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Illinois State Music Teachers Association

Spring 2007 Newsletter

From Your President



Linda Barker

Dear Colleagues and Friends,

I have just returned from the Toronto Collaborative Conference 2007, which, as you all know, was organized by the Music

Teachers National Association, the Canadian Federation of Music Teachers, and the Royal Conservatory of Music. This was the first MTNA National Conference held outside the United States and the first joint conference between these three named organizations. Without a doubt, this was the best national conference I have attended.

The collaborative nature of this gathering lent an air of excitement to the event, and made it rich in the type and quantity of performances, keynote addresses, lectures, demonstrations, and sessions that were offered. Highlights of the conference included acclaimed recording artist Jane Coop, from the University of British Columbia, who partnered with the Toronto Symphony Orchestra in a performance of Beethoven's *Concerto No. 4, Op. 58*. Ms. Coop's playing was both strongly declarative and delicately sensitive. Grammy winner Yefim Bronfman was scheduled to perform a solo recital but had to cancel due to a death in his family.

Stepping in for Mr. Bronfman was a 14-year-old Canadian pianist, Kit Armstrong, who beautifully performed a recital of selections by Bach, Mozart, Debussy and Liszt.

The conference offered two keynote speakers: writer and educator James Jordan of Westminster Choir College, and Bramwell Tovey, music director of the Vancouver Symphony Orchestra. These two men were inspiring communicators and led listeners to ponder what and how we teach, and the ramifications thereof. The speakers challenged each person in attendance to evaluate their own teaching methodologies, and consider ways in which we might also become better communicators. The two presentations became the focal point of many thought-provoking discussions among conference attendees.

Another highlight of the Toronto event was the MTNA Foundation Gala. Karen Rogers, the new Foundation Fellow from

From Your President

continued...

Illinois, was honored at the Gala along with other Fellows from across the country. Karen has spent countless hours writing both the teachers' manual and the student workbooks to accompany the ISMTA Achievement in Music (AIM) Program. Those teachers who have students participating in the AIM exams know how valuable Karen's materials are. ISMTA is very pleased and proud to honor Karen by naming her as this year's Foundation Fellow, and thus recognizing the remarkable contribution she has given to the teachers and students of ISMTA.

At the Toronto conference it was clear that music education in the United States is very similar to that of Canada, but with one important exception. Canada has a program of standardized examinations -- the Royal Conservatory of Music Examinations -- which is used throughout that country. The United States has no such national program. However, we in Illinois are fortunate to have our own syllabus and examinations through the AIM Program. We are indebted to those ISMTA members who have developed this program over the years, and we are grateful to those who continue to revise and oversee its implementation. If you use the AIM Program in your teaching you know what an effective tool it is for pacing and evaluating all areas of student musical development. I speak from experience when I say that the AIM Program is

also a powerful means for motivating students. It is my opinion that it would be a benefit to all MTNA members to adopt a program similar to AIM to use as a national evaluative standard for music students throughout the United States.

The MTNA Foundation Gala was also the occasion for one of our ISMTA members to receive a surprise gift. In a random drawing, Emi Murata of Oak Park won a voucher to waive the registration fees for the MTNA Conference which will be held in Denver next year. Congratulations to Emi for receiving this unexpected bonus. We will see you in Denver next year, Emi!

Much of what is written in this message has been about our recent national conference. It must be mentioned that ISMTA is planning a wonderful conference of our own. The ISMTA State Conference is scheduled for October 26-27, 2007, at Western Illinois University in Macomb, Illinois. I am happy to announce that Angela Cheng will be our conference artist and Fred Kern will be our pedagogy clinician. In addition, Yeeseon Kwon, Conference Chair, is planning many other lectures, demonstrations, and exhibits. Tammie Walker of WIU will be our Local Conference Chair and will also be working to coordinate the details of this event.

As in past years, the state conference will be the occasion for our state competitions. Brenda Conroy, Competitions Chair, will be coordinating these auditions. In addition to our state competitions, ISMTA will be hosting the 2008 East Central Division (ECD) Competitions, which will be held January 18-20, 2008, at Olivet Nazarene University in Bourbonnais, Illinois. The ECD is an organizational structure

within MTNA made up of five states: Illinois, Wisconsin, Indiana, Michigan, and Ohio. The winners from competitions in each of these states will all compete at the Division level in Bourbonnais, with the winners at the Division level moving on to compete at the national level at the MTNA Conference later in the spring of 2008. Audiences are welcome at both the State and the ECD competitions, making these events a wonderful opportunity for students to hear one another perform.

In other state news, ISMTA has two new board members to welcome. LeAnn Halvorson has agreed to be the Independent Music Teachers Chair; and Heidi Mayer has agreed to be our new Composition Chair. You will be hearing from both LeAnn and Heidi as they launch into the duties of their respective positions. Thank you to both of these members for offering their time and talent to the endeavors of our organization.

In closing, here is a quote from Bramwell Tovey given during his keynote speech at the recent Toronto Conference: "We are all nurturing a garden, the blooms and fruits of which will grow in unforeseen ways." None of us can predict what turns the musical lives of our students may take. We are here to accompany them only part way on their journey. May each of you find satisfaction and rewards from tending your spring garden of students during the upcoming months

Sincerely,



Linda K. Barker
ISMTA President
lbarkerpiano@rcn.com



Local Association News

CAMTA

CAMTA just finished their annual Achievement in Music Performance Exams that were held at Concordia University in River Forest.

Some news looking to the future: CAMTA will be presenting Jamey Aebersold on Friday, June 15th at Ganz Hall, Roosevelt University from 9:00a.m.-3:00p.m. This workshop will be helpful to dedicated jazz musicians as well as beginning improvisers. "Jamey feels improvisation is something all people can do." Learn more about Jamey Aebersold at www.jazzbooks.com or check out more information on this workshop at www.camta.org. Further details follow in this newsletter.

Gulchin Tarabus, CAMTA member

Gateway Arch East Chapter

A BIG THANK YOU to our theory chair, LeAnn Halvorson, for scheduling students, preparing theory tests, and recording all the aural skills and play back examples for levels 3 – 12 AIM theory tests. Testing was held at Southwestern Illinois College and Southern Illinois University at Edwardsville the first weekend in February. We had 96 students participate, entered by 15 teachers. We are looking forward to even more participants for the performance testing in April, as this will include the level 1 and 2 students.

On Feb. 16, we had a wonderful program presented by Christine Hermanson, a software consultant, writer, and educator, who counsels others on how to make use of the Internet to enhance student learning. She shared with us the details and a demonstration of her latest creation. It is called www.musiclearningcommunity.com.

