

North Dakota Music Teachers Association Newsletter
August 2015
Lisa Schuler, President

Table of Contents

2	Letter from Your President
3	NDMTA Performance Competition
3	Rally Update
4	NDMTA Annual Business Meeting
5	Executive Board
5	Local Association Presidents
5	NODAK Competition Report
7	NDMTA 2015 Conference
7	Session 1: Nariaki Suguira “How to Interpret Different Musical Styles in Different Time Periods”
10	Session 2: Amy Jo Paukert “Composing Within Boundaries: Idea Starters for Students & Teachers”
11	Session 3: IMTF Luncheon Forum: Jan Herr and Lynda Pearson
12	Session 4: Nariaki Suguira: “Preparing High School Students for College Lessons”
13	Session 5: Dr. Dianna Anderson: “Incorporating Chamber Music into Private Piano Lessons”
14	2014-15 Fiscal Year Report
15	Grand Forks NDMTA Conference Fiscal Report
16	NDMTA Proposed Budget 2015-16
18	MTNA/NDMTA Calendar
19	MTNA: Welcoming New Members
20	MTNA Student Competition Information
21	MTNA Foundation Report



NDMTA Officers for 2015-2016

VP – Jeanette Berntson, President - Lisa Schuler, Treasurer – Kathy Bresee, Secretary – Michelle Kallod

A Message from Your President

Here we are, nearing the end of summer and looking forward to the fall season. Fall brings crisp air, beautiful colors, the productive harvest and of course the beginning of another school year. As we ready ourselves for opening our studios to our students, I hope those who attended the 2015 state conference in Grand Forks will try to use what they learned from the informative sessions. I will make sure that my seniors interested in college auditions are prepared as Dr. Nariaki Sugiura suggested. I am going to be playing in a chamber trio thanks to the inspiration from Dr. Dianna Anderson's session on chamber music. I will be sharing various references to our music history within my teaching and I have already used a composing activity in my July group lessons from Amy Jo Paukert's session on composition. Professional development is important in our occupation so we need to be thankful that NDMTA offers this opportunity to us every year! Now, for those of you who were unable to attend the conference, you'll find articles about the events that occurred there within this newsletter. Thank you to those who submitted these summaries to benefit our general membership.

One of the many benefits of being the president of NDMTA is attending the annual MTNA Leadership Summit. I will be traveling to the MTNA headquarters in Cincinnati, Ohio on September 11th-13th. MTNA provides the airfare and hotel and the many sessions covering every area of the organization. The summit inspires state presidents and helps them to lead their states well.

October will bring our annual MTNA State Competitions. We are very fortunate that Valley City State University sees the program as a benefit for our students and hosts this event each year free of charge. I hope that you have considered entering your talented and committed students. The students who win at this level will compete in the West Central Division Competitions in January in Wichita, Kansas. From there, the winners will represent our division at the national competitions in San Antonio, Texas in March. It would be wonderful to have more entries from North Dakota! Information about these competitions can found on the MTNA website, the NDMTA website, the NDMTA directory or by contacting our competition co-chairs, Sue Nagel and Geraldine Ong.

I hope you enjoy this newsletter and you will find more NDMTA information in the 2015-2016 directories, which will be mailed to your residences very soon.

Lisa Schuler, NDCTM, NDMTA President, LAMTA President

NDMTA Performance Competition—as submitted by Sue Nagel

The NDMTA Performance Competitions are set for Saturday, October 24 at Valley City State University. The competitions encompass all sorts of instruments and categories and are open to students age 11 up to 26. The deadline for applications is September 16. In the words of the MTNA website:

"The purposes of the Music Teachers National Association Performance competitions are to provide educational experiences for students and teachers and to recognize exceptionally talented young artists and their teachers in their pursuit of musical excellence. The state competitions are considered the primary educational level with the division and national levels showcasing outstanding performance and honoring significant pedagogical achievement."

In recent years, the Chamber Music portion of the competition has gained ground and with the addition of Chamber Music programs in our ND university system, our students have another opportunity to showcase their talents. Please consider entering students or coming to Valley City to listen to our performers or share your time-keeping talents!

Rally Update—as submitted by Sheryl Kjelland

Greetings! As summer rushes by, it's time to think about teaching again. I have four items in mind which relate to Rally. First, Rallies this year will be based on the new Syllabus. If you have not ordered one yet, you need to do so, in order to be in step with the test levels, etc. for Rally preparation for you and your students. The cost of this Syllabus is approximately \$37. The last paragraph of this article tells you how to order the Syllabi and workbooks from Illinois.

Second, if you ordered your Rally syllabus recently, you did not receive the study tests that are available for levels 1A, 1B, & 1C. They are not included in the syllabus from Illinois, because the North Dakota Rally Committee put these study tests together a few years ago. If you have never received these study tests or have misplaced your copies, please let me know and I will mail these 3 tests to you for \$1.50 (to cover the cost of printing and postage). Please keep your study tests for levels 1A, 1B, and 1C and continue to use them, because these levels have not been changed.

Third, Local Associations, please set your Rally dates as soon as possible and let me know what your dates are so that I can get your Rally materials to you in a timely manner. This is especially important if you are planning a fall Rally.

Fourth, I would again like to mention the theory workbooks that the Illinois Music Teachers Association publishes to complement their Rally materials. Our Rallies in North Dakota are built on the Illinois Rally Materials, so these workbooks work very well in Rally preparation, both for students and teachers.

