



THE IOWA MUSIC TEACHER

LXXXVIII no. 2
Fall 2025





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THE EDITOR'S DESK

Ethics and the True Mission of MTNA

Attending the September MTNA Leadership Summit is always a privilege. I was once again humbled to be among some of the most highly regarded professionals in our field. We were consistently reminded of our purpose and responsibilities as leaders. MTNA and IMTA co-exist to serve students, foster artistry, and uphold the highest standards of professionalism. This mission is not a matter of convenience, but of principle—principles enshrined in the Music Teachers National Association Code of Ethics, which calls us to act with integrity, fairness, responsibility, and service in every decision we make. These values are not optional; they are the very foundation of our profession.

In any professional organization, there are instances where rules are manipulated for personal gain. To truly succeed, we cannot treat a leadership position as an avenue to prestige. Bending regulations to restrict access, elevate one's own students, or control outcomes for the sake of recognition is a distortion of our shared mission. It creates barriers where even the most deserving students might be excluded from top-tier opportunities. This practice benefits only the teacher while depriving students of fair recognition. Worse, it violates the MTNA Code of Ethics, which calls upon teachers to demonstrate loyalty to the profession, honesty with colleagues, and fairness to students. To act otherwise is to betray not only MTNA but also the very students we are entrusted to serve.

In September, I attended our Des Moines Music Teachers Association meeting, which offered a powerful vision



IMTA Information Editor

Cyndie Caruth, NCTM
magazine@iamta.org

of what meaningful professionalism looks like. Nearly 20 members and potential members gathered in a spirit of openness and collaboration. As we summarized the MTNA Leadership Summit, exchanged teaching strategies, and spread excitement for the upcoming MTNA

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Membership Dues

IMTA/MTNA membership year:
July 1 through June 30.

Active MTNA National
membership dues: \$104.00

Active Iowa IMTA dues: \$40.00

All IMTA dues: join by September 1

to enter competitions and festivals.

New IMTA members: join by October 1
to enter competitions.

MTNA Senior dues

70 years or older: \$78.00

IMTA Senior dues 70 or older: \$20.00

MTNA Collegiate Student
membership dues are \$19.00

IMTA Collegiate Student
membership dues: \$0

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.
Collegiate members entering students
in IMTA events pay \$50 non-active
member fee by Oct 1.

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.

Eligibility to adjudicate IMTA events
and be on the adjudicator list, dues must
be paid before September 1 in
the previous year.

Contact Us

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

Don't hesitate to contact MTNA at
(888) 512-5278 or (513) 421-1420
for further member information.

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Submit articles and photos to

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or magazine@iamta.org

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.

A NEW SCHOOL YEAR & EXCITING CHANGES TO COME

Greetings from Cedar Rapids! I hope everyone has had a great start back to lessons and your schedules have worked out as smoothly as possible. It seems as the years go on, our students get busier and busier and we must be more and more flexible!

There are a lot of exciting things on the horizon for the 2025-26 year. Our new festivals chair, **Kinza Maclin**, has been contacting members on the judges list to confirm their availability to continue adjudicating. Festival season will be starting very soon, and the website has been cleared of all old entries, so make sure to get your registrations completed before your local deadline.

Our new VP of Auditions, **Melinda Westphalen**, has been reviewing the auditions rulebook and updating information voted on at our June board meeting. Please read the updates thoroughly!

Diane Smith is once again organizing the MTNA Competitions, to be held October 18-19 at Central College in Pella. If you're looking for a new opportunity to volunteer, there is still a position as one of the coordinators available, so please reach out to Diane to offer your help.

Julia Andrews has been busy working on updating our website. There are many moving parts to this project, so please be patient as we work through what all needs to be done.

In addition, we are pleased to welcome back a local association in the Sioux Center, Dordt College area! SAMTA's return has been spearheaded by **Lois VanderZee**, **John MacInnis** with help from VP of Local Associations, **Mary Beth Shaffer**.

Many of you have heard that MTNA will be celebrating their 150-year anniversary with

many celebrations at the national conference in March 2026. With it being held in Chicago, I hope that many of you will make plans to attend some, if not all, of the days.

In coordination with MTNA, I'm hoping to put together a celebration for Iowa, as we will be reaching our 140-year anniversary! I will be reaching out to members over the following months to hear more about your experiences and memories of IMTA.

I wish you all a great fall! If you have questions about upcoming events, ideas, or anything IMTA related, please don't hesitate to reach out. I look forward to connecting and reconnecting to teachers across the state.



Iowa MTNA President

Allison Chenoweth McGurn
president@iamta.org



Front (L–R): Lisa Schuler (ND President), Beth Klingenstein (ND President-Elect), Ben Raznick (CO President-Elect), Christina Liu (KS President). Back (L–R): Jason Sifford (WCD Director-Elect), Emily Book-McGree (CO President), Cyndie Caruth (WCD Director), Kevin Chance (MTNA President), Chris Madden (MO President), Jane Sonneland (NE President-Elect), Brian Shepard (MTNA CEO). Not pictured: Wendy Moyer (MN President-Elect), Marilyn Schempp (SD President-Elect).

DUTY OF LOYALTY

- Show undivided allegiance to the organization's welfare.
- A standard of faithfulness; a board member must give undivided allegiance when making decisions affecting the organization.
- A board member can never use information obtained as a member for personal gain and must act in the best interest of the organization.
- Board members must comply with policies regarding code of conduct and ethical behavior.

A focus of the MTNA Leadership Summit.

MTNA 150th Anniversary Conference details were outlined during the summit.

Continued from page 3

150th Anniversary Conference in Chicago, every voice was heard, and every perspective valued.

Rules exist not to restrict students, but to safeguard fairness and expand student opportunity. This principle is exemplified in our audition process, where every teacher is allowed to enter unlimited students, each of whom is given the chance to perform at the district level and, in return for their fee, receive professional and constructive feedback. From there, the most outstanding students earn advancement to the State Auditions based on merit. While we may at times disagree with adjudication—a process that is, by nature, somewhat subjective—every participant is granted a pathway to success. Some districts may indeed be more competitive than others, but that very reality provides teachers and students alike with opportunities for growth through exposure to excellence. When rules are applied inconsistently or manipulated for personal advantage, the integrity of the entire system is compromised. To imagine otherwise is to reduce our profession to absurdity—where judges need not be qualified professionals, or where state finalists might just as well be drawn by lottery.

The true role of IMTA and MTNA is not to advance the ambitions of individual teachers but to champion the progress of students while cultivating a culture of integrity, fairness, and trust among colleagues.

As we enter festival and audition season, it is important to remember our collective responsibility as teachers and mentors.

Whether one values non-competitive experiences or thrives in competitive settings, our conduct in both celebrating success and accepting outcomes profoundly shapes the example we set for students. By demonstrating gratitude, diplomacy, and composure—instead of extreme public reactions of impulsive jubilation or obvious disappointment—we model the discipline, humility, and respect that are essential to both artistry and character. Parents gravitate toward teachers who exemplify integrity, restraint, and self-discipline as these qualities inspire confidence and trust.

Where self-interest divides, community unites. Where selfishness creates exclusion, professionalism opens doors. The MTNA Leadership Summit emphasized that leadership is defined not by personal advantage but by duty, service, and fairness. To serve as a chair, officer, or voting member is to accept the responsibility of putting students first and upholding the Code of Ethics with unwavering commitment.

When we come together with open minds and generous spirits, we create an environment where teachers support one another, ideas flow freely, and students reap the rewards of a stronger, united community. We all can benefit from a reminder that this is the essence of MTNA's mission, and it protects the path forward for IMTA. We are called to rise above division, to reject selfish motives, and to embrace integrity in all we do. Our students deserve nothing less. Our profession demands nothing less—because we **are** better together through music!

MARK YOUR CALENDAR!

Deadline for Collegiate Proposals (Poster Sessions & Collegiate Chapter Sessions)

October 10, 2025

Submit by 2:00 p.m. Central Time

Details: MTNA Conference Proposals at mtna.org

IMTA Board Meeting

October 11, 2025, 9:30 a.m. via Zoom

MTNA Iowa Competitions

October 18–19, 2025

Central College, Pella, IA

- Winners/Representatives advance to the West Central Division Online (Video Only Competitions)
- Contact: Diane M. Smith, NCTM, IMTA Competition Chair – (515) 457-7298

Winter Magazine deadline

December 1, 2025

Deadline: Earlybird Discount for MTNA Conference Registration

December 15, 2025

For all members

Deadline: Collegiate MTNA Conference Registration

December 15, 2025

Chicago, IL

Full Registration: \$105 One-Day Registration: \$50

Free with 6 volunteer hours: (Contact Tonya Schauer:

tschauer@mtna.org)

Deadline: Young Professional MTNA Conference Registration

February 6, 2026

Chicago, IL

Special 150th Year Rate: \$150 for ages 30 or under by March 31, 2026, MTNA membership required

Spring Magazine Deadline

March 1, 2026

IMTA State Auditions for winning students at district levels

March 14, 2026

University of Northern Iowa

MTNA 150th Anniversary National Conference

March 21–24, 2026

Chicago, Illinois

Registration for Active Members: Open now at MTNA.org

Summer Magazine Deadline

June 1, 2026

IMTA 2026 Conference

June 7-9, 2026

University of Iowa

Iowa City, Iowa

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WEST CENTRAL DIVISION HAPPENINGS

- Attended by all WCD state presidents, Cyndie Caruth (WCD Director), Jason Sifford (Director-Elect), and MTNA President Kevin Chance.
- A major WCD discussion—treasurer training—was implemented nationally. MTNA provided training at the Local Leadership Summit (Sept. 19) and plans two annual sessions moving forward.