If you go to her website, you will find the following introduction: "...playing games is a great way to learn the basics of music. This website contains over 350 learning games of varying levels, all carefully planned to gain mastery of the elements of music theory, ear training and rhythmic skills in an exciting, challenging environment." The website is set up so teachers can subscribe and their students can then access the games from their homes as well as lessons via the Internet. Mrs. Hermanson generously arranged for Gateway Arch East teachers to have a month's free trial membership.

Coming up in March, Gateway members will be privileged to hear a lecture by Dr. Allan B. Ho on piano music by women composers. Dr. Ho is a music professor at Southern Illinois University at Edwardsville. The presentation will be at SIUE, Friday March 16 at 11:00 a.m.

Donna Guillaume, President

Local Association News (Continued)

NSMTA

The North Shore Music Teachers Association was founded in 1974 and sponsors programs, festivals, recitals, workshops and examinations that promote excellence in piano pedagogy for its teachers and students. NSMTA invites further inquiry for information on its activities, programs and teachers at www.NSMTA.org.

NSMTA programs

Music Institute of Chicago/Concert Room
300 Greenbay Road, Winnetka, IL

- 9:30am Round table discussion
- 10:00am Business Meeting
- 10:30am Break
- 10:50am Program

Recently Completed

February 25, 2007

Gold Medal Recital winners 1:00pm-5:00pm
Glenview United Methodist Church

February 26, 2007

Dr. Marcia Bosits: Character Pieces for Piano by Lesser Known Composers

March 26, 2007

Dr. William Jason Raynovich: Contemporary Piano Music for Students

Upcoming

April 23, 2007

Kuang-Hao Huang: Chamber Music Master-class

May 6, 2007

Piano Competition/ Northwestern University

May 20, 2007

Contest and AIM Winners Recital

May 21, 2007

Board Meeting for Officers and Committee Chairs
Glenview Holy Trinity Lutheran Church

June 11, 2007

Teachers Recital: 11:00am Glenview Holy Trinity Lutheran Church
Luncheon: 12:15 The Café/ Glenview

NSMTA currently has 139 members.

Eric Sutz, President

Northwest Suburban MTA

The new year began in January with a master class by Susan Dennis of Harper College, which focused on collaborative performances with singers. Our annual workshop in February

featured Dr. Helen Marlais as guest clinician. Dr. Marlais conducted a student master class which focused on performance preparation, with the following day dedicated to teachers. The AIM Theory exams for levels III-XII were held at Harper College in February, with 190 students participating. Christopher Goldston presented our February program, which highlighted some previously unheard compositions of his mother, Margaret Goldston. Upcoming events include our annual Independent Music Teachers Forum in March, our Awards Competition, a Teachers' Musicale, and our spring luncheon with installation of new officers.

Beverly Taylor, President

Peoria

PAMTA held their "kick-off" potluck in August. The past PAMTA presidents were honored and given a past president pin that had been designed by several members. Each past president shared an event that was special during her time as president. We all realized that PAMTA has a strong heritage. September's meeting featured an interesting power-point presentation of a Walk Through Music History given by members Becky Gebbink and Janice Durchholz. October's meeting highlighted member Myrna Bietz, "After the Method Book." In November Molly Coulter from Bradley University presented a program on the Alexander Technique and Body Mapping. We came away from that meeting with a better understanding of correct posture at the piano. A Christmas brunch was held at a local restaurant in Dec. The meeting in January will feature Dr. Larry Campbell from Wesleyan University. Mary Eschelbach, member, will present a book review on "A Pianist's Landscape" by Carol Montparker in February. In March the group will hear the music selected for the Monster Concert 2008. In April, Karen Koch returns with her "Store in a Box" and the May's meeting will be a "fieldtrip" TBA.

Students are preparing their pieces for the Sonata/Sonatina Festival that will be held on February 10, 2007 at Illinois Central College.

12 PAMTA members were in attendance at the ISMTA Conference and received a check for the largest percentage of members attending.

Barb Huebner, President

Quincy

March 3rd was the date for the Quincy Chapter's Music Games Day. Students in elementary school are invited to join together for an afternoon of learning more about music through games. This is an annual event and a great way to reinforce the learning that goes on at lessons.

Upcoming programs include a presentation by Ned Behrensmeyer, an area piano tuner. In April, Chung-Ha Kim will present a program on Musical Technique for Elementary, Intermediate and Advanced Students. At our May meeting Anda Zirnitis will join us with news from the conference in Toronto.

Anda Zirnitis will hold a masterclass for our students in April. AIM performance exams will be presented on April 21st. Scholarship auditions will be held on April 28th with Tammie Walker judging.

Mary Dieker, President

SSMTA

The South Suburban chapter has had a variety of speakers this year. Our topics have included 1) Technology and teaching - how we can explore websites, software and digital music to enhance our lessons; 2) Maximizing our small business status as a private teacher; 3) Teacher demonstrations on top 5 teaching aids; and, 4) Understanding what muscles are used to play piano and how to properly use these while playing.

Our upcoming meetings include a lecture/recital on women Jazz composers give by Mary Clare Barker, CAMTA member and our final presentation will be exploring non-traditional methods and how these ideas can add variety to our teaching.

Dawn Cousins, VP



2nd VP Report

While we are all waiting for spring to appear, AIM exams are underway and it is time to think about your selections for Member of the Year once again. Local associations are welcome to choose a special member to highlight. Whether you choose by election, nominations by committee or drop names in a hat, it is a nice way to focus on consistent, special or unusual contributions by members of your Local Association. Members can be chosen more than once. If you have any questions, do not hesitate to contact me. Participation by each local association is optional, of course. Once chosen, send the name of your Member of the Year to me. ISMTA Central Office employee Matt Talbott will then contact participating Local Associations requesting a high resolution photo and a short bio for each MOY. The deadline is June 1, 2007.

A few groups have been saddened by the recent illness or death of one of their members. Helen Berkley, one of the founders of the West Suburban group is among them. She died on February 11, 2007 at the age of 90. From the efforts of Helen Berkley and Verona Pendell, five of our twenty-two ISMTA groups were founded!

Would you like to see AIM forms posted on the ISMTA web site? This was suggested by one group so that there would be a consistent place to go for the most up to date forms. What is your opinion?

Carol Ann Ishman
2nd VP for Local Associations
630-790-2769
cishman@comcast.net

Mentoring

Mentored by Fauré

Many composers are also teachers. Gabriel Fauré (1845-1924) was the sixth child in his family and was sent for four years to a foster mother. His father was a teacher and open to his becoming a musician when he returned and showed musical gifts. He was given free lessons beginning at nine years old at Ecole Niedermeyer in Paris where organists and choir directors were trained. Saint-Saëns was on the staff and helped him with his passion which was composing. He was organist at the Church of the Madeleine, eventually taught composition at the Paris Conservatory succeeding Massenet and then became head

of the Paris Conservatory and recipient of the Légion of d'honneur cross. He wrote music criticism for the "Le Figaro" and given the honor of a national burial.