These workbooks are available to coordinate with the various levels of Rally, beginning with Level 2. These workbooks provide excellent preparation for students who will be taking Rally tests and they provide an excellent learning experience even for students who are not involved with Rally. These workbooks contain exercises in notation, rhythm, terms, music signs, aural skills, harmonization, score analysis, sight reading, transposition, composers, and they also contain technique skills that are all written out for your student, such as 5 finger patterns, scales, chord progressions, tonic triads, arpeggios. There are play back, interval identification, and dictation examples included for use by teachers and students. I have used these workbooks with my students for several years and I have been very pleased with them. The cost (with postage) is approximately \$8.00 to \$9.00 per workbook.

You can order these workbooks from the Illinois Music Teachers Association. Go to their website ISMTA.org and follow the instructions listed under "AIM Publications." If you have problems with ordering through the ISMTA website, give me a call, and I will do what I can to help. 701-284-7586 or okjellan@polarcomm.com

Happy Summer and Fall to you!

NDMTA Annual Business Meeting—as submitted by Mary Motta

June 25, 2015

State Conference, Grand Forks, ND

President Lisa Schuler opened the business meeting. A motion was made by Priscilla Keogh to accept the agenda. Second by Darla Sheldon. Motion passed. Secretary Mary Motta read the minutes. A motion was made by Jeanette Berntson to accept the minutes. Second by Jan Herr. Motion passed. Treasurer Kathy Bresee presented her report, which included total income of \$13,827.86 and total expenses of \$11,728.92. She indicated our dues generated \$2,777.50. The 2015-16 budget will be \$15,010.00.

President Lisa recognized Jeanette Berntson for receiving her National Certification.

Vice President Jeanette Berntson gave her report. She has communicated with Commissioned Composer Rebecca Raber and signed the contract with Andrew Miller, our 2016 Commissioned Composer.

President Lisa gave her report, thanking Jeanette for continuing to publish the Newsletter. Elsie Magnus has agreed to take the position and would appreciate articles and pictures sent to her by August 10th. Two positions open are a co-coordinator with Geraldine Ong for MTA Competitions and a coordinator for NODAK Competitions. Lisa reflected briefly on her experience as president, saying though she never thought she would be president, however, enjoyed it and encouraged others to consider it.

The Conference Report was given by Gloria Bethke. Planning began last August and they followed a timeline. Three music stores were represented in the venue and 32 had registered.

For Foundation, Vangie Parker reported our 2015 Fellow, Priscilla Keogh, received \$1,050. Jan Herr is our 2016 Fellow with \$600 currently raised for her. She encouraged us to be generous with our donations.

Lisa highlighted some of the Executive Board Meeting items discussed the day before. Budget and quarterly financial reports will be on our website. Our dues will remain the same. State Directories will now be mailed to each member. Another mailing to members will be information about our state conference, a registration form and welcome letter. We hope this will encourage attendance. An update in our Bylaws concerning certification was voted in. The first Service to the Profession award had five submissions. The one chosen has been notified and will receive it at the Banquet. The MTA Competitions in Valley City on October 24th will need timers and we were encouraged to volunteer.

The slate of officers and appointments to chair positions was presented by Nominating Committee Chair, Darla Sheldon. A motion was made by Alisha Harris to accept the slate as presented. Second by Laura O'Rourke. Motion passed. Lisa led the installation ceremony which included Michelle Kallod, Secretary and Kathy Bresee re-appointed as Treasurer. Out-going Secretary, Mary Motta, was presented with a gift.

Alisha Harris gave a warm invitation to Bismarck for the 2016 State Conference, June 15th-17th.

Lisa asked local association presidents to give brief reports.

Meeting adjourned.

Respectfully submitted,

Mary Motta

Executive Board 2015-2016

President: Lisa Schuler lschuler@utma.com
Vice President/Commissioning Composer: Jeanette Berntson jeanette.berntson@gmail.com
Secretary: Michelle Kallod Mkallod@hotmail.com
Treasurer: Kathy Bresee kdbr813@msn.com
MTNA Competitions: Sue Nagel nagstur@cablone.net
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Foundation: Vangie Johnson Parker Vangie58801@yahoo.com
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NODAK: Arlene Gray ae6gray@gmail.com
Historian: Darla Sheldon darlasheldon46@gmail.com
IMTF: 2014-2016 Ellen Croy dcroy@midrivers.com
Membership: Paige Keiser-Rezac rezacdesignstudi@qwestoffice.net
Rally: Sheryl Kjelland okjellan@polarcomm.com

Local Association Presidents:

Badlands: Cheryl Dockter Cheryl.Dockter@k12.nd.us
Bismarck/Mandan: Alisha Harris alisha.harris1@hotmail.com
Devils Lake: Lynda Pearson lyndapearson@gondtc.con0lvw@yahoo.com
Fargo/Moorhead: Mary Motta mottafam2@hotmail.com
Greater Grand Forks: Karen Dalager playanencore@hotmail.com and
Gloria Bethke gloriab@gra.midco.net
Langdon: Lisa Schuler lschuler@utma.com
Northwest: Ellen Croy dcroy@midrivers.com
Upper Valley: Sheryl Kjelland okjellan@polarcomm.com
Valley City: Eileen Geske degenske@drtel.net

NODAK Competition Report—as submitted by Arlene Gray

This year eight students participated in NODAK Competitions, representing five studios. For the first time ever, all four levels: elementary, junior high, high school and collegiate piano were represented. Awards and expenses of NODAK were underwritten by a generous anonymous donor.

