the love of music to many in the future.



**Amy Jo Wrobel**

**T**he end of the year always reminds me of my mom, who died at Christmas six years ago. She was the driving force early on in my piano career, ensuring that I had lessons and an excellent piano to practice. I remember how excited I was when I fell in love with my first piano.

Over the years, my love for this instrument deepened so much that I eventually became a teacher. Young, inexperienced, and a little trepidatious, I opened the Piano Forte Studio in Raleigh, North Carolina, in 1991. Since then, I've moved several times, and each time my studio starts over with new students, teaching the gift of music repeatedly.

Twenty-two years ago, I bought my first piano, a Young Chang Grand Piano. I remember wanting to weep with joy when it arrived at my home. The music beautifully spilled into our home when I played the new piano. I've

taught hundreds of students over the years, but especially dear to me, my two daughters, on this lovely instrument. This year, however, I felt called to donate this "piece of family legacy" to promote the love of music to a new venue; the Franklin Events Center in Des Moines. Here, the piano is used by three churches and by several musical communities that meet and perform in this building.

Through this donation, a dream of mine became realized as I became a non-profit organization called the Des Moines Festival of Music and Fine Arts (DMFMFA), bringing the love of music to the Des Moines Metro area through scholarships for those who may not be able to afford lessons. On November 12th, 2017, DMFMFA held its inaugural concert with Dr. Nicholas Roth (Drake University), jazz pianist Nate Sparks, and Faith Music Academy founders Jason and Sherri Nicholson.

So as my life now has a new path, my corner cabinet is closing. I still teach and participate in my local organization, but I have a new dream. I have enjoyed writing for the IMT magazine for the last five years, learning so much about lots of music and finding unique items for my corner cabinet. I'm forever grateful to Cyndie Caruth, who saw a budding author in the making when she asked me five years ago to begin writing "From my Corner Cabinet" in the 2018 winter edition.

However, I want to leave you with a few pieces of music I learned many years ago, which are still some of my favorites to play!

## ***Rhapsodie by Maxwell Eckstein***

Bombastic and challenging, this piece came into my life during middle school. This grand composition is moderately complex but easy enough for smaller hands to learn to play. I loved the technical difficulties, tempo changes, fundamental signature changes, and dynamic fluctuations Rhapsodie offered. Once known,

*Continued on next page*

# THE IMTA FOUNDATION PROVIDES OPPORTUNITIES

I would like to begin by introducing myself as the new Foundation Chair for IMTA.

My name is Sarah Reeves, and I am a private piano teacher in Ankeny, IA. I also work with Mobile Music Lessons in Des Moines and the Lott Music Studio in Ames and am adjunct faculty at Grandview University where I teach applied piano.

My love of teaching began in high school when I taught my first few piano students. I attended Faith Baptist Bible College in Ankeny, IA, studying sacred music. Later I went to the University of Oklahoma to earn my master's in piano performance and pedagogy. I am so happy to have the opportunity to take what I learned from those experiences and apply it daily to teaching music. Iowa is truly a wonderful state, and I am privileged to get to work with other great educators at the local and state level.

With my introduction over, I want to begin by saying that life can be hectic this time of year. As you are preparing your students for recitals, festivals and auditions, please take a moment to consider all the wonderful benefits of MTNA and IMTA membership. From business and legal aid to educational resources, MTNA supports its members. In particular, the MTNA Foundation funds fellowships and grants for

new teachers, community music programs, professional development and much more. You can view all the Foundation has to offer at [www.mtnafoundation.org/mtna-grants/](http://www.mtnafoundation.org/mtna-grants/).