Fauré was a beloved teacher and just to mention a few of his students---- Ravel, Enesco, Casella, Aubert, Nadia Boulanger. Boulanger spoke at Fauré's funeral. "Of our admiration for you, Maître, I need not speak here---we must prove it. But I want to thank you one last time... It is sweet for us to know that when all else is over... your noble soul will still be here, and the memory of your boundless goodness intact; Do not your immortal works preserve their imperishably sweet flavor?" (Nadia Boulanger Léonie Rosenstiel, p. 177) He defended Ravel in 1905 when the jury didn't let Ravel apply for the Prix de Rome. When the Scholists, the old guard, began to keep new music from being performed his students began the Société Musicale Indépendante. The students asked Fauré to be head of it. He did so supporting his students even though his beloved teacher Saint-Saëns and many other important people were in the Scholists.

Fauré's music, especially the first Piano Quartet has been my constant companion this past year. I hope all of you are practicing. We are all so busy but there is no better way to stay in love with music than playing it. One goal could be to memorize one of your student's pieces. They will be thrilled that you learned their piece and you'll know even more deeply why they have trouble getting 'that' spot memorized. When Fauré tried to encourage Boulanger to continue composing as well as teaching he sat down and played for memory one of her exercises when a student and said "Nevertheless, that was not so bad."

Elaine B. Smith, Mentoring Chair

MusicLink Q+A

Q: What is MusicLink?

A: (From the MusicLink Website...) The MusicLink® Foundation is a 501(c)(3) non-profit organization that provides long-term musical training and opportunities to promising students in financial need across the country. Nominated students who meet MusicLink

eligibility criteria are linked with professional music teachers who provide ongoing partial to full scholarship lessons for as long as the child wishes to learn.

Q: I'd like to start teaching piano lessons to a young girl in my community. The family is low income because her mother recently lost her job. What are the financial need requirements to sign her up with MusicLink?

A: To qualify for MusicLink, a student must be eligible for a reduced or free lunch at school.

Q: How do I sign up a student for the MusicLink program?

A: You sign up students through the national website, www.musiclinkfoundation.org.

Q: What does a MusicLink student receive?

A: The benefits of MusicLink include free or discounted music, donated or discounted instruments, scholarship and performance opportunities. More information is available at the website.

Q: How much should I charge for a MusicLink student?

A: For private lessons, most teachers charge half their normal fee. Some give full tuition lessons.

Do you have further questions about MusicLink? If so, please contact ISMTA MusicLink Chair, Roland Moyer (rolandmoyer@netzero.net).



News From The MTNA National Office

• MTNA has a new website as of April 1, 2007. The new site is organized in a completely different way from the previous website, and you will find it much easier to navigate. Go to www.mtna.org to explore the new site.

• The balloting deadline for our national elections was March 12, 2007. The following candidates have been certified as newly elected Officers for the 2007-2009 biennium:

President-elect	Ann Gipson
Vice President	Janice Wenger
Secretary/Treasurer	Judy Price

• They will serve along with President Gail Berenson, Immediate Past-President Paul Stewart, and Executive Director Gary Ingle as the officers for MTNA during the new biennium beginning March 28, 2007.

• Photos of the recent CFMTA, MTNA and RCM Collaborative Conference 2007 in Toronto are available through the MTNA website. Go to "Programs" and click on "Conferences".

• In 2007, the MTNA Competitions will include a new Piano Duet category (one piano/four hands) in the Senior Division. For more information, please contact Brenda Conroy (bconroy88@insightbb.com), State Competition Coordinator, or Chung-Ha Kim (C-Kim@wiu.edu), Senior Division Chair.

• The Fisher-Price toy, "I Can Play Piano" that was endorsed by MTNA has gotten good press reviews and several endorsements. This toy offers children, ages four to eight, a fun and easy introduction to piano. Fisher-Price expects to sell 400,000 units, and our members could be the beneficiaries of the expanded interest in piano this toy may generate.

• In the coming months travelers on both Northwest Airlines and American Airlines will be able to learn more about MTNA when they listen to the "Fortune Radio" channel on the in-flight radio. MTNA Executive Director Gary Ingle will talk about our national organization in a three-minute interview taped earlier this spring.

Employment Opportunity

POSITION: Piano Instructors
LOCATION: Rockford, IL

DESCRIPTION: The Music Academy of Rockford College is a well-established community school of music celebrating its 21st year. The school offers string, piano, flute, guitar, early childhood music repertory and music survey classes for life-long learners. The new teacher will join a staff of 24 teachers (20 of whom have Suzuki teacher training) serving 700 students. The school is a member of the National Guild of Community Schools of the Arts.

DUTIES: Teaching includes individual lesson and group lessons with the opportunity to teach reading and theory classes, and coach chamber music during the school year and for summer camps.

QUALIFICATIONS: Bachelor's degree minimum is required. Evidence of expertise in teaching young children in private and group settings is required.

SALARY: The salary is competitive, based on education, training, and experience. Professional development stipends are available. Dedicated studio space is available.

CONTACT: Please send cover letter and resume to: Martha Frantz, Director, The Music Academy of Rockford College, 5050 E. State St., Rockford, IL 61109. Fax: (815) 394-5149, Phone: (815) 226-4168, email: mfrantz@rockford.edu. Rockford College website: www.rockford.edu.

The Music Academy also actively seeks cello and violin instructors.

Finding Time to Practice in Today's World

By Emi Murata

Member of CAMTA,
Salt Creek MTA, and NorthShore MTA

The Good Old Days

I close my eyes and reminisce. I am sitting in a practice room, practicing to my heart's content. Every day I have three or four hours of time allotted to practicing the piano. I even spare some time for the harp. Of course I am away at school and have no other worries besides homework and practice. I open my eyes. Back to reality. Did I say four hours? I barely have four minutes before I have to finish making dinner, feed the children, start teaching piano, let the dog inside, and put in yet another load of laundry. Oh, yes. And somewhere before bedtime, I have to fit in some practice time. After all, I have a lecture/recital to give and am also performing in a master class in a few months.

That is when it hit me. I might never get three hours in a row to practice ever again. I have been waiting for that one hour slot to open up in my day, where I could get warmed up and practice without having to think about picking up someone from school or getting the groceries. Time running low, I decide that even if I only have five or ten minutes, I need to get my fingers over to the keyboard.