Judge for this year's event was Dr. Nariaki Sugiura of UND. He awarded a winner in each level and gave honorable mention in the junior high and senior high levels. All eight students performed one piece* at the evening recital, which opened the 2015 conference.

Listed are each student, teacher and programs:

Elementary	Claire Hiltner, Winner	Teacher-Lisa Schuler	Great Smoky Mountains L'Orage* Solfeggietto	Glover Burgmuller CPE Bach
Jr High	Sydney Crockett, Honorable Mention, Khachaturian	Teacher-Lisa Schuler	Ivan Sings No. 1 Sonatina Op 36, No 3 Un poco adagio and Spiritoso Sonatina in A Minor*	Clementi Benda
Jr High	Ella Zhang, Winner, Glinka/Balakirev	Teacher-Gloria Bethke	The Lark (L'Alouette)* Images #3 III Mouvement Nocturne in C sharp minor Sonata in E minor Hob XVI:34 Presto	Debussy Chopin Haydn
High School	Lydia Watkins	Teacher-Geraldine Ong	Invention No 8, BWV 779 Sonatina G major, Op 36, No 2 Etude, Op 100, No 25 The Knight Errant* Le Petit Negre	JS Bach Clementi Burgmuller Debussy
High School	Maxwell Pickett	Teacher-Gloria Bethke	Sonata in F minor, Op 2, No 1 Allegro* Prelude in C sharp minor, Op 3, No 2 The Entertainer	Beethoven Rachmaninoff Joplin
H S	Taylor Ternes, Honorable Mention,	Teacher-Lynda Pearson	Prelude I in C major Fantasia Appassionata* Sacromont from Danses Gitanes, Op. 55, 1 st Series	JS Bach Costley Turina
H S	Alex Wiitamaki, Winner, Handel	Teacher-Karen Okerland	Sonata in A minor Nocturne in G minor, Op 15, No 3 Prelude in C sharp minor, Op 3, No 2*	Chopin Rachmaninoff
Collegiate	Tara von Hagen, Winner	Teacher-Geraldine Ong	Prelude in E major, BWV 854 Sonata in D major, K 284 Allegro* Nocturne in E minor, Op 72 No 1 American Preludes III Creole Dance VI Homage to Roberto Garcia Morillo	JS Bach Mozart Chopin Ginastera

NDMTA 2015 Conference

Session 1—as submitted by Jeanette Berntson

Nariaki Sugiura "How to Interpret Different Musical Styles in Different Time Periods"

BAROQUE PERIOD

Types of Keyboards

Harpsichord- plucks strings, no dynamics, several manuals to change colors between sections of music, no dynamics.

Clavichord- hammer strikes strings. It was very quiet because its string tension was weak, but it did have dynamics. Used mostly for practice. JS Bach favored Clavichord.

Fact: Bach was first composer to add dissonance on downbeat and
Bach was first keyboardist to use thumb and pinky.

How dynamics contrasts were created

- Doubling notes by octave

- Add dissonant notes, more notes=louder volume

- Add trills or mordents

- Re-articulating the note, detached sounds

- Use wider register

- Keep holding down the keys for legato effect, possible on clavichord

- Bebung*-type of vibrato on executed on the clavichord

CHANGES IN THE MUSIC DURING THE CLASSICAL ERA: Appearance of Fortepiano

The industrial revolution made the middle class rich, so they were able to buy pianos, which put more money in the music industry.

Empfindsamkeit -- putting emotions in music. More freedom to do that when working freelance like Beethoven and Mozart

Galant style-- architecture of a piece. Melody and accompaniment style.

Directions for tempo, articulations, dynamics, and pedals. Started using wood engraving printing for mass production. More details could be included in publications.

Raise of middle class brought increase of amateur performance and public concerts.

Later developments

Publication of Baroque and Classical keyboard literature. Mendelssohn rediscovered and brought back Bach's music. He was the first performer to promote someone else's compositions. Until then Bach wasn't famous.

Urtext editions. Started being more popular in 1850s

DYNAMICS

A mezzo forte on a modern grand piano would be about a full forte on an early instrument. Modern pianos are louder because they have greater string tension from have a metal frame instead of wood frame and because their wider register gives more space for resonance.

Bach, Handel, Scarlatti: no dynamic indications

Haydn: wrote mostly for harpsichord. Sporadic indications appear from late 1760s when pianoforte appeared. Many dynamic contrasts are not written in but implied.

Mozart: had pianoforte access early. Could specifically notate different dynamics in each hand. Range within *f* and *p*.

Beethoven. 5 1/2 octaves. More varied dynamics, crescendos, diminuendos, fortissimo to ppp. He used *ff*, not *fff*. He wrote directions implying some levels of soft sound. Dulce, expressive. Etc. 19% *f* and *ff*. 35% *p* and *pp*. He cared about the sound. And contrasting dynamics.

Classical period. More developed dynamic markings

Descriptive indications. *Al niente, calando, morendo, misterioso, tranquillamente*

Create atmosphere

Emotional indications. *Calmando, appassionato, eroico, furioso, lamentoso, energico*

More than just decibel level

Crescendo and *diminuendo* while holding down a key.

Beethoven wanted pianists to listen to how long the sound is held.