Next, I want to remind everyone that we are approaching our deadline to fund the Foundation Fellow for IMTA. This year, we are honoring Dr. Jason Sifford who has made mammoth contributions to our organization. I know I personally have students currently performing Dr. Sifford's compositions for auditions. He is a prolific composer and arranger as well as an active performer, clinician, IMTA board member and teacher. By funding him as the IMTA Fellow, we honor him and ensure that he will bring back a wealth of relevant knowledge and insight from the 2023 National Conference. To achieve this recognition, we need to raise \$1500 before January 1, 2023. Checks should be made out to IMTA with "Foundation Fellow" in the memo line and should be sent to

Carroll Carruth.  
2105 NW Pleasant St  
Ankeny, IA 50023-9023

Lastly, I want to wish everyone a wonderful holiday season!



**IMTA State Foundation Chair**

**Sarah Reeves**

[imtafoundation@gmail.com](mailto:imtafoundation@gmail.com)

## *From the Corner Cabinet continued*

this will become a favorite to play for years to come.

### ***Raindrop Prelude, Prelude #15 in D♭ Major by Frederic Chopin***

Although I'm sure the story behind this piece wasn't quite as romantic as the way I imagined it to be in reality, I still found it to be very romantic. The monastery's rooms allowed wind and rain inside, causing Chopin's health to deteriorate further. As history states, Chopin spent much of his time listening to the repetitive drip-drip-drip of the rain outside. This dripping inspired the repetitive note throughout the "Raindrop" Prelude. I used the thunderous section to pound out any frustrations I might be

experiencing, but playing this piece brought so much peace to my soul.

### ***Notturmo, Op. 54, No. 4 by Edvard Grieg***

Edvard Grieg's "Notturmo" or Nocturne is one of the most popular Lyric Pieces for solo piano. There are many techniques to practice in this piece, including hand-crossing, multiple voices in one hand, cross-rhythms of triplets against doublets, the impression of bird calls ending in trills, and a fast middle section which is manageable in terms of technical skills. I learned this piece for a contest and still enjoy playing it today.



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# SHARE YOUR KNOWLEDGE BY MENTORING NEW MEMBERS

Recently I received an email from a former music student whom I taught at Emmaus Bible College. She has since married, had a couple of children, and has lived to Chicago and Baltimore. She has now returned to Dubuque and reached out to me regarding starting a piano studio.

What a pleasure it was to hear from her and know that she's happy and blessed in her life circumstances. And what a joy and privilege it will be to share with her my insights and experiences from many years in this music vocation. I will introduce her to the other three young teachers who have recently moved to Dubuque and are beginning their careers here. I look forward to seeing them all involve themselves with the programs that IMTA offers.

Many of us have forgotten those early, lean years when we were new to a community and were reaching out to the established teachers regarding lesson rates, recruiting students and

establishing relationships with other teachers in the area. I remember the first few years I entered students in IMTA auditions. Because my training had thoroughly prepared me for repertoire in the advanced levels, I was at a loss when it came to choosing pieces for Levels A and B. A dear friend and now retired teacher in Dubuque came to my aid and guided me through the plethora of excellent repertoire choices in those levels, showing me how to create a satisfying and challenging program for younger students.

Mentoring is defined as serving as a trusted counselor and teacher to another. We have all benefited from our own mentors and it's my hope that we will have opportunities to enrich our local associations by coming alongside our new members as trusted mentors. Share the wealth of your knowledge and experience and it will be satisfying to see the way our local associations thrive and grow.



IMTA State Local Associations Chair

**Dr. Sharon Jensen, NCTM**  
imtalocal@gmail.com

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# From the Past

## Some Thoughts on Being Happy In Competition

By Norma L. Seifert  
State Auditions Chairwoman

For the past two years, I have truly enjoyed the experience of meeting some of the world's nicest people through the IMTA auditions program. I could not have asked for a nicer spirit of cooperation prevailing through great masses of detail work, and out of it I have gained a great sense of learning while giving.

Contests can be important and necessary: to dignify great music, to give performance opportunities and scholarship aid to deserving young people; to recognize the art of musical composition, performance, teaching; and through all the experiences, observations, and the judge's written critiques, to contribute to the learning process.