Young Professionals Discount – MTNA Conference 2026

After extensive discussion and research, MTNA is pleased to announce a special registration rate of \$150 for Young Professionals (age 30 and under) attending the 2026 MTNA National Conference in Chicago, in celebration of MTNA's 150th anniversary.

- **Eligibility:** Must be an MTNA member, age 30 or younger as of March 30, 2026.
- **Registration:** All eligible members have received an email from MTNA with a unique discount code.
- **Assistance:** Contact the MTNA National Office for questions or additional support.

Additional Topics Discussed:

- Membership retention and recruitment challenges
- Volunteerism and turnover in state board positions
- State conferences: venues, logistics, and challenges
- How to involve remote teachers and support local associations

WCD Delegates attending the Summit

- NE: Jane Sonneland (President-Elect)
- ND: Lisa Schuler (President); Beth Gigante Klingenstein (MTNA President-Elect)
- CO: Emily McGree (President), Ben Raznick (President-Elect)
- MN: Wendy Moyer (President-Elect)
- MO: Chris Madden (President)
- KS: Christina Lu (President-Elect)
- SD: Marilyn Schempp (President-Elect, 2026 Foundation Fellow)
- WCD Leadership: Jason Sifford (Director-Elect, IA), Cyndie Caruth (Director, IA)

State Reports

Colorado

- Monthly e-newsletter (+30% readership).
- New branding, website (launch Sept. 25), merchandise.
- State conference Oct. 18–19 (guest artist: Artina McCain).
- New Denver-area collegiate chapter.
- Membership: 400; active recruitment underway.

Iowa

- Membership: 207 (growth expected with collegiate enrollments in Oct).
- State conference (Quad Cities) with Catherine Rollin & Sean Chen.
- MTNA Auditions: Oct. 17–18, Central College.
- IMTA 140th Anniversary conference June 2025, Iowa City.
- New Sioux Center local formed.

Kansas

- Successful joint conference with Missouri; next Sept. 26–27 at Tabor College.
- Auditions: 365 district entries, 332 state entries, 35 MTNA competitors.
- Updated rubrics for piano festivals.
- 302 students in Music Progressions evaluations.
- Website upgraded for security and usability.

Minnesota

- Membership steady at ~600.
- Focus: retention of older members, diversity recruitment, outreach to Greater MN.
- Added new board roles (e.g., VP of Representation, Advocacy, and Belonging).
- New website was launched in June 2025.
- Smaller conference this year; larger, restructured event planned for next year.

Missouri

- Record auditions (~600 students). New Auditions Coordinator appointed.
- Executive Secretary transition; stronger financial protocols adopted.
- Website refreshed (auditions section clarified).
- Membership dipped 7–8% but renewals are improving.

Nebraska

- Membership decline: 135 (down from 160 in 2024, 220 in 2022). Focus on rural outreach.
- New online group for recruitment/outreach.
- First summer workshop (June 2025) was successful.
- October conference shortened to one day; free for members/students.
- By-law proposal: remove officer term limits.
- District festivals: 376 live, 29 online; theory/ear training now online.

North Dakota

- State conference June 2025 (Minot); strong content, low attendance.
- Outreach through Popplers Music Store for recruitment.
- Membership: 73 (expecting 100 post-renewals).
- Publications: quarterly newsletters, annual directory.
- MTNA competition Oct. 18, Valley City University.

South Dakota

- Membership: 69; SDSU collegiate chapter growing.
- Distinguished Performance Award:
 - 2024: Women composers
 - 2025: Indigenous composers
 - 2026: African Diaspora composers
- Launching Young Artist Competition (brass/voice).
- 2025 conference: Nov. 6–8, SDSU, featuring Red River Duo.
- Marilyn Schempp named 2026 Foundation Fellow & President-Elect.

MTNA Summit 2025 (Sept. 5–7, Cincinnati)

Topics Covered:

- State-size group meetings & Division meetings
- Welcome by MTNA President Kevin Chance
- Strategic planning information
- Membership program highlights & marketing
- Leadership Bulletin & social media strategies
- MTNA Leadership Toolkit
- Financial basics & 501(c)(3) guidance for affiliates
- 150th Anniversary celebrations & 2026 National Conference preview
- Q and A sessions/ mini presentations

Slides and downloads containing Affiliate Leadership Seminar Resources can be accessed at: www.mtna.org/MTNA/Engage/Summit_for_MTNA_Leadership/Affiliate.aspx



West Central Division Director

Cyndie Caruth, NCTM
magazine@iamta.org

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RESOURCES THAT POP!

Teaching pop music has always been a bit of a challenge for piano teachers. Teaching materials are geared towards developing a student's solo performance skills, and many teachers prefer - if not require - students to develop their skills on an acoustic instrument. Pop music is the opposite. It's collaborative and it's techy, so let's dive into the tech with a few resources to help your students develop their pop chops.

Yousician - www.yousician.com
(iOS, Android, PC, and Mac)

Yousician is an app for piano, guitar, ukelele, bass, and voice that takes students through the basics of learning their instrument with a variety of engaging tunes. I subscribed to Yousician to learn bass, and found the app to be a comfortable way to get started. It's self-paced, has a clean interface that's easy to understand, and the song selection was excellent. The focus isn't on reading - after a few weeks with the app, my reading skills on the electric bass were still non-existent, but I had a pretty good setlist I could play through.

And even if I couldn't read a notated bass chart, I could easily have sat in with a Coldplay cover band and held my own.

iReal Pro - www.irealpro.com
(iOS, Android, and Mac desktop)

Probably the hardest part of practicing pop music is not having a band to play with, and that's where iReal Pro comes in. The app has been around for a long time, so at this point, there are thousands of songs available across dozens of different styles. (And you can always create your own.) The app is based around reading a chord chart. A mixer allows you to adjust the volume of the different instruments, so you can turn the piano up to see what a piano part might sound like, or you can turn it down to provide your own chords while the bass and drums back you up. iReal Pro is a practice tool at heart, so students will still need

a teacher to help them choose songs and learn basic chording, but the app will definitely come in handy in practicing, in lessons, and even in recitals!

Hooktheory - www.hooktheory.com
(website and apps available)

Let's face it, most of our students listen to singer/songwriters, and those musicians live in a world where song structure and chording are everything. Originally conceived as a set of tools to help aspiring songwriters craft their tunes, Hooktheory has grown into a suite of tools that can be very helpful to students and teachers wanting to connect with their inner Swiftie.

My favorite resource at Hooktheory is their free "TheoryTab" database. For each song, they give you a list of sections (verse, pre-chorus, chorus, bridge, etc...) along with the chord progressions used. Most include a video of the song so you can follow along with the artist's performance and see how the song is put together. Another favorite resource is their list of popular chord progressions along with a list of songs that use each one. You can also search by progression, key, genre, and tempo, making it easy to find tunes your students will enjoy.

Teaching pop music has always required a different approach from teachers. It's not really something you can learn from a book, so traditional reading methods tend to fall flat in preparing students to explore these styles. There's often not a clear roadmap to how the songs and skills are sequenced into a curriculum, and it's impossible to predict what songs a student might enjoy. That's why I like resources like Yousician, iReal Pro, and Hooktheory. They have large libraries of tunes to choose from, have clean, easy-to-use interfaces, and can help keep piano relevant for students whose interests lie in music that isn't traditionally notated.



IMTA State Technology Chair
Dr. Jason Sifford, NCTM
imtatechnology@gmail.com



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FALL TREASURER'S REPORT

I have been reveling in the cooler temperatures that randomly showed up at the end of August. I actually wore a sweater the other day and started dreaming of candy corn and apple cider. Who knows where the weather will be at when you all read this but I hope we will be in full autumn bliss.

As I ponder all things finance and wonder what little insight I could provide I find myself thinking about financial planning. I realize I have a relatively unique financial advantage; my husband is a Certified Financial Planner. Because of his expertise I have a comfortable and manageable grand plan for retirement that I would have no idea how to set up on my own.

Before my husband became a financial advisor we knew we needed to plan for retirement and when either of us had a job we'd contribute to a 401k. But, for anything we made through self-employment, like my piano studio, we just "saved up" where we could and didn't have much of a clear idea of how we'd prepare for retirement. And, to be totally honest, the saving up we did was for everything and anything from retirement (if it would ever make it that far) to a new roof or a new car. Terms like ROTH IRA and Traditional IRA went right over my head. We also assumed that fancy financial advisors were only for wealthy people so we didn't bother with that. If any of this rings a bell for you read on... if you're already a financial wizard you may get bored and want to skip the rest because you already know it.

Enter a financial education! When my husband started studying to become a financial advisor we realized there was so much we didn't know or understand about how to have healthy finances and prepare for our retirement. Did you know that just saving money isn't enough? Inflation will deflate the value of your cash savings over time. It needs to be somewhere where it can grow enough to keep up. Did

you know that ROTH IRAs grow tax free as long as you follow the rules? Did you know that if you find a financial advisor who does holistic financial planning that they will do more than just investments with you? If you are one who's up for the challenge of figuring out investing and planning for retirement on your own then awesome! Get to it. But, if all that sounds overwhelming to you, like it does to me, I highly recommend finding a local advisor who is willing to work with you on your financial journey and take some of the learning curve off your plate. We can't be experts at everything so you be the music expert and let someone else be your finance expert.