ARTICULATIONS IN 17th AND 18th CENTURY MUSIC

Articulation in performance is the delineation of motives or musical ideas by the grouping, separating, and related accenting of notes. Through this music receives shape and meaning similar to punctuation and accentuation for language. Look at music phrase by phrase, not note by note.

In pieces with 3 rhythmic values, notes of the middle value were likely to be staccato. (I.e. If sixteenth, eighths, and quarters, eighths are detached.) Baroque and early classical style.

Large melodic skips were often detached.

Contrasting motives should have contrasting articulations. This was especially important when two or more parts were played at the same dynamic level (harpsichord) On modern pianos, we can also use dynamic contrast.

Appoggiaturas and suspensions were slurred to their notes of resolution. Dissolution to resolution is *diminuendo*.

DAMPER PEDAL TECHNIQUES

Pedal was invented as a manual in 1720's. Late 1700's as a knee pedal. Early classical period had foot damper pedal.

Delayed pedal. Engaging the sustain pedal after playing the note, etc. Catching the sound and connecting it with the next one. Mozart, Haydn.

Direct pedal. Pressing the pedal at the same time with the keys. Accents certain beats. In some dance music, like waltzes.

Anticipated pedal. Press the pedal before playing the first sound of a piece. Activates all the resonating properties in advance so the sound will be really deep and vibrant.

Full pedal. Pressing the pedal all the way down and raising it all the way up.

Half pedal.

Pressing only halfway down and raising it all the way up.

Or pressing it all the way down and changing it only halfway up.

Quarter pedal. Pressing it only quarter way down and raising it all the way up. Often used in Bach and Scarlatti.

Finger pedal. No foot pedal. Overlapping sounds by holding down keys.

Baroque period: harpsichord plucking strings resonated. We can mimic that with the pedal.

Don't blur the harmony.

Mostly finger pedal.

Can use middle pedal in Bach's organ works to hold down bass notes

Classical period:

Early pedal in classical period created a different color, not sustain sound. Like a quarter pedal for us. It was weaker. Haydn early sonata, c major. We should use the pedal sparingly for early classical music.

Beethoven was innovate with the pedal. On old instrument, moonlight sonata didn't change pedal. He wanted no accent, very serene and mysterious. On modern piano, we pedal differently to create same effect. He also used it to create a different atmosphere and sound. As Beethoven's works were closer to the Romantic period, we can use pedaling techniques similar to those to those we use for the Romantic period.

Romantic Period

Pedal for effect. Because the sounds were further apart from each other, we can hold the pedal down and sustain notes for longer periods. That is why we can use more pedal. It is still important to hear notes clearly. We can use delayed pedaling.

Impressionist Period

Notes don't make sense on their own (like individual brush strokes in an impressionist painting). Debussy wanted the sounds blurred together.

Debussy and Ravel used modal scales for contrast. Then, use less pedal for contrast and to bring out each harmony clearly.

20th Century. Follow exactly what the composer indicates.

Session 2—as submitted by Lisa Schuler, NDCTM



Amy Jo Paukert “Composing Within Boundaries: Idea Starters for Students & Teachers”

A good conference session is one that gives you practical tips that you can take back to your studio and immediately implement with your students. Amy Jo Paukert did just that with her presentation on composition. She opened her session with a warm welcome and credited NDMTA for getting her started in composition. She talked about the benefits of composing, when to get started, how to get started, suggested composition tools to give students and emphasized the importance of setting boundaries to help young composers limit their choices so they can be more creative.

As Amy progressed through her detailed handout, she had a mock lesson with long time NDMTA member, Sharon Wesbrook. Sharon came to the piano acting as a young student and Amy had her do several exercises with the simple melody of “Hot Cross Buns”. Within a few short minutes, Amy Jo had Sharon playing the melody on the black keys by ear, mapping the music on the dry erase board, playing it again on the white keys, adding C chords on the word “hot” and finally adding a C arpeggio for an ending. It was educational to witness the lesson and of course, Sharon made it a lot of fun!

Amy shared some of the compositions that her students had written. She pointed out the basic forms and patterns that the students used. They were delightful.

After that segment, she handed out a composing activity using the “12 Bar Blues”. All of the teachers in attendance were asked to select an accompaniment pattern for the left hand from ten examples. The examples included open 5ths, blocked chords, boogie woogie, walking bass, 5th-6th bass, 5th-6th-7th bass, blues bass, boogie bass, march bass and cowboy bass. After writing out the left hand for the 12 measures, the teachers were asked to write a simple two measure melody for the right hand using the following scale degrees: 1, flatted 3, 4, flatted 5 and 5. The fun really revved up when the teachers all walked to the keyboard lab and played their compositions. At the end of the session, Arleen Norton and Jan Herr volunteered to play their compositions and were treated with a round of applause. Teachers can have fun learning too!

I have asked Amy Jo’s permission to provide you with her email address in case you were unable to attend her session and would like a copy of her handout. Her address is: dpaukert@polarcomm.com. I would also like to add that many of the tools that Amy Jo talked about are found in the “[Composition Tool Box](#)” books by [Wynn-Anne Rossi](#). They are great for starting students in composition and come in three levels.

Finally, Amy asked us to keep in mind that composing isn’t just for the gifted or talented students. All students can compose!

Session 3: IMTF Luncheon Forum—as submitted by Alisha Harris

Jan Herr and Lynda Pearson

Do you use technology in your studio?

Lynda Pearson Runs business on Quickbooks

Every student has a technological device and they can access a metronome on it as well as a recording device. They can use the recording to critique their own playing at home. Use Youtube to listen to their pieces.