It is lunchtime and I throw some food onto the table for my two- and four-year-olds, and while running towards the piano, I explain to them that mommy is going to give them some live music to listen to for their dining pleasure. I have already decided which two measures I am going to work on and memorize for the next few minutes. I work feverishly at the spot in my piece. Sure enough, five minutes go by and a little voice asks, "Mommy, may I have some more milk, please?" and my practice time is over.

Who Really Has Time?

Do you remember when we used to tell a student the amount of time they should spend practicing, and their parents reinforced it? These days children have heavily programmed weeks filled with after school activities. Many even schedule "playdates" just to play with their friends. Teenagers are even busier. In order to get into the colleges of their choice, they must show their versatility. They demonstrate that they are well-rounded citizens by joining the lacrosse and swim teams, volunteering regularly at the local pet shelter and community hospital, taking ballet, ballroom dancing, and an oil-on-canvas class.

Adults are no better. Due to company downsizing, many have more work hours and stress. Being part of the "Sandwich Generation," they find themselves taking care of young children and elderly parents, leaving little time for leisure. Certainly there are exceptions and some students do make the time commitment. They are easy to teach. Just give them an assignment and they get it done. They are ready for more the following week. If you are blessed with an entire studio full of these students, then you need not read any further. If you ever decide to downsize your studio, please send the extras my way.

Johnny Too, Can Play Piano in 'Just Ten Minutes a Day...'

But what about the other students? How can we help the students who are motivated enough to continue with lessons, yet never can seem to find enough time each week to devote to practicing?

Enter "The Ten Minute Rule." Why ten minutes? No matter how hectic or crammed full one's schedule is, they can always find ten minutes somewhere in their day to practice, right? But what can one accomplish in only ten minutes? First of all, one must realize that practicing for ten minutes is better than not practicing at all. After that, it is easier to get past the initial resistance of actually going to the piano, lifting up the lid, and getting started. Once at the piano, it is easy to become involved with the practicing and suddenly you are practicing for more than the allotted time.

Have you noticed that the longer you wait, the harder it is to go to the piano? If you miss a day of practice, it is conceivable that you can "make up" that time the next day. However, if you miss three or four days, it doesn't seem to matter if you miss a few more. There is no way of catching up. So, I dig through each day of the week with my students. We all find different times that will work. Some get up a few minutes earlier every day. Some stay up a few minutes later. Others find their ten minutes by squeezing it in between homework assignments for a change of pace. Other times that work are right after school or work, or before or after dinner. Bonus times can occur when passing by the piano while walking to another room in the house, or while waiting for a ride to tap dance class. What can one accomplish in only a few minutes per day? The secret is to have an attainable goal and to make it quality time. After all, it is not going to be quantity time!

The PLAN

Prior to practicing, make up a plan. Now that my student has found the few minutes in each day to fit in their practicing, we work on how to make and implement a concise and reasonable plan. The key, we discover, is to know exactly what we are going to do BEFORE we get to the piano. I usually give a number of ways to practice each section. Thinking about the section a bit differently each day helps to know it at a deeper level, as well as to avoid boredom and therefore distractions.

Labeling leads to less labor.

We bracket our practice points at the lesson so that my student knows exactly which spots to go directly to for their shorter practice periods. Focusing on the rest of the piece can then be done on a day with more time. We then choose one or two aspects of the segment to focus on for each ten minute period. Notes, rhythm, fingering, dynamics, phrasing, and memorizing are some of the items on our list.

We also block passages of chords that are written in broken form, play inner voices separately from outer voices, as well as play separate voices of contrapuntal pieces using the same fingering as when we are playing all voices concurrently. The repetition of the short segments with high concentration on precise and correct performance every time automatically leads to memorizing the piece bit by bit. After all, practice makes permanent.

Sometimes we make a game of it at the lesson by rolling a couple of dice (I actually have one die that is inside of another which is clear, and another die which has 30 sides, purchased at a Suzuki Institute) to see how many times we will play the passage "perfectly" in a row. It is fun to have a different goal each time. My student rolls a "two" and squeals in delight. He plays the passage several times before he is able to do two in a row correctly. He asks me if he can roll again! Suddenly it is not his teacher nor his parents making him repeat the passage. Therefore it is desirable to play the game again. Completely engaged in "the game," the practice time flies by.

Always analyze. Aim for accuracy.

It is especially important for me to analyze the piece with my students during their lesson. Like other languages, we find words (chords, scales, etc.) that they know and label them. For contrapuntal pieces, we color code the subjects, countersubjects, sequences and episodes with different colored highlighters to gain a better understanding of how the piece was put together. The more we simplify study

Pedagogy Corner (Continued)

at home by grouping the notes into digestible pieces, the more successful the student will be during their short, yet hopefully more productive practice time.

It is human nature to want to “run through” a piece before practicing it. Often the “run throughs” become the practice, problem spots become ironed into the piece, and the following lesson sounds much like the previous one. As one of my adult students puts it, “We all need a little bit of ear candy!”

To combat this urge to play rather than to practice, consider this analogy: It is past dinnertime, and being hungry, I ask, “How would you eat a steak? Would you try to eat it whole, or would you cut it up into bite-sized pieces and chew carefully?”

On a different day, when the urge to play instead of practice comes back, we find a small puzzle and I ask how we should put it together. “Should we grab a bunch of random pieces and try to fit them together quickly?” We realize that we both have the same method of finding the corners first, then the sides, and finally the middle pieces. “Why do it in that particular order every time?” I ask. “Because it will not work the other way!”

Sometimes I talk about their favorite sport. “When you are practicing baseball, do you only have games with other teams, or do you practice pitching and batting separately with your teammates first?” I also ask, “Does your coach just let you pitch and bat anyway you want, or does he give you advice like, ‘swing lower next time’ or ‘keep your eye on the ball’ so that you will improve?” I let them know that they are the baseball expert, and I am only the piano teacher. Perhaps working on just parts at first, before the whole, only pertains to piano? We discover together, that much of the rest of their current routine in life works in a similar manner.

Nail that Number! Non-Completion of Nora’s Nocturne needed more nuances.

Memorize the piece! Perhaps I am just old-schooled. I know that many prefer to use music these days. With performance jitters and/or lack of practice time, why bother memorizing? When someone has internalized a piece, they have analyzed it thoroughly in order to be comfortable enough to play it without the music. Their eyes have a chance to look at their hands. When they do not have to concentrate on looking at the music, their ears open up and they can listen more carefully to how they are playing. There is more flexibility in the interpretation of the piece.

Many novice performers get flustered at a

different piano where the height of the music rack, the lighting in the room, or even the sound and touch of the piano differs from the one at home or at the teacher’s studio. The confusion is heightened when, to top it off, they have to read the music, which has suddenly turned into dancing dots on the page. In any case, it just looks better. Although it may be more time consuming, it is well worth the results. All students in my studio perform their solo recital pieces from memory. Some choose to also memorize their ensemble pieces. Many do not consider any of their pieces “done” unless they are memorized.