And yet, I am sad whenever I see classical music used competitively - that is musician against musician, with winners and losers. Music is an art whose entity rests in itself. Music should be played, heard and shared for its own beauty and infinite greatness. Gounod once said, "Masterpieces are not wolves and do not devour each other!" Neither should musicians do so!

In a sense, all competition entrants are winners. They have, together with their teacher, made the necessary commitment, given dedication, discipline and momentum to their tasks. If not for these few dedicated young people and their teachers, who will foster great art in the future? Who will foster Bach, Beethoven and Brahms and keep them alive?

Life has decreed we will always fail in reaching our absolute goal - but not completely. It is my belief that we should not be in competition with other musicians, but in competition with our best selves, our most earnest aspirations and finest ideals. Competition in this frame of mind, remains honest and rewarding.

Because we are life long students of our Art, we must believe as Busoni, that if "one is 50% happy concerning a given performance, one has a right to go on". And so we shall go on developing to the last breath the gifts with

which a gracious Creator has endowed each person. We shall never cease to profit and learn!

IMTA members should decide what they want to do about the allowable number of F level winners. Should two be named, even though there are not 15 entrants? PLEASE SEND ME YOUR VIEWS CONCERNING THIS LEVEL. I will inquire about other state's rules when I go to convention.

I am appointing a committee to study the qualifications of all judges within the state of Iowa. As teachers, we want honest, profit-learning critiques. Most A-F level students are not Rubinsteins, and perhaps should not be judged in that light.

I encourage each IMTA teacher to attend the convention in June - for the following special reasons:

- (a) Sunday afternoon, June 7th will be given over to the repertoire committee of the auditions syllabus. We encourage you to send along a list of pieces which you would like to see included in the repertoire list.
- (b) It has come to my attention that a definite rule should be adopted for the state of Iowa concerning the Code of Ethics, p. 14, V. #3 of the Auditions syllabus. This states that in order to enter any MTNA student audition, a participant must have studied with the teacher-member who presents him in auditions at least 3 months prior to audition. Robert Sutton speaks about this in the February-March issue of *THE AMERICAN MUSIC TEACHER*. I suggest that Iowa make this a definite ruling!







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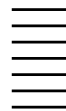
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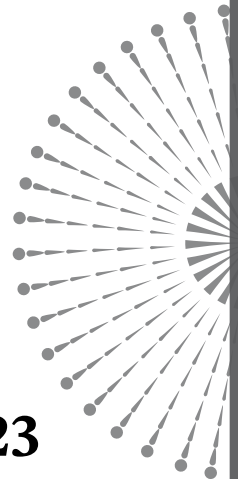
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Save  
the dates!