Photography—take pictures of all the students in the fall and have it as a screen saver and the students can see each other as they are waiting for their lesson. Then send the picture home in the spring with a congratulations letter for finishing a year of lessons.

What types of Recitals do you have?

Lynda Pearson-- Have the students move through quickly from one student to the next to keep the recital going.

In the Spring Program have the student's accomplishments listed under their name, list accomplishments outside of piano as well.

Jan Herr Doesn't use a theme because it is limiting

Have Spring recital very early (last weekend in March, around Easter) because April and May schedules are busy.

Week of recital she has no individual lessons, instead has a performance rehearsal on Tuesday and Thursday and the students pick a night to come.

Students sit together on the front row

No announcing from the teacher, the students do it all

Has used other instruments in recitals (drum, singing, flute.....)

Eilene added that she has students sit on the stage for better attention/behavior during a recital

Grand Forks added that they have a Harvest Recital the Sunday before Halloween and include all the area teachers. The students wear their Halloween Costumes. They also have a Spring Recital the week before Mother's Day and give their Mother's roses.

Vanessa added that she has had students critique each other during recitals on note cards.

How early do you implement classical music?

Lynda Pearson Has the students listening to it early on CDs at home or community concerts

Use federation repertoire books that have a lot of options in them

Jan Herr Loves how many method books are now using classical music to teach from the beginning.

These are some she mentioned...Developing Artist (Faber), Masterwork collection

At about level or early elementary she starts Sonatinas

Vangie added that she uses John W Scham's books. They have classical melody lines

Do you use games?

In group lessons

Game exmples: Music staff on a shower curtain and play Twister (the kids Love intervals and chords!!)

Truth or Doubt—card game with music symbols (I am holding) your partner decided if you

are telling a truth or a doubt.

Tapping Telephones (a rhythmic game)—listen to music on the radio and pass a ball according to the meter.

How do you motivate nonpracticing students?

Jan Herr She has found this mostly in kids who have to take piano before another instrument and this is what she does in that situation. 1) have a discussion with the parents and ask them what they expect their child to learn. 2) find out what their interests and hobbies are. Ask the student what activities they are in and if they haven't practiced then sightread for the lesson. Have open communication with the parents. She suggests encouraging the student to finish out the year rather than kicking them out midyear.

Lynda Pearson Focus on small incremental things. Motivation can come from someone other than the teacher. Think outside the box for motivation.

Session 4—as submitted by Lynda Pearson

Nariaki Sugiura: “Preparing High School Students for College Lessons”

This particular workshop was packed with really valuable information. We received a useful summary document from Dr. Sugiura, which outlines the scope of his topic.

First, research must be done to identify prospective Music Schools. Information can be found online at the University's website. In the case of UND-Grand Forks, the online web address is: <http://arts-sciences.und.edu/music/resources/student-resources.cfm>. Dr. Sugiura said that UND Music Department offers free 30-minute sample lessons during the academic year to prospective students, either in person or through Skype.

Second, follow the online Application process to set up an audition. Choose the repertoire wisely consisting of 2 contrasting pieces, showing off the student's strengths. Most college teachers would rather hear a less advanced piece performed with polish and attention to detail than a very difficult one performed in a sloppy fashion. At least one piece must be performed from memory. There will be sight-reading and Major and minor scales (at least 2 octaves, hands together) included in an audition.

We teachers should be constructing a repertoire list for each student, of all pieces learned and/or memorized. This list would be useful to a student answering questions in an interview about his past music study. We should also realize that sight-reading is a most valuable skill that we can be developing in a student who hopes to advance into college level study.

When listening to a student playing the Major and minor scales at an audition, Nariaki would like to hear the same volume for every note, and same tempo throughout. We can help our students learn to play scales for building finger strength, and to listen carefully for the even tone and tempo.

Dr. Sugiura wanted us teachers to know that he is eager and willing to help us with any questions in our teaching and preparation of students for College level work.

Thank you so much, Nariaki for this excellent workshop!!

INCORPORATING CHAMBER MUSIC INTO PRIVATE PIANO LESSONS

Presented by Dr. Dianna Anderson

Dianna Anderson began her love for chamber music at the age of 17 when she attended a music camp in Montana. She did her thesis on incorporating chamber music into private lessons so is a wealth of knowledge on this subject. She found that when students play in an ensemble they begin listening better, become conscious of balance between instruments, learn how to begin and end together, keep a steady tempo, and when listening to the bowed instruments, play lighter, with better shaping of phrases.

Because it can be difficult to fit one more thing into a 30 minute lesson, she suggests choosing a period of time in the year that would be devoted to chamber music, such as in the spring after Festival. A piano trio is an easy way to start, using a treble and a bass instrument with piano. The instrumentation could include any combination of woodwinds, strings, or brass with piano at any level of difficulty including elementary. It is wise to start with music that is not too difficult for the students so that they can learn quickly and then be able to concentrate on the details of playing in an ensemble.

Dianna suggests sharing coaching sessions with other teachers, perhaps once every three weeks, so the students can have the benefit of a variety of ideas. The music chosen should enhance the skills they are already working on and stretch those skills, exposing them to something they haven't done. A good resource of music options is an Internet database of chamber music published by MTNA. The students should play in a variety of keys, sight read, and get used to playing with others. Dianna gives her students listening assignments on youtube and has them take notes while they listen which gives them ideas and exposes them to music that is available because, as she states, "We can't imagine sounds we haven't already heard; if you haven't heard a piano trio you can't imagine it."