Happy Fall y'all!

Bank Balances

Account	Balance as of 8/28/25
Checking; general fund	\$11,228
Money Market; scholarship fund	\$4,153
CD	\$42,588
Total Balance	\$57,969



IMTA Treasurer

Carlene Albrechtsen

finance@iamta.org

From the Past

Fall 1982



IMTA Archivist/Historian

Timothy LaFleur

timothydlafleur@gmail.com

WHAT'S IN A HANDSHAKE?

Elvin Schmitt, before retirement, was the head of the Piano Department at Drake University, and needs no introduction to IMTA teachers. He currently resides and teaches in Washington, D.C.

By Elvin Schmitt

What's in a handshake? More than I realized when I first met and played for Tobias Matthay at his studios on Wimpole Street in London, England. I had just finished my first concert tour at the age of eighteen, a tour that lasted over seven months. Evelyn Scotney was at that time a leading soprano at the Metropolitan Opera Company in New York City and she chose me as her accompanist with the opportunity of playing a substantial group of solos on all the programs. There were concerts in what were then forty-eight states of the U.S. After this gigantic exposure, I felt the need for more study with a master and I approached Matthay with the hope of a protracted period of lessons. That first meeting was unforgettable. I went "all out" to impress him with a super-vigorous "American" handshake and to brag about having read his exhaustive tome entitled *The Act of Touch*. Pumping away with my whole body in my zeal and enthusiasm, Matthay stopped me cold with his warm and fatherly admonition - "My dear boy, if you wish to play the piano well, you must first learn how to shake hands properly. Grip as much as you like with your hands but keep your arm loose and forget that you have an elbow." With his own special twinkle he went on to say "About my big book, don't read it. You can get all you need from the *First Steps* and *Finger Individualization*. He added that his favorite book was *Musical Interpretation* and that he hoped and expected all music students would study that book.

It took years for me to understand the part that arm plays in achieving a balanced and complete piano technique. Nothing has given rise to so many fads, distortions, affectations and methods as the term "weight playing" unless it was the old, outmoded system of extreme high finger lifting and the resulting percussive sound and inflamed tendons. One young man I once knew went so far as to think he had to wind up his arm like a pitcher about to throw a fast ball over home plate. Now consider that the arm must of necessity back up the finger in every tone that is played, from the most gossamer piano to the most sonorous forte. Without some slight degree of the arm, the tone will invariably be pale and lifeless and a true legato cannot be maintained. The understanding and realization of the natural functions of the arm open up a whole world of ideas and enlarge enormously the palette of tonal colors and effects.

Today it would be difficult to find a teacher or performing artist who does not recognize and use the weight of the arm to some extent. For those with a misconception or who need to be awakened to the latent energy at one's disposal, the following demonstration should be convincing.

Stand upright or sit upright in a straight-back chair and extend the arms forward in a straight line. Now bend the arms at the elbow and grasp each elbow firmly with the hand of the opposite arm. Move the arms gently up and down a few inches, testing the weight of the arms as they are suspended from the shoulder. This is more or less the proper normal condition of the arm when it is extended toward the keyboard, ready to play. At a precise moment while weighing the arms up and down, let go completely of the muscles which keep the arms suspended. If this is managed without restriction, the arms will fall against the chest with considerable impact, almost to the point of knocking the air out of the lungs. Having carried out this experiment with complete abandon, the student will be readily convinced of the constant reservoir of energy at his command.

"The more I practice that troublesome spot, the worse it gets. If I leave it for a while and go back to it, it will usually go better for a bit and then the stiffness starts in again." How often we hear this remark from pianists and even from ourselves! Unless there is a specific physical problem or an arthritic condition, it is helpful to understand more fully the usual causes of this stiffness and how to deal with it. The most common counsel is "Relax!" This to many means going limp. One has simply substituted devitalization in place of relaxation. Try extending the arm and bring the forearm up at the elbow with great energy. Next lower the forearm to the original position, again with force and energy. Are you aware of that you use a different set of muscles each time, one set for raising the forearm and another for lowering it? Now try to use both sets at the same time and you will experience a deadlock. This tug of war makes it impossible for you to move your forearm with

any flexibility. The lesson we learn is to not call into use opposing sets of muscles. Employ only the muscles involved for the work to be done and leave relaxed the opposing muscles. If properly carried out, many problems of tension and stiffness can be avoided.

One of my earliest teachers, Rafael Navas, left an indelible impression upon me and the longer I live, the more I realize the efficacy of his teaching. Navas, a Spaniard coming from the school of piano playing in Barcelona dominated by Marshall, Granados and carried on now by Alicia de Laroche, emphasized the importance of the contour in all musical composition. Almost all phrase lines are going up and down the scale, forming convoluted patterns, twists and turns. The arm, hand and wrist must naturally adapt to these lines with the subtle movements that are curve and circle oriented, many times barely visible to the eye. All of this helps shape the climate and condition of the pianist's equipment, so necessary in maintaining the grace and muscular ease in dealing with an ingenious piano action and a keyboard that is as straight and angular as anything imaginable. Fortunately, these principles are still demonstrated by a few artists today. When they are, they should convince the student of the value and the potentials of an important tradition.

The reader at this point could very well be confused as to the main purpose of this article, dwelling as it does on various aspects of the pianist's tools but failing to relate them as part of a homo-

"Today it would be difficult to find a teacher or performing artist who does not recognize and use the weight of the arm to some extent."

geneous whole. Here is where I wish to make it clear that all these considerations belong together, that one cannot be separated from the other and that the interrelationship is of utmost importance. In a written article such as this, one is naturally deprived of giving examples and demonstrations of the application of my remarks and it is left to the teacher and student to experiment and give thoughtful consideration to what has been written. If the preceding paragraphs point in a direction you believe in and wish to follow, take heart and know that you are on a worthwhile path. A positive and healthy attitude can do much to help achieve the coveted goal, always combined with the task of discriminating listening.

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Nicholas Roth – Drake University

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BROCK CHART & MY-MELODIES: INNOVATION FOR INSPIRATION

Is there anything better than the joy a piano student expresses while playing their primer piano pieces with a teacher duet? As students advance, those duet opportunities tend to be less regular, and often the duets provided are simple at best. As our students progress and begin to leave methods, they have an opportunity to explore other styles that could be inspirational and rewarding. Middle-schoolers may be looking to play in a jazz band or accompany singers; high school students might be looking to play for musicals, in church worship services, or nearly any other setting. This is where My-Melodies is filling a gap that you should consider exploring.

My-Melodies was founded by Brock Chart, a graduate of University of Kansas (BM and MM in composition). Brock is based out of Lawrence where he self-publishes compositions in unique and innovative ways. Brock's publishing company (my-melodies.com) specializes in jazz, rock, and pop styles that include professional live-band accompaniments. Many of his pieces feature accessible pieces modeled after famous tunes. For example, Dance Dance Dance is eerily similar to "Shut Up and Dance," the mega-hit from 2014. Use the QR code to listen to Brock playing the piece with accompaniment. These are free to access in every single sheet of music. The accompaniments feature recordings with piano and without, as well as recordings at 60% and 80% tempos, making them accessible to a variety of students.

The compositions by Mr. Chart are on the whole very clever. Even within each collection, a number of styles are covered which should help a student prepare to play in their school's jazz band or accompany singers. Each collection (Five-Finger Pop, Five-Finger Jazz, and Five-Finger Rock) comes in two volumes: one at late beginner, and one at early intermediate.

Each features various tempi, meters, and accompaniments that can positively influence style. I would be remiss if I did not share one of the most amazing and creative components of My-Melodies: Melodies Monthly. As an active composer and publisher, Mr. Chart offers a subscription service where 4 new pieces



are written each month. Three of those pieces are suggested and voted on by community members, resulting in some very fun pieces. July 2025's selections included a surf-themed multi-level piece for 4-keyboard ensemble; a jazz-funk piano duet for late elementary; an elementary-level solo; and a contemporary-pop style solo for late intermediate. Each month can be wildly different, but it gives the opportunity for teachers and students to continue to explore diverse styles.

While I highly recommend you check out this publisher, there are a few things a prospective teacher should know. While the songs are lovely and feature mostly five-finger melodies (ie, limited chords/triads and arpeggios), the nature of the pieces often necessitates frequent shifts with lifts, scale patterns, and opening of the hands to sixths and sevenths. While this can certainly work for students in the late-beginner to late intermediate stages, it will likely need some supplementation or preparation for those concepts. Overall, you should check out My-melodies if you were looking for creative ways to add diverse styles and experiences with your students.



IMTA Repertoire Chair

Dr. Luke Tyler, NCTM
repertoire@iamta.org

This year, the Repertoire committee will be exploring repertoire for one piano-four hands. Please send any suggestions you have to Luke for the committee to review. Categories are elementary, intermediate, and advanced.

IMTA STATE AUDITIONS: MARK YOUR CALENDARS & NOTE IMPORTANT CHANGES



Dr. Melinda Westphalen
imtaauditionschair@gmail.com
westphal@grinnell.edu

I hope you all are eager and ready to begin a new year of teaching filled with musical growth and positive experiences for both you and your students.

I am honored to take on the position of State Auditions chair. If you would like to plan ahead and get the date on your calendar, *State Auditions will be at UNI on March 14, 2026.* A huge thank you to our outgoing chair, Andrea Johnson, for securing this date and location for us. I would also like to thank Andrea for all the many things she has done as our auditions chair over the past two years. It is much appreciated!