A Charted Plan Takes Flight

Can this be done with minimal time at the keyboard? I decided to put this to a test. Several years ago I had a commercial pilot studying with me. He would fly for four days and be home for three. His practice schedule was quite irregular. Somehow, by making a chart of all the pieces, exercises, and theory he had to do between lessons, he was able to rotate the items evenly and always arrived at his lessons prepared. He moved up the ranks from a beginning student to an intermediate player. However, he felt at a loss when he had a lay-over with time on his hands and no keyboard in sight.

We decided to take a piece a couple of levels below his current pieces and learn it away from the piano. My instructions were to analyze it thoroughly, pick it apart, finger it on his lap or on the table and do everything he could think of to learn the piece. The only thing he was not allowed to do was to play it on the piano. When he believed that he had the piece completely memorized, he could perform it for the very first time for me at the lesson. With very little to no muscle memory, he was able to learn several pieces in this fashion. It was quite fun for both of us to hear his pieces performed from memory without having “practiced” them.

Other Ideas for the Minimalists...at the piano, that is

Since then I have often given assignments away from the piano. For children who have a lot of transit time, I offer things to do while in the car. “Can you say the music alphabet backwards in skips before the red light turns green?” or “Name the notes of the B-flat major scale before you pass three stop signs.” Other times that can be used are while waiting in line at the grocery store, and at school – I often suggest during a “less than interesting” class to the high school students. Just do it unobtrusively. I have yet to hear any of them say that they cannot at least think about key signatures or fingering of a short passage during asdfone

of these classes.

A Recent Past – A Blink in Time

I close my eyes and open them again. It is seven months ago, and my children are four and six years old. I am again waiting to perform in a master class. The master teacher is lecturing about practicing. She mentions something about making sure that you take a twenty minute break after practicing every fifty minutes.

“Be sure to take some time for yourself and read a book in your hammock,” she says.

I open my eyes wider. Did she say fifty, or was it fifteen? Does twenty hours of doing household chores and mothering count as a break, I wonder? I close my eyes again. This time it is to pray that I won’t stop in the middle of my piece and forget the rest of it. I picture my children happily eating while I practice bit by bit each day, in five- and ten-minute spurts.

Occasionally, when I have the energy, I can manage thirty minutes of practicing after I am done teaching for the day and my children have gone to bed. Well, I reason to myself, if I can play in the chaos of everyday life, playing in the silence of an attentive audience should be a piece of cake! Anyway, I always tell my students that I do not make them do what I do not make myself do, so this performance really is for them.

As I launch into Liszt’s Vallée d’Obermann, from his *Années de Pèlèrenage*, all the short sessions of practicing pull together, and I am reasonably certain that I have not embarrassed myself in front of my 50 or so colleagues. The master teacher, seemingly unaware of my meager practice habits, happily engages in our lesson.

Worth Its Weight In Gold

Tonight, as my younger daughter, now age five, prepares to march herself upstairs to bed, she stops by the piano where I am teaching and asks me sweetly, “Mommy, can you play piano when you are done teaching?” I answer her as I always do, “Of course, honey,” and that is a promise I gladly make. Sometimes it is only ten minutes - other times I practice longer. I try to have a goal each day. Occasionally I slip up and let the impulse to just play through a piece take over. Never do I feel that practicing less than two hours is a waste of time anymore. For in those ten minutes, I have found more than just another tool and piece of advice for my students. I have also imbedded a deep love and appreciation for music and the piano into my children. What better use of my time can there be?

Letters of Thanks

Letters of Thanks to ISMTA from Gulf Coast Music Teachers Victimized by Hurricane Katrina

From the Mississippi Music Teachers Association

Dear Linda,

Thank you so much for the generous donations from ISMTA members. Your compassion and efforts are truly amazing—we are overwhelmed. Money is still in short supply to replace the myriad of things that make life less difficult for our members of the Mississippi Gulf Coast, and we can't begin to express the amount of emotional and financial support your donation brings to these wonderful teachers. Please accept our humble thank you, and know how much it will help them to move forward after this horrible, life-altering event.

Here is a brief update to the last 10 months:

There are 10 teachers, members of MMTA that we have been helping. All are members of the Gulf Coast Music Teachers Association, one of our local affiliates. They live all across the coastal area in various cities, and we chose these 10 teachers because they all had the most devastating damage. We thought the donations would go the furthest this way. These music teachers lost homes, studios, music, instruments, clothes and much more due to the hurricane. Though they lost everything and are still having a very difficult time, they are beginning to recover. Three have moved to other parts of Mississippi. One is no longer teaching, but recently found an apartment and moved back to the coast. They lived in areas that were not zoned for flooding and insurance is not covering anything, so just imagine trying to replace everything you see in your home, plus much of, or the entire home itself. Today, the good news is that things are getting better (let's hope for a slow hurricane season this year!) I am proud of these teachers and all they have done to pull themselves back from tragedy. Some are beginning to teach a few students again this fall.

Our teachers have weathered this storm due in large part to the support of people just like

you. MTNA and all its members have been extremely supportive and generous to our state in this time of need, and it has been very gratifying to experience such generosity. The national office staff, Cary Ingle, and Marge Bengel, have all been instrumental in helping to make a difference in these teachers' lives and their road to recovery. Over the past several months we have already received a ton of music, generous monetary donations and instruments. At this point, 2 keyboards, 2 pianos, 1 guitar and 1 flute have been donated. MMTA has divided all these donations equally among the ten teachers. Those with the most need received the instruments. It has been 10 months; the first 5 were VERY difficult, even for members as far north as Hattiesburg (70 miles inland!) The damage was so extensive it is difficult to imagine. Several have "moved back in" and are doing much better.

Please express our deepest gratitude to all your members for their generous gift and all they have done to help. Your hard work and efforts toward this goal are greatly appreciated by our entire MMTA membership.

Sincerely,

**Joanna Burnside, President
Mississippi Music Teachers Association**

From the Louisiana Music Teachers Association

On behalf of our many teachers and students, I send our heartfelt thanks for your incredible donation to our SOS fund. I am overwhelmed by your generosity.

Things have changed very little since [the National MTNA Conference 2006 in] Austin. We do have more students returning so more teachers are gearing up for the new school year. Requests for aid continue to increase as we approach September. We are all holding our breath to see what this hurricane season brings. If we emerge unscathed, I think things will begin to change more rapidly.

We very much appreciate your care and concern. Please convey our thanks and best wishes to all of your members.