# IMTA State Conference

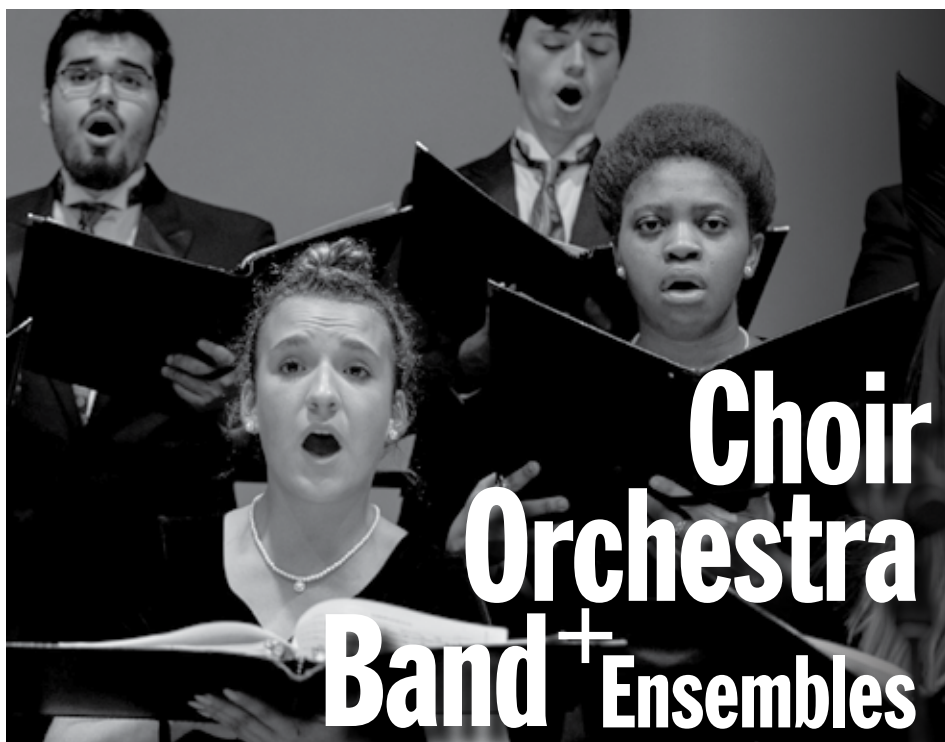


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# AARON ISRAEL LEVIN IS IMTA COMMISSIONED COMPOSER

I am thrilled to announce Aaron Israel Levin as our IMTA Commissioned Composer for 2023. Aaron is a graduate of Grinnell College and the Yale School of Music, where he is currently pursuing his DMA. His music is quite eclectic – I encourage you to take a listen to his work on his website, [www.aaronisraellevin.com](http://www.aaronisraellevin.com). In our discussions around the commission, he was quick to point out the deep influence that his time in Iowa as a student had on his musical development. Aaron is writing a solo piano composition to be premiered at our June conference in Cedar Rapids. You won't want to miss it!

I would like to thank Carl Schimmel (2020 IMTA Commissioned Composer) and Heather Gillis (University of Northern Iowa graduate student) for serving on the composer commissioning committee this fall. They brought some great ideas and energy to this endeavor.

If you or your local IMTA chapter are interested in donating towards this commission, or if you know of an Iowa business or foundation that might want to contribute, please be in touch with me at [imtacommissioning@gmail.com](mailto:imtacommissioning@gmail.com). While the part of the fee for the commission is set by MTNA, we are encouraged at the state level to raise additional funds to support the composer's work on the piece.

Finally, if you haven't checked out the IMTA composer commissioning website in a while, take a few minutes and head over to [iamta.org/composer-commissioning.php](http://iamta.org/composer-commissioning.php). We've got lots of new information, including a recording of last year's commissioned work, *Mementos* by Michael Gilbertson, and a complete list of the works IMTA has commissioned going back to 1987.

Thanks for your continued support of new music here in Iowa!



*Aaron Israel Levin is the 2023 IMTA Commissioned Composer. He is writing a solo piano composition to be premiered in June at the IMTA conference.*



**IMTA Commissioning Chair**

**Dr. Perry Mears**

[imtacommissioning@gmail.com](mailto:imtacommissioning@gmail.com)

# TO SCALE OR NOT TO SCALE

## A system of developing consistent technique

Adapted from *A Technical Regime for Pianists* by Valery Lloyd Watts and Carole Bigler  
contributed by Doris Swanson, NCTM

### **Purpose of scales:**

- To develop a steady beat.
- To develop a fluent transition from quarter, eighth, triplet, and sixteenth notes.
- To develop finger dexterity.
- To develop familiarity with the keyboard.
- To develop consistent fingering habits which facilitates reading skills.

### **Presenting scales to the student:**

- Use the circle of fifths.
- Introduce just previously to playing chords in music. ex. Mary Had A Little Lamb

How much to assign weekly depends on the student's ability and practice habits.

- Make it the first thing done at the lesson every week.
- All scales and chords are taught by rote until the 3 octave level at which point a scale book is introduced.