It is very important for you to be aware of the items below as you prepare your students for their auditions. If you have any questions about anything at all, don't hesitate to ask!

Please be aware of this new addition to the 2025-2026 auditions rules and regulations:

Students participating in the IMTA auditions may not perform the same repertoire as submitted in any previous audition year (by the same student). This rule applies to all pieces, including those listed at multiple levels, and those included on the open level F repertoire list.

Please be aware of the new time limits for levels C and D for the 2025-2026 auditions rules and regulations:

- Level A: 6 minutes
- Level B: 8 minutes
- Level C: Increased to 10 minutes
- Level D: Decreased to 12 minutes
- Level E: 18 minutes
- Level F: 25 minutes

A black and white photograph of two students in a music room. One student is standing and holding sheet music, while the other is sitting at a piano. The word "MUSIC" is written in large, bold, white letters across the top left of the image, and "AT SIMPSON COLLEGE" is written below it in a slightly smaller font. Below the text, there is a paragraph of text: "Collaborate, learn and perform with people who share your passion. Make music at Simpson and share your talents with the world." The background shows a music room with various instruments and equipment.

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District Auditions Information 2025-2026

CRMTA

Cedar Rapids Area Music Teachers Association
 Location: Coe College
 Auditions date: January 24
 Registration deadline: December 27
 Local auditions chair:
 Melinda Westphalen
 westphal@grinnell.edu
 319-213-1066

DBQMTA

Dubuque Music Teachers Association
 Location: University of Dubuque
 Auditions date: February 7
 Auditions deadline: January 7
 Local auditions chair:
 Dr. Sharon Jensen, NCTM
 sharonkjensenpiano@gmail.com
 563-451-7404

DMMTA

Des Moines Music Teachers Association
 Location: Drake University
 Auditions date: January 24
 Registration deadline: December 27
 Local auditions chairs:
 Cyndie Caruth
 caruthstudio@gmail.com
 515-979-8131
 Tim LaFleur
 timothydlafleur@gmail.com
 515-657-2324

ECMTA

East Central Music Teachers Association
 Location: University of Iowa Voxman Music Building
 Auditions date: February 8
 Registration Deadline: January 8
 Local Auditions Chair:
 Tina Chapman
 tchapman@westmusic.com
 319-351-2000

FDAMTA

Fort Dodge Area Music Teachers Association
 Location: St Olaf Lutheran Church
 Auditions date: January 31
 Registration deadline: January 3
 Local auditions chair:
 Deborah Ausborn
 debausborn@gmail.com
 712-803-4634
 Fall 2025

MTCI

Music Teachers of Central Iowa
 Location: Iowa State University
 Auditions date: February 14, 2026
 Registration deadline: Jan. 14, 2026
 Local auditions chairs:
 Paula Forrest
 forrestps@gmail.com
 515-451-0911
 Nai-Ying Liao
 naiying2001@yahoo.com
 515-815-4801

MTNI

Music Teachers of Northern Iowa
 Location: North Iowa Area Community College
 Auditions date: February 7
 Registration deadline: January 10
 Local auditions chair:
 Gail Morris
 jgmorris@myomnitel.com
 641-220-1576

NAMTA

Northeast Iowa Music Teachers Association
 Location: Wartburg College
 Auditions date: January 31
 Registration deadline: December 31
 Local auditions chairs:
 Chandar Boyle
 musichillstudios@gmail.com
 319-230-2762
 Nicole Green
 nicole.green.piano@gmail.com
 319-231-0523

QCMTA

Quad City Music Teachers Association
 Location: St. Ambrose University
 Auditions date: February 7
 Registration deadline: January 10
 Local auditions chairs:
 Roberta Quist
 quiststudio@msn.com
 563-508-4456
 Charles Schmidt
 Charlesschmidt@augustana.edu
 309-230-0148

SAMTA

Siouxland Area Music Teachers Association
 Location: Dordt University
 Auditions date: February 14
 Registration deadline: January 14
 Local auditions chair:
 Lois Vander Zee
 dlvdz@mtcnet.net
 712-441-2893

SIMTA

Southern Iowa Music Teachers Association
 Location: Graceland University, Lamoni
 Auditions date: February 14, 2026
 Registration deadline: January 14, 2026
 Local auditions chair:
 Sarah Hostetler
 ivoryimpressions.piano@gmail.com
 515-724-9442

SLAMTA

Storm Lake Area Music Teachers Association
 Location: St. John Lutheran Church
 Auditions date: January 31
 Registration deadline: January 10
 Local auditions chair:
 Jeanette Hinkeldey
 hinkeldeyharmonies@gmail.com
 712-299-5786

SWIMTA

Southwest Iowa Music Teachers Association
 Location: Salem United Methodist Church
 Auditions date: January 24
 Registration deadline: December 27
 Local auditions chair:
 Julie Bond
 bondpiano@gmail.com
 712-326-1002



IN THE SPOTLIGHT

with Kevin Chance

A Milestone of Melody: How MTNA Shaped One President's Journey and a Vision for the Future

The Music Teachers National Association has reached a milestone of 150 years as the standard for education, serving its network of teachers, performers, parents, collegiate chapters, young professionals, and supporters. How has MTNA personally shaped your life?

MTNA has been a part of my life since I began studying piano. All of my teachers were MTNA members, and I could not fathom being a piano teacher without MTNA in my life. Growing up, I participated in the state competitions, and I cannot emphasize enough how much the support of those teachers each year at the competitions and festivals meant to keeping me engaged and motivated throughout my pre-college years. I also participated in the MTNA competitions, and the friends I made at the various rounds of those competitions are still some of my close friends and colleagues today.

As a teacher, MTNA has had an even more profound influence. I first started attending the national conference as a graduate student in 2001, and I was blown away. I was so inspired by the competitions, and the exhibit hall made my little piano-nerd brain explode. I loved getting to meet all of the composers whose music I had played as a child, and each session I attended made me more and more excited to begin my studio. When I had a national finalist for the first time in the MTNA competitions, it was a very emotional moment for me as I remembered so well what it had meant to be as a student to advance in those competitions.

MTNA has also helped me discover my love of leadership. I was asked to be a state president right out of my doctorate, and Gary Ingle evidently saw potential in me. I subsequently chaired the Southern Division Competitions, which I still coordinate even as president. I then was asked to run for Southern Division Director, Vice President for Membership, and finally President. Every moment I serve, I am reminded of those who served when I was a student, and it was those people who allowed me to be where I am now. My hope is that each minute I spend in my MTNA roles is paving the way for future young musicians to find success.

Please share how your own musical journey has developed and

evolved over the years.

My path to becoming a professional musician was far from linear. I started studying when I was young, and I loved performing in recitals and competitions. I always had a lot of success, and everyone always assumed I would go on in music. When it was time for me to go to college, I realized I resented that I felt like it had always been assumed when I realized no one had ever ASKED me if I wanted to continue in music. I started college at a small liberal arts college and continued studying with my teacher from high school. He was a great teacher on so many levels, but by my junior year, the relationship had soured. He became very controlling, and my resentment reared its head profoundly. I decided to leave music, and I pursued an English degree because I had always loved literature and writing. It is a decision I have never regretted because I feel like it has helped me be a more effective teacher and a more effective musician.

When I finished my English degree, I had to decide whether to get a PhD in Comparative Literature or audition for graduate piano programs. One of my English professors took me to lunch, and he framed the dilemma perfectly, "Kevin, the job market for both fields is difficult. When you are done with your terminal degree, do you want to be beating the bushes to find places to publish on obscure authors to get a job, or do you want to be beating the bushes for concerts to get a job?" My question was answered immediately, and I can never thank him enough for giving me such practical advice.

The teacher I had for a MM degree, Constance Carroll, was a profoundly influential teacher for me, and she transformed how I listen and how I engaged with sound at the piano. While I certainly hope to emulate the best of all of my teachers when I'm in my studio, it is always her voice that I most hear in the back of my head.

What experiences have prepared you for your role as MTNA president?

I wish I could offer a clear answer for this, and I'm not sure anyone

ever really feels prepared to take on a role like this. Certainly, my leadership roles at the state, division, and national levels helped me understand aspects of the position, such as how to run an effective meeting--and often how NOT to run a meeting as well. However, in the end, I hope what prepared me the most for this role is my deep love of our art, our students, and our colleagues. My prayer each day is that I can be a visionary person who can help move us forward during these post-pandemic years. As we all know, the face of our profession has changed tremendously in the past few years, and if I can have any positive impact during my time in this role, the sacrifices were worth it.

Please share how you balance your personal and professional commitments with the demands that the MTNA presidency presents.

I'm not going to say that it has been easy. The time demands are real, and time I need to think through issues we are discussing at the national level varies from week to week. However, I am committed to continuing to perform and present during my time in the presidency as I don't feel I can be the best leader I can be if I don't continue to practice the art that made me want to be in the position in the first place. Therefore, I have to schedule my days pretty strictly into meeting time, teaching time, practice time, thinking time, and down time. Practice time has to be sacred, and down time is sacred. I know without a doubt, I have to have both.

However, I've also learned the beauty of cruising. Since I became president, it's become by favorite way to vacation because it is easy for me to disconnect. Being away from the internet allows me to breathe more deeply, and I feel very at peace when I'm on the water.

Do you have hobbies that further balance your life?

As I mentioned, I have an English degree, so I love to read, and I don't pretend to only read high-brow literature. I love a good beach read as much as I love to read books that challenge me more.

I also am a huge lover of fish. I have kept freshwater aquariums my entire life, and at my peak, I had about seven tanks operating.