This was a very valuable presentation, encouraging teachers to consider the benefits and enjoyment of having students play in ensembles. Dianna feels that chamber music can be one of the most meaningful ways to enjoy making music. It could also add a whole new dimension to a recital and a new experience for the audience.

2014 -15 FISCAL YEAR Quarterly Report #4 April. 1, 2015 -- June 30, 2015

ASSETS

Checking	14,758.78
Savings	10,114.74
Gate City Certificate of Deposit (matures 1/16/18) (42 mo. @.90 int.)	9,999.45
Total Assets	34,872.97

INCOME

Checking – Interest	0.36
Membership dues 1 1/2 year	12.50
Rally registrations	1,848.00
Memorial for Helen Sayer	25.00
Commissioned Composer rebate	750.00
NODAK Audition fees	310.00
MTNA State Association Award	1,000.00
Conference Registration and Meals	4,208.00
Void of check # 2651 35.87	35.87
NODAK Competition Donation	1,000.00
cash received for Foundation Fellow donations	47.00
Certification pin	7.00
Silent Auction	361.50
Deferred Membership dues for 15-16	1,535.00
Total Income	11,140.23

EXPENSES

New checks printing charge	25.00
President and Vice President Stipends	3,488.00
Rally Exopenses FMMTA & UVMTA	979.37
Stamps and Envelopes	11.71
Service to the Profession Award	23.65
Conference Expenses	3,386.52
Commissioned Composer, Rebecca Raber	1,500.00
NODAK Awards and Expenses	668.40
Check to MTNA for Foundation Fellow cash collected	47.00
Historian Scrapbook and materials	45.61
Sec of State non profit status filing fee	10.00
Total Expenses	10,185.26

Savings Acct. Interest this quarter	0.51
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**Grand Forks Conference
June 24 - 26, 2015**

INCOME:

Conference Registrations and Meals	\$4,208.00
void of check	\$35.87
Total	\$4,243.87

EXPENSES:

Amy Jo Paukert, Conf. Clinician	\$100.00
Dr. Dianna Anderson, Conf. Clinician	\$100.00
Dr. Nariaki Suguira, Conf. Clinician	\$300.00
Dr. Geraldine Ong, Conference Recitalist	\$750.00
Lisa Schuler, Installation roses etc.	\$24.55
Jan Herr, IMTF lunch rebate	\$12.00
Hilton Garden Inn, Conf. Banquet and facility	\$857.31
UND Parking for Conference	\$150.00
Gloria Bethke Conf. Printing	\$35.87
Check for printing that was voided	\$35.87
Rachel Fix, Conf. Booklet Prep	\$50.00
Conference registration refund	\$180.00
ND Museum of Art, IMTF luncheon and facility	\$778.92
Total	\$3,374.52

Net Profit from the June 2015 Conference **\$869.35**

Silent Auction Income **\$381.50**

**North Dakota Music Teacher's Association
Proposed Budget 2015-16**

<u>ESTIMATED INCOME:</u>	Proposed 2014-15	Actual 2014-15	Proposed 2015-16
NDMTA Dues	2,800.00	2,777.50	\$2,800.00
Directory Ads	600.00	375.00	\$600.00
Web Ads	300.00	0.00	\$400.00
Rally (registrations)	2,900.00	2,664.00	\$2,800.00
Certification (renewals & new)	50.00	0.00	\$0.00
Auditions			
NODAK Competition Fees	300.00	310.00	\$350.00
Donation for NODAK (2 at 1000.00 each 12-13 & 13-14)			
WCD/MTNA Reimbursements	750.00	580.00	\$600.00
Conference -- Grand Forks June 2015			
Registration (and meals) (tickets and donations)	4,500.00	3,796.00	
Silent Auction	400.00	400.00	
Conference -- Bismarck June 2016			
Registration (and meals)			\$4,500.00
Silent Auction			\$450.00
From West Central Savings			\$500.00
MTNA Commissioned Composer	750.00	750.00	\$750.00
Interest on Checking (1.24) [not included Savings]	2.00	1.36	\$1.50
Grants	1,000.00	1,000.00	\$1,000.00
Miscellaneous	78.00	1,174.00	\$258.50
	\$		
TOTAL INCOME	14,430.00	\$13,827.86	\$15,010.00
<u>ESTIMATED EXPENSES:</u>			
Postage/Telephone/Secretarial (Gen Brd)	20.00	46.51	\$20.00
Board Meeting & or Internet Conferencing	50.00	0.00	\$50.00
Newsletter (printing & mailing)	15.00	0.00	\$10.00
Directory (printing/mailing/phone/postage)		237.31	\$750.00