**Sue Steck-Turner
Lafayette, Louisiana**

From a Teacher in Mississippi

Dear Linda,

Thank you so very much for the donation from the Illinois State Music Teachers Association. Because of your generosity I am passing on to my students a portion of the donation.

So many students were affected by Hurricane Katrina. Either they lost their music, pianos, or keyboards. Most of my students had a lot of damage from the storm surge. It will be my pleasure to give one month free tuition to each student.

Thank you again.

**Peggy Peterson
Gutier, Mississippi**

From Another Teacher in Mississippi

Dear Linda and the Illinois State Music Teachers Association,

Your kind and very generous donation to the piano teachers on the Gulf Coast is so appreciated and will be used in numerous ways in my studio. The spirit of giving shown since Katrina is overwhelming—my heart is full of gratitude to you all. The help that has come from music teachers nation-wide has been uplifting and a great inspiration as we repair and rebuild.

Please convey my great appreciation to the Illinois State Music Teachers Association.

With sincere thanks for your kindness,

**Jackie Blaunt
Ocean Springs, MS
Gulf Coast Music Teacher**

ISMTA People Profile

This issue: ISMTA Executive Secretary Matt Talbott

Matt lives in Champaign with his wife, Sue, and their three little boys Ivan (5), Eli (3) and Ben (2), and is the current ISMTA Executive Secretary. "Executive Secretary" in this case means that Matt runs the Central Office, also located in Champaign. His duties there are broad and occasionally evolving, ranging from editing this newsletter to processing AIM orders to maintaining our website and membership directory. ISMTA hired Matt in 2003, and he worked for the first six months in partnership with past secretary Mary Hays, who eventually moved on to pursue other interests and employment.

Matt received his B.S. in Music Education from the University of Illinois in 1989, and his M.S. in Social Studies Education, also from the U of I, in 1993. Upon finishing school, he was fortunate enough to make a living for many years as a touring musician and recording artist with RCA records. He has since built his own recording studio in the Champaign area and is pursuing a career in audio engineering. Matt maintains his involvement in secondary education by coaching High School football in the summers and fall. His part-time employment with ISMTA is very flexible and it allows him to be a part-time stay-at-home dad as well. (*Editor's note: This all sounds good on paper, but, in practice, his daily routine is actually completely insane.*)

Matt can be reached at any time via e-mail (matt@ismta.org), and he welcomes any opportunity to serve the membership of ISMTA!

Notes From the Central Office

Receiving Your ISMTA Newsletter Electronically

Last November the ISMTA Governing Board voted to begin emailing newsletters to members. Beginning with the Summer 2007 Newsletter, we will start sending newsletters via email to all those ISMTA members for whom we have valid e-mail addresses.

For now, everyone will continue to receive a printed hard copy in the mail. Eventually, hard copies would be printed and mailed to only those members who wish to receive their newsletters in this manner.

Are you someone who enjoys receiving information through e-mail and prefers getting news online? Does your ISMTA newsletter sometimes end up in the recycling/unread pile? If so, perhaps you are a good candidate for receiving future editions only via email. This could save ISMTA as much as \$3 per person per issue!

Or, do you really enjoy receiving your newsletter in the mail? Do you read every word and keep your copy around for some time? Do you, in general, not really enjoy getting your news online or through e-mail? Then, when the time comes, you can choose to join our list of members who will continue to receive a hard copy.

Sending the ISMTA newsletters via email rather than by regular mail will save on printing and postage expenses. It is also a more timely and efficient method of getting news to our members. Your thoughts on this topic are certainly valued. Perhaps you can bring it up as a point of discussion at your Local Association meeting and then pass your opinions on to us. Also, please look for more details regarding this change in the next newsletter.

Matt Talbott, Executive Assistant
Linda Barker, President

PS: Past editions and deadlines for upcoming newsletters are always available online. Go to www.ismta.org and click on "Newsletters."

What's new on the Web?

Local Association AIM chairs may now order plaques and bars on the web. Go to www.ismta.org and click on "AIM." Toward the bottom of that page you will see the text and link guiding you to the online plaque and bar order form. Those of you that enjoy working online will hopefully find this new feature useful. If you prefer to use the old postal order forms feel free. You are not obligated to use the online form.

Need to access a past issue of the newsletter? Beginning with our Winter 2007 edition, past issues of the ISMTA Newsletter are available for download. Click on "Newsletters" and follow the links. Note that this page will additionally always contain our submission and printing deadlines for upcoming issues.

Announcements

CAMTA Workshop

CAMTA Presents
a Jazz Education Workshop

The Chicago Area Music Teachers Association presents Jamey Aebersold, internationally acclaimed saxophonist and authority on jazz education and improvisation, in an all-day workshop on Friday, June 15, 2007, at Roosevelt University's Ganz Hall in downtown Chicago. Morning lecture and demonstration topics include practice procedures for memorizing chord progressions to tunes and ear training, including the ii V7 I progression and why it is so important. The afternoon session will focus on using the Aebersold play-alongs in your piano teaching. In 1989, the International Association of Jazz Educators inducted Jamey into their Hall of Fame. With this award, Jamey joins other jazz luminaries such as Count Basie, Duke Ellington, Charlie Parker and Louis Armstrong. Jamey was one of the first to encourage small group classes which concentrate on jazz improvisation. He is the director of the Summer Jazz Workshops, in which he teaches that ***improvisation is something all people can do!*** The fee for the workshop is \$45 at the door, \$40 for early reservations, and \$20 for students. For more information contact Beth Allen (allen.beth@comcast.net or 773-871-2217) or visit www.camta.org.

Millikin Summer Camp

Millikin University announces "The College Music Experience," to be held on campus June 10-16. This will be a different kind of summer music experience—students will gain insight as to what it's like to be a college/university music major. A student may "major" for a week in Music Performance, Music Education or Music Industry Studies. All students (piano, all instruments and voice) will have private lessons with Millikin University faculty, master classes, a core course in music theory and history, a course elective, large ensemble and ensemble electives.

Cost will be \$450 for meals, housing and instruction (\$350 for commuting students) plus a \$75 application fee. Senior high musicians who have completed the 8th grade are eligible to apply.

Further information may be obtained at: <http://www.millikin.edu/music/summercamp/camp.asp>

All correspondence should be made to:

Millikin University
School of Music (CME)
1184 W. Main St., Decatur, IL 62522.
Email:
Fax: 217-420-6652
www.millikin.edu/music

Comprehensive Musicianship Teacher Training

As consultant to the International Piano Teaching Foundation, Julie Lovison, CAMTA President, will present three comprehensive musicianship and group teaching training seminars at The Lake Shore Music Studio this summer. Level I/and Pre-School (Music for Moppets and Robert Pace Level I curriculum) will be offered July 9-11, followed by Level II (Robert Pace Curriculum) July 13-15 and Level III July 17-19. Tuition for each course is \$250 plus the cost of materials. Participants will receive IPTF Certificate.