I've scaled back in recent years, but I still have three tanks I'm maintain. While most people love big fish, I love nano fish. My partner swears there is nothing in the tanks because the fish I love to take care of are so small. I love them because even the tiniest creatures can display such gorgeous colors and personality. Ethically, I also feel nano fish are most appropriate for the size of aquariums most people can reasonably maintain.

I also plan a lot of Disney trips for friends and family for fun. I've had an annual pass to Walt Disney World since 2007, and I adore the parks. They are the perfect escape for me. However, I also love Disney Cruise Line. To me, it's far more relaxing but still captures the Disney "magic."

What is your overall vision for MTNA's future?

MTNA has to be a place for everyone. Recently, a colleague commented to me that they felt I had my finger on the pulse of the average music teacher, and I told them that was one of the highest compliments I could receive. We have spent a lot of time building our "gold standard," which I am as proud of as the next member. However, we have to strive to create messaging that allows everyone to feel welcome and relevant. I have heard some people say they were "scared" to join MTNA, and that broke my heart. In our field, we strive to reach every student, and in our organization, we have to strive to reach every teacher--regardless of experience.

MTNA was started to build up teachers and enhance the level of music teaching, and the idea came from a group of seminary students. I was so inspired to learn this, and I find it ironic that we are just now coming back around to valuing the input of our college students and young professionals. After all, they are the reason MTNA exists in the first place!

How do you envision engagement and opportunities for our young professionals as they begin to establish their careers as musicians, teachers, and performers?

I feel like attention is needed here at the national, state, and local

Continued on page 23

MTNA President Kevin T. Chance, acclaimed pianist and educator, has been recognized as Teacher of the Year by the Alabama Music Teachers Association and Music Educator of the Year by the Arts Council of Tuscaloosa. Hailed as "a superlative musician," he has performed across the United States and abroad, including Carnegie Hall, and appeared as soloist with numerous orchestras in works ranging from Rachmaninoff to Gershwin.

A dedicated chamber musician, he performs with flutist Cristina Ballatori as the Semplice Duo, with appearances across the U.S. and in Paris. An active clinician and adjudicator, he has presented at multiple MTNA national conferences and served as President of both the Alabama

MTA and the American Matthey Association. He currently serves as President-Elect of MTNA.

An alumnus of the Aspen Music Festival, he holds the Master of Music degree from Louisiana State University and graduated magna cum laude from Birmingham-Southern College.

Dr. Chance is Associate Professor of Piano and Chair of the Gloria Narramore Moody Piano Area at the University of Alabama. He holds degrees from the Eastman School of Music, Louisiana State University, and Birmingham-Southern College. His teachers have included Barry Snyder, Constance Knox Carroll, Ann Schein, Anne Koscielny, Herbert Stessin, William DeVan and Betty Sue Shepherd.

MUSICIANS VIE FOR TOP HONORS AT STATE MTNA COMPETITION

On October 18th-19th, Central College will be full of excitement as contestants of the Iowa MTNA Competition arrive to perform for a select panel of extremely qualified judges.

There will be 36 entrants with 12 at the junior level, 18 at the senior level and 5 at the young artist level. There are 24 piano entries, 6 string entries and 5 woodwind entries.

The competition is divided into three age groups: Junior (11-14), Senior (15-18), and Young Artist (19-26).

Voice entries do not compete at the state level but advance straight to the Division level. The directions for submitting a video for the voice competition is in the paragraph below.

Winners at the state level will advance to the division level. Iowa is in the West Central Division along with Minnesota Missouri, Kansas, Nebraska, Colorado, South Dakota and North Dakota.

The Division Competitions will be a video round. An additional division video fee of \$25 fee will be required.

State Winners will submit a video performance of the repertoire listed on the original registration no later than December 3, 2025, at 3:00 p.m. Eastern time. Winners will receive a code that must be entered in the Division Video Registration. If a winner does not submit videos by the deadline, the alternate will be contacted and given until 3:00 p.m. Eastern time on December 12, 2025 to submit videos.

Division Competitors will receive results of the Division Competitions no later than the week of January 15, 2026.

Division Winners and Representatives will be required to travel to perform at the MTNA National Conference in Chicago, Illinois, March 21-25, 2026

Our wonderful judges lend their time and expertise to help make this weekend a success. All of whom will visit with students after results are announced, giving further encouragement. This is a wonderful opportunity for students to receive comments from very knowledgeable judges.

Congratulations to all who will perform and teachers for all of their hard work! Best of luck to our winners as they advance to the video round at Divisions on December 3rd! If teachers would like to learn more about the State MTNA Competitions, please contact our state chairperson Diane Smith at dianemsmith22@gmail.com.



Iowa MTNA Competitions Chair

Diane Smith, NCTM
imtamnachair@gmail.com

Continued from page 21

levels. At the national level, we have continue to work to reduce financial hurdles, and we have to continue to find opportunities to incorporate these students into leadership roles. We need their perspectives to ensure our programs and services are remaining relevant.

Likewise, I hope we can encourage states and local to create more opportunities and reduce barriers for young professionals to engage with our groups. In particular, we need to be more aware of having open door policies. If the doors remain closed and exclusive, young professionals will not want to engage. If the doors are open and inclusive, young professionals are far more likely to engage. I have often suggested associations make certain events open to non-members--both events for teachers and events for students.

Discuss the importance of becoming Nationally Certified through MTNA's programs for the independent teacher as well as college faculty members.

I recently heard a college professor scoff at certification, and this flew all over me. On one hand, I get it. This person had a DMA and saw no reason for further credentials. However, I think college faculty members should help us model the standards. Nelita True chose to be certified, and if there were ever a teacher who didn't need any validation of their excellence, it was Nelita

True. However, she felt strongly that she needed to be an example for others to follow.

For the independent teacher, it is the standards I mentioned above that define our work. Some say the process seems daunting. However, I say the process can be quite life changing. As independent teachers, we are so often working on an island, and the certification process is a wonderful opportunity to reflect on what we are doing at every level. I do not know one independent teacher who completed the projects and regretted the process. Every single one I have ever spoken to felt their teaching improved by the time they submitted the packet to become nationally certified.

What is the most enjoyable part of serving as an MTNA president?

The members! I love to have the chance to visit with each of you!

If you were to give one piece of advice to our local associations about ensuring growth, what would that be?

Have open doors. Have open hearts. Have a flexible mindset towards programming and opportunities rather than insist on continuing to only offer what has been offered for decades. Also, don't be afraid to have unstructured time where members can just visit or socialize.

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PREPARING FOR THE 2025-26 FESTIVAL SEASON

Plus, an introduction to our new State Festival Chair



Former IMTA State Festival Chair

Rachel McCoy

I hope you will consider participating in an IMTA festival this next year. Festivals are a great way for students to receive immediate feedback on their pieces and have an opportunity to work with a master teacher. Many teachers use festivals to help students prepare for auditions, but students can participate without being part of auditions. There is no repertoire requirement to participate in an IMTA Festival. To see a full list of rules, click on Festivals on iamta.org.

Local Festival Chairs, if you are still looking for a master teacher for your festival, consider asking someone on the Probationary Judges list. The website is a great place to check the Probationary Judges list because it is updated whenever a new application or evaluation comes to the State Festival Chair.

If you would like to know what to do to become a judge for IMTA, you can go to iamta.org and click on the Adjudication tab. From there, click on the Probationary Judging Application. After completing the form, email it to the State Festivals Chair.

Finally, if you are already on the IMTA Adjudicators list and you haven't replied with your Duet judging preference, please do so as soon as possible to festivals@iamta.org. It is important for the list to be as accurate as possible.

I am happy to introduce Kinza Maclin as the next State Festivals Chair. Please use the new email address, festivals@iamta.org to reach her. I have enjoyed working with many of you as the State Festivals Chair these past few years!



IMTA State Festival Chair

Kinza Maclin
festivals@iamta.org

Kinza Maclin is a dedicated musician, accompanist, and piano teacher based in the Quad Cities with more than 20 years of experience. Her love for music began in second grade when she first started piano lessons, and her enthusiasm quickly became evident—her mother often found it difficult to persuade her to stop practicing.

Growing up in Dousman, Wisconsin, Maclin was actively involved in music from an early age. By sixth grade, she was already accompanying her school choir, collaborating with peers on musical projects, and playing in her church's worship band. She also served as pianist for a retirement community, providing music for services and building a strong foundation in collaborative performance.

Maclin earned a Bachelor of Science in Music

Business with a concentration in piano from Bradley University in 2015, followed by a Master of Music in Collaborative Piano from Illinois State University in 2017. Her professional career has included staff accompanist positions with Indianapolis Public Schools and Clark Pleasant Middle School in Greenwood, Indiana. She has also served as pianist, organist, and music director for several churches.

Currently, Maclin is an accompanist at North Scott High School and Middle School, where she collaborates with choirs and instrumental ensembles. In addition, she maintains a thriving private studio of 20 piano students, where she shares her passion for artistry, discipline, and musical growth.