	750.00		
Advertising Editor	50.00	0.00	\$50.00
Certification Expenses (service to the profession)	20.00	23.65	\$100.00
Rally Expenses (gen expenses & travel)	1,100.00	1,006.05	\$1,150.00
ISMTA deposit/exam fees	425.00	444.00	\$450.00
IMTF Lending Library	50.00	0.00	\$50.00
Competitions			
NODAK Awards	270.00	525.00	\$525.00
NODAK Chair Expenses + Judge + honorarium	200.00	143.40	\$200.00
MTNA Competition Chair Expenses	200.00	104.40	\$125.00
MTNA Composition Judge & Chair Expenses	25.00	0.00	\$25.00
MTNA Awards (Composition&Performance.: E/JrH-\$25; HS/Coll-\$50)	400.00	350.00	\$400.00
Competition Judges	350.00	272.20	\$300.00
Competition Expenses (tuning/printing/postage)	200.00	0.00	\$50.00
State Conference -- Grand Forks 2015			
Conference Expenses	3,500.00	3,386.52	
State Conference -- Bismarck June 2016			
Conference Expenses			\$3,500.00
Commissioned Composer	1,500.00	1,500.00	\$1,500.00
Membership pins			\$300.00
WCD 2015 Site prepaid expense (to savings)	200.00	0.00	
WCD / MTNA Competitions Travel Grants			
(WCD \$100/ MTNA \$250)	1,000.00	100.00	\$1,000.00
State President's Travel Stipend	2,500.00	2,488.00	\$2,500.00
State Vice President's Travel Stipend	1,000.00	1,000.00	\$1,500.00
Annual Financial Statement Preparation (postage)	5.00	3.94	\$5.00
Web Page - Handmade Designs (plus domain use 15 - 17)	400.00	379.62	\$300.00
Miscellaneous (Historian - \$50.00)	200.00	315.46	\$150.00
	\$		
TOTAL EXPENSES	14,430.00	12,326.06	15,010.00

MTNA/NDMTA EVENT SCHEDULE PLANNER 2016

EVENT	DATE	
NDMTA EXECUTIVE BOARD MEETING	10.10.2015	10:00-1:00 PM CDT VIA SKYPE
MTNA COMPETITIONS	10.24.2015	VALLEY CITY ND
MTNA NATIONAL CONFERENCE	04.2-6.2016	SAN ANTONIO TX
NODAK	06.15.2016	BISMARCK ND
ND MTA CONFERENCE	06.15-17.2016	BISMARCK ND

MTNA PUBLICATION

VIP Membership Newsletter

Welcoming New Members

Suzanne Torkelson, DMA, NCTM

West Central Division Director

Each of us was once a new member of MTNA, attending a program or meeting sponsored by a local or state association and making the decision of whether MTNA membership was important to us. Fortunately, something or someone in those first few encounters convinced us that it was and we have continued that membership. For many of our MTNA local and state affiliates, dwindling membership numbers or difficulty in finding new leadership prompts us to ask how we can best welcome new teachers who could benefit from membership and in turn benefit our associations through new ideas and leadership.

The summer board meeting could be an excellent opportunity to address this issue. While planning programming and the upcoming start of the school year, set a membership goal and brainstorm ideas for finding new members and making them feel welcome. The list could include any of the following but would certainly include many others that your group might suggest.

- Appoint a membership chair who is committed to (perhaps zealous in?) building membership.
- Hold a new member invitational (recital or coffee) on a Saturday in which you showcase the students and programs of your association and focus on what MTNA membership offers.
- Ask your membership chair for a report of new member initiatives at each meeting, keeping the importance of new members highly visible to all in your association.
- Ask for the help of all members in identifying potential new members; when they see a new teacher advertisement or hear of a new teacher, ask them to bring those names to the membership chair at the meeting or by personal correspondence.
- Offer a free “trial membership” of a limited number of activities or programs; during that time, introduce these members at each meeting and welcome them to the group; add them to your newsletter e-mail list at no cost to your association but with the potential to benefit both the teacher and your association.
- Dedicate a program, perhaps the September program, to the benefits of membership; even long-time members of MTNA can overlook the many reasons why MTNA membership is vital to professional growth.
- Welcome all new members and collegiate members with a partner teacher who can mentor them through the process of beginning as a teacher and gaining the most from MTNA membership.
- Offer roundtable lunch or evening discussions on teaching; teachers who might not be able to attend regular association programs would still benefit from the expertise of colleagues and be able to share their own ideas.
- Ask new members to serve in leadership positions as co-chairs in limited but important duties; they need to feel that their contributions are necessary and appreciated.
- Add a section in your newsletter to showcase new members and follow up in the next meeting with introducing them to the current membership; ask your current members for short bios to post on your association’s website, giving new members the opportunity to get to know their colleagues.

There are so many ways that MTNA affiliates can make new members feel welcome that a quick brainstorming session with your board would surely add a long list to the short one above. What matters most is new members and potential members recognize that they need MTNA and MTNA and the music profession needs them!

Best wishes as we continue together to sustain the future of music teaching!

MTNA Student Competition Information—as submitted by Linda Stump

<http://www.mtna.org/programs/competitions/competitions-guidelines/>

- **Application deadline is 3:00 P.M. EASTERN TIME on Wednesday, September 16, 2015**

MTNA Foundation Report--as submitted by Vangie Parker

NDMTA Teachers:

Thank you so much for your support of MTNA Foundation! Your contributions enable us to make great things happen!