For more information see LakeShoreMusicStudio.com or call Julie at 312-335-8426
lsmpiano@aol.com

AIM Save the Date!

AIM Meeting

Friday, June 8th, a.m.
place and time t.b.a.

Local Chairs and interested teachers are welcome!

Mary Beth Molenaar
847-676-2060
m-molenaar@northwestern.edu

Western Illinois University Senior High Piano Camp

June 10-16 • Cost \$425

Camp Director – Dr. Tammie Walker, Associate Professor of Music, Western Illinois University, and ISMTA member

This weeklong camp will focus on preparing students to be well-rounded and versatile pianists. Students will attend daily sessions in technique, sight-reading, keyboard theory, keyboard literature and accompanying/chamber music. Students will also be exposed to basic harpsichord and organ technique, will participate in masterclasses, and will attend a faculty recital. Piano campers will have the opportunity to perform solo and collaborative works in a recital in WIU's beautiful Recital Hall at the end of the week. Students are asked to prepare two pieces of contrasting style and major/minor scales for a placement audition to be held the first day of camp. Questions? Please contact Tammie Walker at TL-Walker4@wiu.edu

For online registration and further information: www.wiu.edu/musiccamps
Mary Beth Molenaar
847-676-2060
m-molenaar@northwestern.edu

Announcements

Oakton Six Piano Ensemble to Perform

The Oakton Six Piano Ensemble, under the direction of ISMTA member Glenna Sprague, will present concerts on Saturday, April 28 at 8:00 p.m. and Sunday, April 29 at 3:00 p.m. in the Footlik Theater at Oakton Community College, 1600 East Golf Road, Des Plaines. The Six Piano Ensemble was formed in 1980 by Glenna, Professor and Coordinator of Music at Oakton, where she also teaches piano. The group performs repertoire from the classical, ragtime, and popular periods that is transcribed for the six pianos by Professor Sprague. This year's concerts feature works from Beethoven's *Symphony No. 1 in C Major*; *Concerto in F Minor* by J. S. Bach; *L'embarquement pour Cythère* by Poulenc; as well as the *Guillaume Tell Overture* by Rossini and the *12th Street Rag*.

Tickets are \$17 for general admission and \$14 for seniors and students. For ticket information, call the Oakton Box Office at (847) 635-1900.

The artistic success of the Six Piano Ensemble has resulted in sold-out performances throughout the United States and Europe, including the International Conference of the College Music Society in Vienna, Austria; Hawaii Music Teachers Association in Honolulu; National Conference on Keyboard Pedagogy in Oak Brook; MTNA National Conference in Spokane (WA) as well as numerous MTA state conferences (Florida, Missouri, Ohio, Pennsylvania). Next year, the ensemble has been invited to perform a concert at the University of Louisiana in Lafayette.



Recreational Music Making

**RMM Teacher Training Seminars
Co-sponsored by MTNA and the
National Piano Foundation**

Demographics suggest that piano teachers can anticipate a huge influx of adult piano students if they are interested in teaching them. 10,000 baby boomers turn 50 every day. These boomers control 70% of the nation's net worth and many are more about having experiences than things. For many, playing the piano is a lifelong dream.

MTNA and National Piano Foundation are joining forces to offer RMM teacher training seminars in four locations around the country. The nearest to Illinois is taking place June 30 – July 1 in Madison, WI.

For more information and to register, visit the National Piano Foundation website at <http://www.pianonet.com/> and click on the Recreational Music Making tab on the home page.

You may also contact contact clinician Brenda Dillon via e-mail (Brenda@dondillon.com) or phone (972-625-6882).

Attention State Board Members:

Our annual Spring Board Meeting will be held Sunday, April 29, in Champaign, IL, at the Hawthorn Suites hotel. Please arrive in time for a 2:00 lunch. The meeting will follow immediately at 2:30. We hope to see all board members there, and the membership thanks you for your service!

This newsletter is a publication of the Illinois State Music Teachers Association, affiliated with the Music Teachers National Association.

Editor: Matt Talbott
(matt@ismta.org)

Layout: Derek Niedringhaus





Dear AIMy

Dear AIMy,

What is a good age to start a student in the Achievement in Music exams?

Wondering in Wilmette

Dear Wondering,

The Achievement in Music exams can be taken by students of any age. Levels 1A, 1B, and 1C work well with elementary age students as the choice of repertoire is quite flexible and the theory and technique requirements can be readily acquired with the use of traditional method books.

The AIM exams are also great for transfer students of any age. Be careful to choose a level by looking at the theory requirements. It is usually safer to err in choosing a level that is lower than one that is too difficult for the student. Students may play repertoire that is higher than the level of the AIM exam for which they are registered. Some students may want to cover two levels in one year and this can be achieved by using the theory workbooks that are available.



Adult students can also benefit from the exams. I have an adult student this year who asked to take an AIM exam. It has provided a goal for this student to work toward. There is satisfaction in reaching the goal.

Piano teachers can also benefit from completing levels of the exams. Teachers will be better prepared if they have a solid knowledge of the elements of theory that are covered in the exam. We can all benefit by reviewing the technique requirements also.

It is good to see students of all ages arriving at exam sites across the state of Illinois.

AIMy

Dear AIMy is an advice column dedicated to answering your questions about the AIM (Achievement in Music) program. Readers may send questions by e-mail to pjeske@rockford.edu or by mail to:

Patricia Jeske
1825 Brownfield Rd
Rockford, IL 61108-6301



ISMTA welcomes the following new members who joined us in January and February of 2007!

Joined January, 2007...

Valerie Kay Blair
bvalerie@insightbb.com

Dawn Firak
huntleygrove@sbcglobal.net

Ieng Lam
ienglam@hotmail.com

Vicki P. Love
vhemmingway@yahoo.com

Sarah Maranto
sarahmaranto@yahoo.com

Julie B Moreno Perri
info@aguafuego.com

Rochelle Sennet
maestrdiva77@hotmail.com

Lynn Thompson
lynn.thompson@mchsi.com

Ulgen Uras
ulgenuras@yahoo.com

Leslie Venere

Joined February, 2007...

Haysun Kang
hkang2@luc.edu



Illinois State Music Teachers Association

Publications Order Form

Prices subject to change without notice.

Non-Members please double the price for all syllabus materials.