2025-2026 Festivals Schedule

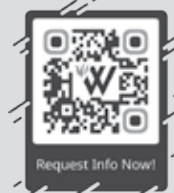
Center	Festival Date	Location	Chairperson
Ames	December 2025	Ames	Nai-Ying Liao naiying2001@yahoo.com
Cedar Falls	12/12/25	University of Northern Iowa	Madelyn Potter mgdaves789@gmail.com or pottermg@uni.edu
Cedar Rapids	12/13/25	Coe College	Amy Linville amy.linville@outlook.com
Des Moines/ Suburbs	12/6/25	Grandview University Des Moines	Rosa Scott rvscott@gmail.com
Dubuque	11/15/25	University of Dubuque	Leslie Appleby leslieappleby@gmail.com
Dyersville	12/6/25	Dyersville	Rachel McCoy rachel.d.mccoy@gmail.com
Forest City	1/10/26	Forest City	Melissa Phillips melissa.phillips@waldorf.edu
Iowa City/Coralville	11/15/25	West Music	Nancy Cree nancy@nancycree.com
Quad Cities	11/8/25	Quad Cities	Charlie Schmidt charlesschmidt@augustana.edu
Webster City	1/18/25	Webster City	Joan Hopkins kjhopkins67@gmail.com

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Dr. Tin-Shi Tam (*Carillon*)

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NEW CHAIR OFFERS DETAILS ON PATHS TO NTCM CERTIFICATION

Here we are, at the start of a most refreshing season, fall, where we update our syllabus or schedule, or both! At this point of the year, some changes and adjustments are made to further ensure that our personal and professional goals are coming to fruition.

One significant change that has occurred over the summer is that Linda Allebach is taking a much-deserved rest from her work on promoting and assisting all of us who have pursued and completed the NTCM Certification. Linda, we thank you from the bottom of our hearts for your dedication to MTNA, IMTA, and the NTCM Certification Program!

I have the honor of stepping into her role, and I hope to provide the same warmth, kindness, and comfort that she gave to each and every member during their path to Certification.

My plan over these next few magazine issues is to provide some tips that helped me pursue and complete my Certification in 2020. I hope that with my recently obtained NCTM designation (while running a studio and completing our family's adoption process for our daughter from Thailand), I can help others feel motivated to do the same, despite all the busyness that claims our lives.

For this issue, I simply want to share the two paths to Certification.

The first path is through Administrative Verification, for those who teach and perform at the collegiate level. Those interested would complete an application and send payment to MTNA. From there, MTNA will send an Administrative Verification form to be given to the Chair of that particular music department for completion. Upon completion, the form is sent back to MTNA and the NCTM Certification is achieved!

The second path is through the Teacher Profile

Projects Program, for those who have private studios and do not teach at the collegiate level. Again, those interested would need to complete and application and payment to MTNA. From there, one year is given to complete the five teacher projects. Upon submission of all five projects, there is a review period. When reviewed and approved, MTNA will reach out to tell you that the NCTM Certification is achieved!

In the next issue, I will share my tips for those following the Teacher Profile Projects Program, especially on when to submit your application and payment to MNTA to give you the best timeline advantage of completing your projects within their one-year timeframe. Hint: don't do the projects in order of #1-5. More to come, stay tuned!



IMTA Certification Chair

Cate Bryan, NCTM
imtacertification@gmail.com

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

CLASS OF 2025

SENIOR RECITAL



Anna Mussig

Anna Mussig, Gladbrook, presented her senior piano recital Sunday, July 13th at 2:00 PM at the Marshalltown Arts and Civic Center.

Mussig is a piano student of Mr. John Devlin and began lessons at the age of 7. She has earned Division I ratings at the Iowa Music Teachers Auditions for the past 9 years and was selected to participate in the Terrace Hill piano competition in March. She is one of five students from across the state of Iowa to receive the Iowa Arts Council Award. She plans to continue her musical journey this fall at the University of Iowa

and double major in piano performance and business.

Mussig was joined by two cousins; Vivian Mussig of Cedar Falls, an All-State trumpeter and Olivia Tice, mezzo-soprano, a former All-State vocalist and National MTNA finalist. She is a rising junior vocal performance major at Drake University.

The piano program consisted of works by Bach, Beethoven, Chopin, Brahms, Debussy and Khachaturian.

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2026 TERRACE HILL PIANO COMPETITION

Junior & Senior Level
Saturday, April 11, 2026

***To be televised by Iowa PBS from Terrace Hill**

*February 9, 9:00 am CT
Application form opens

*February 23, 11:59 pm CT
Deadline to submit application form & entry fee

*March 6
Notification of selected students



Application forms and detailed information may be found at:
terracehill.iowa.gov/thema

FDAMTA HOSTS SUCCESSFUL COMMUNITY OPEN HOUSE

The Fort Dodge Area Music Teachers Association (FDAMTA) recently held an open house designed to highlight the organization's mission, resources, and community impact. The event, staged with seasonal décor and accompanied by refreshments, created a warm and welcoming atmosphere for visitors while demonstrating the professional spirit of its members.

Displayed were brochures and information from the Music Teachers National Association (MTNA), the Iowa Music Teachers Association (IMTA), and FDAMTA. A continuously running slideshow showcased member studios and students actively engaging in music-making, offering an authentic glimpse into the transformative role of joining as a member. Complementing the visual presentation, displays included past repertoire lists, theory tests, pedagogical materials, and copies of American Music Teacher and Iowa Music Teacher magazines. A sample game was also available, providing an interactive element that highlighted creative approaches to music teaching.

Considerable preparation and outreach preceded the event. FDAMTA members coordinated email campaigns, made personal phone calls, distributed posters at key community locations, and

arranged for promotional announcements on local radio stations. This event showcased the association's dedication to advocacy for music education.

In addition to serving as a public relations success, the open house also strengthened the bonds among members. It marked the association's first in-person gathering since its meeting last June, providing an opportunity for collaboration and renewed energy. The event concluded with a collective sense of enthusiasm and anticipation for FDAMTA's upcoming 2025–2026 programs, which promise to continue the organization's tradition of excellence in music education and service to the community.

Could your local association benefit from these ideas? Contact Linda Benson, lindabenson@wccta.net, or Nancy Blair for additional details!



NAMTA Hosts Open House

The Northeast Area Music Teachers hosted an Open House Saturday, Sept. 13 at West Music at 10 am for piano teachers looking for a place to connect, learn, and have avenues for their students to perform.

The event provided refreshments and a time for music making. NAMTA thanks West Music and piano staff, John Waltz for their hospitality.

Present members of NAMTA met at 9 for the usual business meeting conducted by President Andrea Johnson,

UNI Piano Department. Other officers are VP of Programs, Nicole Green, studio in Cedar Falls, VP of Membership, Lora Heit, studio at Music Hill Studios in Waterloo, Secretary is Chandar Boyle head of Music Hill Studios in Waterloo, Treasurer is Michelle Doepke whose studio is in Denver, IA. Hostesses for the event were Jean Hilbert, whose studio is in Waverly, and Ann Barry from Cedar Falls.

Reporter, Ann Barry. For more information on NAMTA contact Ann at 319-266-5612.

“MUSIC AT BLANK PARK ZOO” PRESENTED BY THE DES MOINES MUSIC TEACHERS ASSOCIATION



On Friday, August 1st, over 90 students of DMMTA member teachers enjoyed an exciting and fun-filled day as they presented performances of 150 animal-themed pieces at the Blank Park Zoo in Des Moines. **Music at Blank Park Zoo**, a community outreach project supported by MTNA’s local affiliate grant program in honor of MTNA’s 150th anniversary, was the first community outreach event in partnership with the zoo’s education department that Blank Park Zoo hosted on their new Joseph Stage. With record attendance reported at 3,927 zoo guests, DMMTA students’ performances were enthusiastically applauded throughout the day!

This community outreach project was a tremendous success! Thanks to the funds provided by the MTNA grant, we were able to have professionally designed programs, posters and flyers created for this special event.

Wonderfully supportive feedback was received from zoo staff, parents and performers, to highlight a few of the comments:

“Our son had a wonderful experience playing at the zoo celebration! It was his first public performance, and he was so incredibly proud of himself. We’re very grateful to the organizers, and our amazing instructors, for this unique opportunity. Our family enjoyed a beautiful day of music and fun at the zoo!”

–Angela P., parent.

“It was a great experience to play music outside and I LOVE the Blank Park Zoo!”

–Student of Sarah R.



“Our staff really enjoyed it. The staff at Alpaca Acres said it was really nice to have music during the day!”

–Jessica Schellhorn, Education Manager, Blank Park Zoo

“I was so nervous to play at the zoo because so many people were there, but I had so much fun! I’m so glad my teacher asked me to play!”

–Student of Candace C.

“I liked “working” there! Just before we were supposed to play Characters with Long Ears (Braying Donkeys), I heard donkeys! It was fun to learn animal pieces for Carnival of the Animals by Saint-Saëns to perform in a great environment. So much fun even though it was noisy!”

–Students of Cyndie C.

“Parents were extremely appreciative in my studio. My student, Emma, gave another student from another teacher a high five. I asked, “Do you know her?” Emma said, “No, I just thought she did a good job.” That was a neat moment. It’s building community with kids, outside of our private studios.

–Anna A., teacher



DMMTA President

Mary Beth Shaffer
mbs723@shafferstudio.net

A New IMTA Local Association Announced

We are pleased to welcome Siouxland Area Music Teachers Association (SAMTA) as IMTA's 13th Local Association!

Plans are already underway for them to hold their district auditions at Dordt University on February 14, 2026.

Congratulations to SAMTA president, Lois Vander Zee, treasurer/secretary, John MacInnis and all of their members!



Lois Vander Zee
dlvdz@mtcnet.net

IMTA Initiative to Establish a Virtual Local Association

As VP of Local Associations, I am excited to share a new IMTA initiative that we hope to launch this year! Plans are underway to establish an IMTA Virtual Local Association to better serve our music teachers in rural communities as well as our members throughout Iowa, especially those who hold IMTA/MTNA membership but are not currently connected with a local association.