1. Major and minor 5 finger patterns:  
Walk right up and walk right down and skip right up and down + I chord---HS.
2. 1 octave + I, V7, I---no metronome, simply get acquainted with scale fingering---HS.
3. 1 octave + I, V7, V, I---add metronome 100/quarter.  
Rest position---count 1, 2, 3, 4  
Rest position to play position---count 1, 2, ready play---HS.  
(Add cross hands 1 octave arpeggio)
4. Continue I octave + I, IV, I, V7, V, I---HS  
Add 2 octave scale + metronome at 200/eighth note.  
Alternate Major with harmonic minor  
Add "creeping triads" HS.  
(Add 1 octave arpeggio HS.)
5. Add a scale book---(I prefer Alfred's Complete Scale Book.)  
Continue 1 octave + metronome at 100/quarter note---HS.  
Continue 2 octave + metronome at 100/quarter note---HS.  
Continue Chords I, IV, I, V7, V, I---HS  
Add 3 octave HS in 3 steps:  
No metronome but count 1 tata etc. emphasizing the 1, 2, 3, 4  
Add metronome at 208/eighth note emphasizing the 1, 2, 3, 4  
Change metronome to 69/triplet and gradually work up to 100/triplet.  
Alternate Major, harmonic, melodic scales.  
Change creeping triads to broken and interlaced HS.  
Add 2 octave arpeggio root position HS.
6. 1 and 2 octaves hands together at 100/quarter note.  
3 octave review HS at 100/quarter note + chord cadence review HS.  
Alternate Major and harmonic minor scales.  
Triads blocked and broken HT.  
2 octave arpeggio root position HS.
7. 1, 2, 3 octaves HT at 100  
Add 4 octave scale HS beginning at 80/quarter note and work up to 100.  
Alternate Major and harmonic minor scales.  
Chord cadence in positions HS. Use scale book or page in assignment notebook.  
2 octave arpeggio root position HT.
8. Drop the 1 octave. 2, 3, 4 octaves HT—  
begin 4 octave at 80 and work up to 100.  
Alternate Major and minor harmonic scales  
Chord cadence in positions HT.  
2 octave arpeggios root and inversions HS
- 9a. MAJOR SCALE in 4 steps or 4 weeks.  
4 octave scale only, HT at 100/quarter note.  
4 note chord blocked and broken, interlaced HS.  
2 octave arpeggio root and inversions HS.
- 9b. Grand scale---2 octave  
4 note chord blocked and broken HT.  
2 octave arpeggio root and inversions HT.
- 9c. 3rds scale HT  
Chords and scales as in 9b.
- 9d. 6th scale HT  
Dominant 7th chords---blocked and broken interlaced HS.  
Dominant 7th arpeggio root and inversions HS.  
Double thirds scales HT.
- 10a. MINOR SCALE in 3 steps or 3 weeks  
4 octave scale only, HT at 100/quarter note.  
4 note chord blocked and broken interlaced HS.  
2 octave arpeggio root and inversions HS.
- 10b. Grand scale---2 octave  
4 note chord blocked and broken HT.  
2 octave arpeggio root and inversions HT.
- 10c. Diminished 7th chords blocked and broken interlaced HS.



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# In Memory

## CELEBRATING A LIFE OF SERVICE

Longtime IMTA member Cathy J Carney, 50, of Davenport, IA, passed away peacefully Monday, November 28, 2022, at her home surrounded by family.

Cathy was born November 18, 1972, in Watseka, IL, the first child of Charles and Linda Miller, and was later joined by brother Michael. They grew up in Danforth, IL, where she learned to play piano, organ, and bake cookies alongside her Granny Wilken. She graduated from Iroquois West High School in 1990 and then Illinois Wesleyan University in 1995 with a BA in Education.