Please view the second quarter summary of all state contributions. We would also like to recognize our 2015 state contributors:

		MTNA Foundation Fund								7/29/2015
		2015 Individual Giving								
	Quarter 1 2015		Quarter 2 2015		Quarter 3 2015		Quarter 4 2015		TOTAL	
	Number of Donors	Quarter 1 Contributions	Number of Donors	Quarter 2 Contributions	Number of Donors	Quarter 3 Contributions	Number of Donors	Quarter 4 Contributions		
Alaska	0	\$0.00	4	\$175.00					\$175.00	
Alabama	0	0.00	26	568.00					568.00	
Arkansas	2	75.00	7	152.00					227.00	
Arizona	0	0.00	15	437.00					437.00	
California	8	540.00	53	3,358.25					3,898.25	
Colorado	1	50.00	50	2,736.50					2,786.50	
Connecticut	0	0.00	6	215.00					215.00	
District of Columbia	0	0.00	2	75.00					75.00	
Delaware	1	5.00	6	179.00					184.00	
Florida	0	0.00	38	769.25					769.25	
Georgia	3	65.00	26	1,296.50					1,361.50	
Hawaii	0	0.00	10	754.00					754.00	
Iowa	3	155.00	12	1,033.25					1,188.25	
Idaho	0	0.00	10	234.50					234.50	
Illinois	0	0.00	43	2,026.50					2,026.50	
Indiana	0	0.00	5	1,054.00					1,054.00	
Kansas	11	655.00	13	1,552.75					2,207.75	
Kentucky	0	0.00	5	136.50					136.50	
Louisiana	1	5.00	29	738.00					743.00	
Massachusetts	1	50.00	11	424.25					474.25	
Maryland	0	0.00	27	619.75					619.75	
Maine	4	275.00	5	289.00					564.00	
Michigan	0	0.00	22	1,476.25					1,476.25	
Minnesota	10	1,030.00	74	3,229.25					4,259.25	
Missouri	3	75.00	11	353.25					428.25	
Mississippi	0	0.00	9	383.50					383.50	
Montana	10	770.00	8	125.00					895.00	
North Carolina	1	50.00	28	750.00					800.00	
North Dakota	13	310.00	13	265.50					575.50	
Nebraska	3	105.00	15	18,117.98					18,222.98	
New Hampshire	12	700.00	2	30.00					730.00	
New Jersey	0	0.00	11	353.00					353.00	
New Mexico	0	0.00	3	160.00					160.00	
Nevada	0	0.00	3	114.50					114.50	
New York	1	100.00	15	504.50					604.50	
Ohio	8	655.00	29	1,980.75					2,635.75	
Oklahoma	0	0.00	4	281.75					281.75	
Oregon	2	200.00	38	1,787.25					1,987.25	
Pennsylvania	1	10.00	21	595.75					605.75	
Rhode Island	0	0.00	1	100.00					100.00	
South Carolina	4	80.00	6	183.00					263.00	
South Dakota	1	50.00	4	68.00					118.00	
Tennessee	6	310.00	24	611.75					921.75	
Texas	9	525.00	76	2,432.75					2,957.75	
Utah	47	1,615.00	19	374.75					1,989.75	
Virginia	0	0.00	29	624.50					624.50	
Vermont	2	50.00	2	33.00					83.00	
Washington	6	475.00	39	956.00					1,431.00	
Wisconsin	1	20.00	14	393.75					413.75	
West Virginia	0	0.00	6	195.00					195.00	
Wyoming	0	0.00	3	110.00					\$110.00	
TOTAL	175	\$9,005.00	932	\$55,414.73					\$64,419.73	

4/7/2015

**MTNA Foundation First Quarter Individual Contribution
Report
January 1 - March 30, 2015**

ND

NAME	AMOUNT	DATE	MEMBER TYPE
BESELER, MAXINE		2/20/2015	N
GESKE, EILEEN		2/20/2015	K
JOHNSON, MARJORIE		2/20/2015	E
KALINOWSKI, KAREN		2/20/2015	N
MORRIS, ANNE		2/20/2015	N
NAGEL, SUSAN		2/20/2015	N
OKERLUND, KAREN		2/20/2015	K
PARKER, VANGIE		2/20/2015	N
SCHEID, CATHIE		2/20/2015	N
TRECKER, SISTER BERNADETTE		2/20/2015	N
WALLEVAND, LINDA		2/20/2015	N
WAVRA, WANDA		2/20/2015	N
ORSON, PAULETTE		2/20/2015	K

Grand Total: 13 \$310.00

Member Type Key: N or M=Active Member, E or K=Senior, S=Student, NM=Nonmember, P=Patron, H=Honorary

7/6/2015

**MTNA Foundation Second Quarter Individual Contribution
Report
April 1 - June 30, 2015**

ND

NAME	AMOUNT	DATE	MEMBER TYPE
GRAY, ARLENE		4/30/2015	N
HALVERSON, MARY JANE		4/30/2015	E
JOHNSON, KATHLEEN		5/29/2015	K
JOHNSON, MARJORIE		4/30/2015	E
KEOGH, PRISCILLA		4/30/2015	N
MORRIS, ANNE		4/10/2015	N
MOTTA, MARY		4/10/2015	N
O'ROURKE, LAURA		6/11/2015	N
OLSON, MICHAEL		4/30/2015	N
PARK, MYUNG		4/30/2015	N
PEARSON, FRANK		4/30/2015	E
SCHNEIDER, MARY		5/29/2015	N
SHELDON, DARLA		4/10/2015	N

Member Type Key: N or M=Active Member, E or K=Senior, S=Student, NM=Nonmember, P=Patron, H=Honorary

7/6/2015

**MTNA Foundation Second Quarter Individual Contribution
Report
April 1 - June 30, 2015**

ND

	NAME	AMOUNT	DATE	MEMBER TYPE
Grand Total:	<u>13</u>	<u>\$265.50</u>		

Member Type Key: N or M=Active Member, E or K=Senior, S=Student, NM=Nonmember, P=Patron, H=Honorary