Benefits of joining:

- Online teacher educational programs!
- Connections with colleagues throughout Iowa as well as IMTA members residing in other states – no geographic barriers!
- Possibility of holding online festivals and auditions!

Who may join:

- Anyone who is a member of IMTA & MTNA!
- Current members of other IMTA local associations – you may belong to both the virtual and your current local!

Interested in joining?

Email: Mary Beth Shaffer, IMTA VP of Local Associations, at imtalocal@gmail.com or mbs723@shafferstudio.net.

Better together through music!

27th ANNUAL
Richard Record
RISING STARS Concerto Competition

APPLICATION DEADLINE: DECEMBER 15, 2025	CLOSED PRELIMINARIES: JANUARY 17, 2026, 8:30-2:00 PM	OPEN FINALS: JANUARY 17, 2026, 3:30 PM
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Location: Viterbo Fine Arts Center, 929 Jackson Street, La Crosse, WI 54601

Contestants: high school students from Wisconsin, Minnesota, and Iowa Over \$5000 in prizes are awarded for this prestigious event. Previous winners have gone on to win international competitions and have flourishing musical careers.	Application and Repertoire List: www.lacrossesympphony.org/rising-stars/ 
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February 6, 2026

February 13, 2026

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IMTA Local Association Meetings, Programs & Events 2025-2026

Music Teachers of Northern Iowa (MTNI)

Gail Morris, NCTM, President

(All meetings except February are held at Music Man Square, Mason City)

September 26, 2025

Regular monthly meeting at Music Man Square, Mason City.

Program: Beginners. What do the teachers use for early beginners and Junior High ages and what supplementary materials do you use?

October 24, 2025

Hand out Multi-Keyboard selections sheet

Program will be Featured composer for October - Beethoven. Teachers will bring favorite pieces they use for studies and contests.

November 21, 2025

Program will be Teachers share their favorite E-3 pieces from the syllabus

January 10, 2026

Forest City Piano Festival

January 23, 2026

Program: Teachers share their favorite E-1 and E-2 pieces from the syllabus

February 7, 2026

Mason City District Auditions, NIACC

February 15, 2026

Honors Recital at Waldorf University, Forest City

February 27, 2026

Regular MTNI meeting at Dewey Krueger Music, Northwood. A recap of Auditions.

Program: Multi-Keyboard duets run-through; also teacher's songs

March 27, 2026

Discussion on new officers.

Program: Featured composer for March - Kevin Olson. Teachers bring samples of their favorites by Olson

April 5, 2026

Multi-Keyboard Festival, Music Man Square, Mason City

April 24, 2026

Program: Teachers bring program ideas for the 2026 year

Fort Dodge Area Music Teachers Association (FDAMTA)

Linda Benson, President

(All meetings and programs are held at Friendship Haven at 11:00 a.m. unless otherwise noted)

September 20, 2025

Let's Get Acquainted!! Open House

Location: First Covenant Church, 201 Avenue H, Fort Dodge

Time: 10:30-Noon

October 10, 2025

Program: CIEar Theory

Clinician: Doris Swanson, NCTM

November 14, 2025

Program: Music for Happy Holidays

November 16, 2025

Program: Master Class

Clinician: Mary Beth Shaffer, NCTM

Location: St. Olaf Lutheran Church, 239 N

11th St, Fort Dodge

January 31, 2026

District Piano Auditions

Location: St. Olaf Lutheran Church, 239 N

11th St, Fort Dodge

February 13, 2026*

Program: Twice as Nice ... DUETS!

*Snow Date February 20

March 8, 2026

FDAMTA Honors Recital

Location: First Covenant Church, 201 Avenue

H, Fort Dodge

March 13, 2026

Program: New Territories for Auditions

Programming

April 10, 2026

Keyboard Kapers Sign-Up

April 18, 2026

Keyboard Kapers

Location: St. Olaf Lutheran Church

June 12, 2026

Annual Meeting/Brunch

Location: Tea Thyme at Sadie's, 2021 6th Ave

S, Fort Dodge, Time: 9:30 a.m.

Des Moines Music Teachers Association (DMMTA)

Mary Beth Shaffer, NCTM, President

(All meetings & programs are held at the following times 9:00 a.m. - Social; 9:30 a.m.

- Meeting; 10:00 a.m. - Program, at Rieman Music, Urbandale, unless otherwise noted)

September 12, 2025

Fall Kick-Off Brunch & Program: Creative Teaching Share: Everyone and Everything from A to Z!

Location: Courtyards at Harvest Ridge Clubhouse, 6202 NE Grant Ln Ankeny, 50021

Time: 9:00 am to 11:30 am

October 10, 2025

Program: Playing it cool! Memorization, performance anxiety, and other aspects of performance preparation

Clinician: Dr. Nicholas Roth, NCTM

November 14, 2025

Program: Topic: wrist technique to aid musical expression

Clinician: Dr. Janci Bronson, NCTM

December 6, 2025

DMMTA Festival

Location: Grandview University

December 12, 2025

Program: Christmas/Holiday Party - Mingle, jingle, laugh, engage and connect through musical games!

Location: Cheryl Corbett's home, 12279 NW 85th Ave., Grimes, 50111

Time: 9:30 a.m. - 11:30 a.m.

January 9, 2026

Program: "Helping Distracted Kids Stay 'Tuned In'"

Clinician: Anna Attig

January 24, 2026

IMTA District Auditions

Location: Drake University

February 13, 2026

Program: All About Littles from Start to Finish

Clinician: Cyndie Caruth, NCTM

March 6, 2026

Program: Masterclass for Elementary, Intermediate & Advanced Students

Clinician: Jason Sifford, NCTM

March 8, 2026

DMMTA Honors Recital

Location & Time: TBD

April 11, 2026

Program: Camp Scholarship Auditions & Duet/Chamber Music Festival

Location: Grand Living at Tower Place, 540 S. 51st St, West Des Moines, IA 50265

Time: 8:30 a.m. Camp Scholarship Auditions;

10:00 a.m.-12:00 p.m. Duet &

Chamber Music Festival; 12:00-12:45 p.m.

Lunch and Business Meeting;

1:00-5:00 p.m. Duet & Chamber Music

Festival

Music Teachers of Central Iowa (MTCI)

Donita McCoy, NCTM, President

(All meetings & programs are held at the following times: 9:15 a.m. - Coffee social;

9:30 a.m. - Meeting & Program following.

September 12, 2025

Program: Group Discussion: Summer Experiences and Professional Plans for 2025-2026

Location: Home of Donita McCoy, 2415

Hamilton Dr., Ames, IA

October 10, 2025

Program: Group Discussion: What's your favorite level C1 pieces?

Location: Home of Paula Forrest, 3222 Oakland St., Ames, IA

November 14, 2025

Program: Video (TBD) followed by group discussion

Location: Home of Nai-Ying Liao, 3902 Valley View Rd 50010, Ames, IA

IMTA Local Association Meetings, Programs & Events 2025-2026

December 13, 2025

MTCI District Festival

Location: Teachers' studios

January 9, 2026

Program: Group Discussion: Coping with anxiety in recitals and exams — teachers share strategies on how to help students manage stress before performing.

Location: TBD

February 14, 2026

IMTA District Auditions

Location: Iowa State University

Also meeting February 13, 2026, March 13, 2026. April 10, 2026 and May 15, 2026. Programs TBD.

Northern Iowa Music Teachers Association (NAMTA)

Andrea Johnson, President

(All meetings are held at 9:30 a.m. with program following at Hearst Center in Cedar Falls unless otherwise noted)

September 13, 2025

Program: Teacher Meet & Greet

Location: West Music

October 3, 2025

Program: Repertoire Roundtable (IMTA Levels A-D)

November 14, 2025

Program: Building a Diverse and Inclusive Piano Teaching Repertoire: Valerie Capers's Portraits in Jazz, Stephen Mulvahill

December 13, 2025

IMTA Festival – University of Northern Iowa

January 9, 2026

Program: TBD

January 31, 2026

IMTA Auditions – Warburg College

February 14, 2026

Auditions Honors Recital at Music Hill Studios

March 2026

Evening outing TBD

April 10, 2026

Program: Practicing with a Purpose (Practicing Well, Wisely & Efficiently), Mary Beth Shaffer

May 8, 2026

Scholarship Auditions

Dubuque Music Teachers Association (DBQMTA)

Sharon Jensen, NCTM, President

November 8, 2025

DBQMTA Festival

Location: Northeast Iowa School of Music

February 7, 2026

DBQMTA Auditions

Location: University of Dubuque

Fall 2025

Quad Cities Music Teachers Association (QCMTA)

Laura Crumbleholme, NCTM, President

September 13, 2025

QCMTA Meeting

Location: West Music, Davenport

Time: 1:00 p.m.

November 8, 2025

QCMTA Festival

Location: St. Ambrose University

January 10, 2026

QCMTA Meeting

Location: West Music, Davenport

Time: 1:00 p.m.

February 7, 2026

QCMTA District Auditions

Location: St. Ambrose University

April 18, 2026

QCMTA Meeting

Location: Asbury Methodist Church, Bettendorf

Time: 1:30 p.m.