She married Wes Carney April 13, 2002, and joined him in Ankeny, IA. Her favorite job was being mother to four wonderful children who each uniquely reflect her feisty quick wit, beautiful smile and strong-willed personality. When the family transferred to the Quad Cities, she gave up teaching piano to focus on homeschooling them until recently.

Cathy is survived by many family members including: her loving husband Wes; son Kai; daughters Sage, Jaeda, and Ellery; parents Charles & Linda (Strode) Miller (Danforth, IL); brother Michael Miller (Manteno, IL); grandfather Roger Wilken (Danforth, IL); mother-in-law Colleen (Warren) Carney Harms Martin (Waverly, IL); sister-in-law Taren (John) Stob and niece Jennifer Stob (Villa Park, IL). She was preceded in death by grandparents Glen Miller, Marilyn Miller Wilken, Fratie & Dorothy Strode, father-in-law Richard "Dick" Carney, nephew John Stob III and three children in the womb who would have been lovingly welcomed.

A funeral service will be held Monday, December 5, 2022 at 11:00am at Heritage Church in Rock Island, IL, with a luncheon to follow. The burial service will be at the East Cemetery in Waverly, IL on Tuesday, December 6 at 1:00pm followed by a gathering at Waverly Christian Church. Visitation will be Sunday, December 4, 2022 from 2-4pm at Wendt Funeral Home in Moline, IL.



*Cathy Carney*



# Welcome!

## TO OUR NEWEST MEMBERS

**Dr. Keisy Peyerl Xavier**, a Brazilian pianist, has made a name for herself as both a soloist and a collaborative pianist. A versatile artist with a strong foundation in Classical piano education has also musical experience in other genres such as Brazilian Jazz, Gospel, Pop/Rock to Musical Theater.

Keisy holds a degree of Doctor in Musical Arts in Piano Performance from the University of Southern Mississippi, a Master in Piano Performance from the University of the State of Santa Catarina, Brazil, and a Bachelor in Piano Performance from the School of Music and Fine Arts of the State of Paraná, Brazil.

First Prize in the MMTA Collegiate Competition in Mississippi, and third place at both the "Latin-American Piano Competition Rosa Mística" in Curitiba, and at the "National Piano Competition in the Brazilian Academy of Music" in Rio de Janeiro, Brazil, she also attended masterclasses with respected pianists such as Guigla Katsarava, École Normale de Musique de Paris; Petronel Malan, South Africa; Carrie-Ann Matheson, Artistic Director of the San Francisco Opera Center; and Mark Lawson, pianist and Vocal Coach of Bayerische Staatsoper in Munich, Germany.

Some of Keisy's previous engagements include repetiteur and coach for Opera Mississippi's production of *Puccini's Suor Angelica* and *Gianni Schicchi*, recorded the album *Colla Voce*, in Houston, with the Soprano Kay Boyte-Moore involving operatic arias and German lieder, and won an apprenticeship opportunity, fully funded, by the International Performing Arts Institute in Germany as Collaborative Pianist and Vocal Coach, this summer. She is a proud Staff Collaborative Pianist, and Piano Instructor at Clarke University in Dubuque, Iowa.



Dr. Keisy Peyerl Xavier

**Becca Smith** started piano at age 4 and began studying classical violin at 9. She was taught by Julie Hixson and later her mother, Cheryl Kutscher. Alongside classical training she was began working on writing songs with her friends who had formed a band. They released albums and the favorite songs were played on rotation across local radio stations. This helped inspire her to continue writing music.

Becca attended Iowa State with a scholarship in music. During her time at Iowa State she lead a large violin section as the principal violinist in ISU symphony, ranked top 2 out of 300 music majors with a strong ear in aural theory and provided private violin lessons to college students.

She also spent several years in private lessons



IMTA Membership Chair

**Allison Chenoweth**  
imtamembers@gmail.com

with the composition professors. They taught her the art of writing melodies for different instrument families and how to apply music theory to staff paper.