AIM (Achievement in Music)

- Piano Syllabus - includes Technique, Theory and Repertoire for all levels. **\$25.00 each**
Qty. _____
- Teacher's Guide **\$15.00 each**
Qty. _____
- Workbooks for Levels II, III, IV, and V **\$5.00 each**, Levels VI, VII, VIII, and IX **\$6.00 each**
Level II Qty. _____ Level III Qty. _____ Level IV Qty. _____ Level V Qty. _____
Level VI Qty. _____ Level VII Qty. _____ Level VIII Qty. _____ Level IX Qty. _____ Level X Qty. _____
- Organ Syllabus **\$4.25 each**
Qty. _____
- Organ Performance Sight Reading **\$2.00 each**
Qty. _____
- Voice Syllabus **\$15.00 each**
Qty. _____
- String Syllabus **\$4.50 each**
Qty. _____
- Old Piano Performance Sight Reading **\$1.00 each**
Qty. _____

For all orders, add **\$4 for USPS** or **\$10 for UPS**. For orders **over \$50, please add \$4 more.**

Total Enclosed: \$ _____ . _____ Shipping Method: USPS UPS

Name: _____

Address: _____

City, State, Zip: _____ , _____ , _____

Phone #, Email: _____ , _____

Make Check payable to **ISMTA** and mail to:
Matt Talbott, ISMTA Central Office
113 S. Walnut
Champaign, IL 61820

Please order in a timely manner and allow 3 weeks for delivery.

(Save a stamp! Order online at www.ismta.org.)



Call for Conference Presentations ISMTA Annual Conference

Western Illinois University

Macomb, Illinois

October 26-27, 2007

Members are requested to submit proposals for the 2007 Conference. Papers, panels, performances, lecture-recitals, demonstrations, research and creative projects are invited.

Proposals must be e-mailed or postmarked no later than May 15, 2007.

Guidelines for Submitting a Proposal

You may send the proposal by mail or by e-mail.

Be sure to include the following:

- o Your name, address, phone number, and e-mail address
- o Summer contact information
- o Title of the presentation
- o Summary of the presentation
- o Biographical information
- o Equipment needs

Send all proposals to:

Yeeseon Kwon
ISMTA Conference Chair
Greenville College
315 E. College Ave.
Greenville, IL 62246

yeeseon.kwon@greenville.edu



2007 Conference Clinician

ISMTA is pleased to announce our 2007 Conference Clinician, Fred Kern.

Dr. Fred Kern is Professor of Music and a Specialist in Piano Education at the University of North Texas in Denton. He is Coordinator of Keyboard Skills, having been on the faculty of the College of Music since 1980. Prior to UNT, he was on the faculties of William Rainey Harper College and Northwestern University (1972-1980). His former teachers and mentors include Edna Mae Brown, Evelyn Ransom, Benny Kemp, R. Dwight Drexler, Anna McGrosso, Laurence Davis, Eloise Ristad, Lynn Freeman Olson, Frances Larimer, James Lyke, Lawrence Rast and Marguerite Miller.

Widely known as a clinician, author, teacher, composer and arranger, he has published six texts on piano instruction and more than 500 arrangements and original compositions for piano solo. He is a co-author of the Hal Leonard Student Piano Library, the Adult Piano Method and he also has works in the Alfred catalog.

He was born in Pittsfield, Illinois and by the time he was seventeen he had his own herd of registered Angus cattle, which he raised and showed at the Pike County and Western Illinois Fairs. The later sale of these cattle provided the first financial opportunity for him to go to college.

He has been a church musician and a public school music teacher in Pittsfield and Wilmette, Illinois, directing band, chorus and general music programs at the middle school level. He has given presentations at teacher's gatherings such as the World Piano Pedagogy Conference, the Music Teachers National Association Convention, the National Conference on Keyboard Pedagogy and at numerous state conventions. In two 2006 issues of KEYBOARD COMPANION he was featured in interviews examining career paths of piano professionals. At the opening session of Pedagogy Saturday III at the Austin, TX MTNA convention, he was one of the speakers described as "Pedagogical Pathfinders and Trailblazers."

He holds degrees in music education, piano pedagogy and piano performance from Illinois State, Illinois Wesleyan, and Northwestern University, receiving the Doctor of Arts from the University of Northern Colorado. He also earned the Master Teacher Certificate given by MTNA.

Mr. Kern will speak on the following topics.

"MINING MASTERWORKS FOR MUSICIANSHIP"

It is possible to view standard orchestral works as a renewable resource for basic music fundamentals at the piano. For students of any age, we can use masterworks to experience and interact with concepts beyond mere rules or isolated pencil and paper worksheets. Students can be posed to hear what they read, write what they hear, and internalize by knowing, singing and playing.

"I'M SORRY, CAN I START OVER?"

Practical pedagogical insights leading to creative, imaginative and fresh entries to well-worn pathways we all must tread and retreat.

2007 Conference Artist

ISMTA is pleased to announce our 2007 Conference Artist, Angela Cheng.

Consistently cited for her brilliant technique, tonal beauty and superb musicianship, Angela Cheng is one of Canada's brightest stars. She has appeared as soloist with virtually every orchestra in Canada, as well as the Alabama Symphony, Buffalo Philharmonic, Colorado Symphony, Houston Symphony, Indianapolis Symphony, Jacksonville Symphony, Louisiana Philharmonic, Saint Louis Symphony, San Diego Symphony, Syracuse Symphony, Utah Symphony and the Israel Philharmonic, among others. The frequency with which she is re-engaged is remarkable.

Angela Cheng's debut recording of two Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra received glowing reviews. Other CDs include: for Koch International, Clara Schumann's Concerto in A Minor with JoAnn Falletta and the Women's Philharmonic; for CBC Records, selected works of Clara and Robert Schumann, four Spanish concerti with Hans Graf and the Calgary Philharmonic, and both Shostakovich concerti with Mario Bernardi and the CBC Radio Orchestra. Most recently released was an all-Chopin recital CD for Universal Music Canada.

Ms. Cheng appears regularly on recital series throughout the U.S. and Canada and has collaborated with numerous chamber ensembles including the Takács, Colorado and Vogler quartets. Her many festival appearances include Chautauqua, Colorado, Houston, Vancouver and the Festival International de Lanaudière in Quebec.

Angela Cheng was the 1986 Gold Medal winner at the Arthur Rubinstein International Piano Masters Competition as well as the first Canadian to win the prestigious Montreal International Piano Competition (1988). In the same year, the Canada Council awarded Ms. Cheng its coveted Career Development Grant. For her outstanding interpretations of Mozart, she received the Medal of Excellence at the Mozarteum in Salzburg in 1991.

For more information, please visit
www.pianistangelacheng.com.



**"Cheng showed that virtuosity could be an intrinsic part of the music's message...
[her] performance was superb, totally engaged and engaging..."**

Toronto Star