Cedar Rapids Area Music Teachers Association (CRMTA)

Sarah Drollette, President

December 13, 2025

CRMTA Festival

Location: Coe College

January 24, 2026

CRMTA Auditions

Location: Coe College

Storm Lake Area Music Teachers Association (SLAMTA)

Suzanne Winterhof, NCTM, President

January 31, 2026 (tentative date)

East Central Music Teachers Association (ECMTA)

Jason Sifford, NCTM, President

October 21, 2025

Meeting & Program (TBA)

Location: West Music, Coralville

Time: 9:30 a.m.

April 21, 2026

Meeting & Program (TBA)

Location: West Music, Coralville

Time: 9:30 a.m.

Southern Iowa Music Teachers Association (SIMTA)

Sarah Hostetler, President

October 4, 2025

Program: Bachtober Fest

Location: tentatively scheduled at Clarke

Community School, Osceola

January 31, 2026

IMTA District Festival

Location: home of Cate Bryan, Waukee

February 14, 2026

IMTA District Auditions

Location: Graceland University, Lamoni

March 7, 2026

Indianola Music Festival & SIMTA Spring Business Meeting

Location: Simpson College

Southwest Iowa Music Teachers Association (SWIMTA)

Debra Heald, NCTM, President

January 24, 2026

IMTA District Auditions

Location: Salem United Methodist Church, 14955 Somerset Ave., Council Bluffs

Siouxland Area Music Teachers Association (SAMTA)

Lois Vander Zee, NCTM, President

February 14, 2026

IMTA District Auditions

Location: Dordt University, Sioux Center



State Local Association Chair

Mary Beth Shaffer
imtalocal@gmail.com

A NOTE ON GIVING: HONORING NANCY CREE

I hope you are all enjoying a lovely start to the 2025-2026 school year and settling into new routines with your students. As we approach the holiday season, there are so many



Nancy Cree, 2026 Iowa Foundation Fellow Nominee

wonderful musical events to anticipate. It is also the season when many of you make your charitable contributions. I would like to encourage you to support our current Iowa Foundation Fellow Nominee Nancy Cree.

For those of you who do not know already about the MTNA Foundation fund and the Foundation Fellow program, I encourage you to go to mtnafoundation.org to read about the many grants and awards that MTNA presents each year. From collegiate members gaining financial assistance for attending conferences to funding for community projects and much more, MTNA distributes tens of thousands in funds every year. One way we can contribute to the general Foundation fund as well as honor exceptional teachers in our state is through the Foundation Fellow award.

Nancy Cree, the 2026 Iowa Foundation Fellow nominee has been an active member of MTNA/IMTA since 1986 and participated in and chaired festivals and auditions for many years. Her partnership with West Music to create the Nancy Cree Keyboard Learning Centers has grown since that time to five studios, located in Iowa City, Coralville and Marion, which offer keyboard instruction using a combination of traditional methods and technology. Her unique approach to music instruction has enriched the lives of hundreds of students throughout the years. Please help honor her at the 2026 MTNA Conference in Chicago. You can donate in the following ways:

1. Coordinate with your local association to make a joint donation, either by check or online.
2. Send a personal check to our state treasurer Carlene Albrechtsen made out to IMTA, with "Foundation Fellow: Nancy Cree" in the memo line.
3. Donate online at www.mtnafoundation.org/contribute/contribute-now

Fill out your personal information, then under "Please use my gift for:" check the box for "Foundation Fellow" and enter Nancy Cree in the box which says "Fellow." The deadline for donations is January 1.



IMTA State Foundation Chair

Sarah Reeves
imtafoundation@gmail.com

**Make plans to be in Chicago for the MTNA
150th National Conference next March!**

**See page 37 for registration to the 2026 MTNA
National Conference or visit MTNA.org.**

CONFERENCE REGISTRATION

Chicago, Illinois
March 21-25, 2026

Use one form per registrant. All sections on this form must be completed to process registration.

INFORMATION

Preferred Name On Badge _____

Name _____ MTNA Member

Address _____ Phone (____) _____

City/State/Province _____ Zip/Postal Code _____

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Emergency Contact Name and Phone Number _____

Check here if this is your first MTNA Conference. Check here if you are a new member.

FEES

Rates will change after 12:00 MIDNIGHT Eastern Time

Conference Registration

	On or before 12/15/25	After 12/15/25 and on or before 2/5/26	After 2/5/26	Amount
<input type="checkbox"/> Active MTNA Member	\$445	\$495	\$545	\$
<input type="checkbox"/> MTNA Collegiate Member	\$105	\$120	\$135	\$
<input type="checkbox"/> Collegiate Volunteer (must serve as volunteer for 6 hours; deadline 1/30/26—collegiate members only)	\$ 0	\$ 0	Not Available	\$
<input type="checkbox"/> Nonmember (includes registration and 2026-2027 active membership-new members only)	\$645	\$695	\$745	\$
<input type="checkbox"/> Collegiate Nonmember (includes registration and 2026-2027 collegiate membership-new members only)	\$145	\$160	\$175	\$
<input type="checkbox"/> Sponsor a Collegiate Member	\$105	\$120	\$135	\$
Single-Day Registration	Member	Nonmember	Collegiate	Nonmember Collegiate
<input type="checkbox"/> One-day registration	\$225	\$295	\$60	\$95

Specify day for single-day registration: _____

Pre-Conference Workshop (Workshop fee and minimum single-day conference registration required.)

	Fee	Amount
Pedagogy Saturday (Fee includes attendance at any/all tracks)	Saturday, March 21	\$145 \$
Pedagogy Saturday/Collegiate Member (Fee includes attendance at any/all tracks)	Saturday, March 21	\$ 60 \$

Events (Admission to evening recitals is complimentary.)

	Fee	Quantity	Amount
Conference Gala	Monday, March 23 (ticket required)	\$150	\$
MTNA Awards Brunch	Wednesday, March 25 (ticket required)	\$ 75	\$
<input type="checkbox"/> Check here if you have specific dietary needs for the events you have purchased.			
<input type="checkbox"/> Vegetarian <input type="checkbox"/> Vegan <input type="checkbox"/> Gluten-free <input type="checkbox"/> Seafood/Shellfish allergy <input type="checkbox"/> Other:			
Commemorative MTNA Competition Program Book (Includes competitors names and photos)		\$ 20	\$

Total Fees Enclosed* (U.S. Dollars) **\$**

Check (Payable to MTNA in U.S. funds) Master Card Visa American Express

Number _____ Exp. Date _____ Security Code _____

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Register online at www.mtna.org or mail this entire form with your payment to:
MTNA, Attn: National Conference, 600 Vine St., Ste. 1710, Cincinnati, OH 45202 Phone: (888) 512-5278.

By registering for the MTNA Conference, I agree that I have read, understand and will follow all of the MTNA Conference Policies as outlined at www.mtna.org/conference/conference_policies.aspx.

FRESH STARTS FOR FALL

IMTA offers wonderful opportunities for professional growth and enriching events for students. I encourage you to take advantage of these—each provides a chance to set and achieve goals in a supportive, inspiring environment.

- **Festivals** (Nov. & Dec.): Non-competitive events where students receive valuable feedback as they explore repertoire with an expert teacher.
- **Auditions** (Jan. & Feb.): A competitive event where students perform three to four pieces, demonstrate scales and chords, and complete written and aural music theory exams.

Fall is the season of fresh starts and new beginnings! Whether you're welcoming a new group of students, moving into a new teaching studio, or stepping into your very first year of teaching, this is the perfect time to set meaningful goals for yourself and your students.

To our returning IMTA members—please reach out to welcome and guide new members in your local associations. Your support makes a big difference!

And to our new members—welcome! We're so glad you're here. Get involved with your local organization, and don't hesitate to connect with fellow members for guidance as you and your students prepare for Festivals and Auditions.

Welcome new members:

Kim Priaulx
Port Byron, IL
Piano
Active Member

Ryan Smith
Cedar Rapids
Saxophone, Clarinet, Flute, Jazz
Active Member

New Members of DMMTA:

Christina Eckerty (piano) Indianola
Heather Gillis (piano) Des Moines
Nathan Sparks (piano) Des Moines
Damon Stevens (voice & piano) Des Moines
Linda Swanson (violin & piano) Des Moines
Sarah Richards (flute & piano) Urbandale

New member in FDAMTA is:
Jennifer Zimmerman from Farnhamville

Additional new members:
Christina Eckerty
1412 N G St
Indianola, IA 50125-1081

LuAnn Ewan
822 Burnett Ave
Ames, IA 50010-6130

Jonathan Bass
522 E Burlington St Apt 2
Iowa City, IA 52240

Ryan Smith
2102 Country Club Pkwy SE
Cedar Rapids, IA 52403-1638

Nathan Aaron Sparks
4711 Valdez Dr
Des Moines, IA 50310-2920

Lydia Watkins
2009 University Dr G9
Cedar Falls, IA 50613



Nora Reiter
imtamembers@gmail.com

Welcome new member, Kim Priaulx

Kim Priaulx has a background in K-12 music education with a degree from Drake University and has been teaching piano, clarinet and general music in various roles since 2008. She currently homeschools her children in both academics and piano, and also serves as an organist sub for her church.



Kim Priaulx



Use the QR code for more information
or contact with any questions:

Dr. Elizabeth Crecca,
Assistant Professor of Music, Piano
ecrecca@truman.edu

Piano

TRUMAN STATE UNIVERSITY
FESTIVAL & COMPETITION

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Including tuition, room, and board

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\$8,000 in scholarship

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Masterclasses with Dr. Peter Klimo
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Guest Artist Recital: **Dr. Peter Klimo**

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2 solo pieces in contrasting styles (memorized)

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