She received the honor of being asked to join the top string quartet at Iowa State. The master quartet would often be requested to play at the University Presidents home for holiday parties and professional gatherings.

Following graduation from ISU in 2009, Becca decided to pursue her passion for teaching violin and string instruments. She joined the Suzuki Association of the Americas and went on to attend numerous teacher training camps to become certified in the different levels of this method. Shortly after becoming certified, she launched her career path towards teaching as a professional string instructor.

In 2010 she was invited to join Iowa's favorite folk rock band The Nadas with whom she recorded on 2 albums. She and the band traveled in Meatloaf's tour bus and opened for acts like The Beach Boys & Barenaked Ladies.

In 2018 she was inducted into Iowa's Rock n' Roll Hall of Fame with her band The Nadas.

In 2011 her band Parlours had the song *I dream of Chicago* selected to air during the series finale of Fox TV shows "Chicago."

Becca met Stephen Simmons, an Americana artist from Nashville, TN while attending a music conference. Later that year they joined forces as a duo act for a 2 week tour in Europe.

Becca lived in Colorado for 6 years and was able to partake in a Ska String orchestra, perform at Red Rocks Amphitheatre and conduct high school quartets at summer string camps.

Over the years Becca built a studio portfolio which holds over 100 tracks and 40 albums she wrote and recorded on. These recordings capture a wide range of instruments ranging



Becca Smith

from professional piano compositions to lead vocals and fiddle tunes. She has taught over 100 students. Many have gone on to play in select orchestras, major or minor in music or become professionals in their own right.

Her classical training alongside her knowledge and experience with performing and writing for musicians has equipped her with a well rounded approach to music.

She currently teaches piano, violin & guitar out of her home in Johnston. She also writes string arrangements for local artists, performs on her loop pedal system, plays in bands and entertains for weddings and corporate events.



## New Year's Resolution: REWRITING (OR WRITING!) YOUR STUDIO'S PROFESSIONAL TEACHING PHILOSOPHY

Every August during my busy teaching years, I would send to each student my studio policy containing my teaching schedule, payment schedule, and the "rules of the road." (No last minute cancellations, practice requirements, guidelines for dismissal of a student, etc., etc.) After a few years, I decided to include my studio's professional teaching philosophy. Because I was in a hurry, I didn't have the time for reflection and always struggled with putting together my 'mission statement.' It included too much detail and was unclear or could be reinterpreted to something different than what I intended. I wasn't succinct in my wording on the few important ideas I wanted to communicate. Because of this, I'm sure my parents never paid much attention to what was printed in this welcome letter.

An important Teacher Profile Project for becoming Nationally Certified is developing a professional teaching philosophy. Listed as Project #1 in the MTNA Certification Teacher Profiles Projects, there is an article by Iowa's own Lucinda Lear that helps guide us in cultivating our ideas and establishing a professional teaching philosophy that belongs to our work in our studios. Also found in this article are websites, journals, and a listing of books that help us to refine what we include in

our personal teaching philosophies.

In this New Year of teaching music, I hope each of you find the time for reflection and to refine your perspectives and purpose in your work. The article states that your philosophy of teaching should summarize your concept of teaching and learning, a description of how you teach, and an explanation of why, what, and whom you teach. All of these concepts flow organically out of your studio policy and anticipate questions from students and parents while eliminating future misunderstandings. They clarify and establish your role as a teacher in the many aspects of what you do: curriculum decisions, individual learning styles, approaches to memorization, theory, and performances, just to name a few. Probably most important of all, a well written teaching philosophy will address family and parental involvement in the student's music education, e.g. the Magic Triangle of teacher, parent, and student.

Wow! Is this something that will take some time? You bet! Even if you're not working on your National Certification, it's an exercise that will place your work in the forefront of goals for the New Year. Check out Lucinda's article for more ideas in making your Professional Teaching Philosophy truly your own.



**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!*

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